

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

Appendix 18
Annotated Bibliography 1926
Encoded Films 902 to 1070

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American Venus (1926)

Newspapers. Press Agent Chip Armstrong (Lawrence Gray), a hot-shot public relations man, publicizes cold cream and American pageant contestants.

“The American Venus is unmitigated ballyhoo, press agent’s puffery of the least mistakable sort, a kind of bench-made boob-catcher, dedicated to the reader of tabloid dailies and festooned with symbolic dollar signs. And this despite the fact that numerous first-rate talents combined to produce it.” — D. W. B., Boston Evening Transcript



Mary Gray, whose father manufactures cold cream, is engaged to sappy Horace Niles, the son of Hugo Niles, the elder Gray's most competitive rival in the cosmetics business. Chip Armstrong, a hot-shot public relations man, quits the employ of Hugo Niles and goes to work for Gray, persuading Mary to enter the Miss America contest at Atlantic City, with the intention of using her to endorse her father's cold cream should she win. Mary breaks her engagement with Horace. When it appears that she will win the contest, Hugo lures her home on the pretext that her father is ill, and she misses the contest. Chip and Mary return to Atlantic City, discovering that the new Miss America has told the world that she owes all her success to Gray's cold cream. On this note, Chip and Mary decide to get married. *American Film Institute Catalog of Feature Films*



The American Venus was one of the most ingenious contrivances to date. The attraction here was the Miss America beauty pageant in Atlantic City, a tradition of only a few years' standing at the time. Director Frank Tuttle actually took a camera crew to the Atlantic City pageant in September 1925 to film scenes for the production. Paramount publicized the event, with the full cooperation of pageant executives, and announced that the winner of the Miss America contest would be awarded a movie contract. True to this promise, Fay Lanphier, the contest winner, was given a prominent role in the film, essentially playing herself. (Some observers described her as "a real find," but Ms. Lanphier's movie career began and ended with *The American Venus*.) The pageant swimsuit competition was filmed in Technicolor—by ace Technicolor cameraman Ray Rennahan, who had been brought to the East Coast specifically to shoot color inserts for Paramount—and these scenes were later supplemented by a color fashion show filmed at Astoria.

All this made for great public relations, but a feature film still needed a plot. Paramount's writers concocted a story around the pageant footage. In the film, contract star Esther Ralston appeared as a Miss America contestant who hoped to use her publicity to promote the cold cream manufactured by her father. The framing story was also where Louise Brooks came in, as a contestant with whom Ford Sterling, a rival cold-cream magnate, was carrying on behind his wife's (Edna May Oliver's) back. The role wasn't much, but it earned Louise screen credit and the attention of Paramount's writers and directors, and led to bigger things.



To make all this even more intriguing, *The American Venus* is not quite lost. The feature itself is not known to survive at this writing, but it is represented by two different trailers in the Library of Congress collection. Thanks to the National Film Preservation Foundation, one of those trailers is [readily available on DVD](#). I've mentioned before how much I love trailers, and this one is no exception; it suggests just what a lighthearted, enjoyable, historically fascinating hodgepodge the feature must have been. Like most trailers, it offers tantalizing glimpses of the feature, including one of the Technicolor scenes, and a quick snippet of the Sterling-Brooks subplot. It's a teasing little fragment of film, but it will serve to whet our appetites—if that's even necessary!—until the hoped-for day when *The American Venus* resurfaces in its entirety.

J.B. Kaufman, *Movie of the Month*, <http://www.jbkaufman.com/movie-of-the-month/american-venus-1926>

“The American Venus”—Paramount

“Miss America” Featured in Pleasing Film
of Great Beauty That Looks Like Big Winner

Reviewed by Epes W. Sargent

WITH the added advantage of an excellent exploitation angle in the appearance in the case of Fay Lauphler, winner of the title of Miss America in the recent Atlantic City Beauty Contest, the Paramount production, “The American Venus” is in itself an entertainment of sumptuous beauty, good comedy and thrilling action that should prove a winner, for it has “everything” and then some.

The plot is a trifle thin; merely the efforts of rival manufacturers of beauty creams to gain the endorsement of the winner. The press agent for the Niles company plans to make his own entry, but his employer is afraid that his wife will not approve the idea. So the agent goes to the rival camp, and puts Mary Gray up as the contestant. Mary is the daughter of his new boss and the reason why he changed allegiance. She has been engaged to the pasty-souled son of her father's rival, for which reason Niles has not put Gray out of business, but when Mary breaks the engagement, Niles sees a chance to get control of the Gray plant.

When it looks as though Mary would be the winner, he decoys her home on the pretext that her father has been seriously in-

CAST:

Mary Gray.....	Esther Ralston
Chip Armstrong.....	Lawrence Gray
Hugo Niles.....	Ford Sterling
Miss Alabama.....	Fay Lauphler
Miss Hayport.....	Louise Brooks
Mrs. Niles.....	Edna May Oliver
Harold Niles.....	Kenneth MacKenna
John Gray.....	William B. Mack
Russ Lorber.....	George DeCariton
Artist.....	W. T. Renda
King Neptune.....	Ernest Torrence
Tifton.....	Douglas Fairbanks, Jr.

Story by Townsend Martin.
Scenario by Frederick Stowers.
Directed by Frank Tuttle.
Length, 1,931 feet.

jured. When the trick is discovered she and Chip Armstrong head for Atlantic City, arriving too late, but the winner has told all the reporters that she owes her pulchritude to Gray's cream, and saves the day.

The picture has been given a gorgeous production. There are several sequences in color, notably the three appearances of the models; on the boardwalk, in tableau and in a fashion revue. Any one of these three

would save a poor picture. Here they unite to make a good story even better. Nothing finer has been shown upon the screen.

But this is merely incidental to the well developed story. The plot catches the interest from the start and holds it in increasing degree to the close. The really big scenes are the auto race with Niles trying to head them off. They build this to a big climax that will thrill even the blasé. Even the auto run in “Paths to Paradise” must go into second place.

Part of the interest in the story comes from the players. Esther Ralston is beautiful to look at and in the intimate scenes she takes no dust from the professional beauties. Lawrence Gray is the snappy press agent and Ford Sterling is genuinely good as Niles. At times he plays the villain, but he is always the comedian and plays with a sureness and lack of exaggeration that causes us to forget his old chinwhiskered Sennett days. Kenneth MacKenna is good as Niles' snappy son and William B. Mack is appealing as the shiftless father of Mary. A number of the actual contestants in the Atlantic City event are in the cast and help to make this the screen rival of the Ziegfeld glorification of the American Girl.

Moving Picture World, February 26, 1926, p. 575

The American Venus

(Paramount—7931 Feet)

(Reviewed by Frank Elliott)

FOLLOWING in the trail of an avalanche of publicity on the famous Atlantic City beauty tournament, comes this feature built around this annual event that glorifies the American girl. Paramount has gone the limit as far as lavish scenic investment, gorgeous costumes and Technicolor photography is concerned. There is evidence in every scene that the money bags were turned upside down in staging this phantasmagorical review of bathing beauties and mannequins. There is a story, of course, but the best and about it the better. It is just a light, airy plot used as an excuse for introducing the various events of the beauty contest and there is little footage wasted in getting the observer to Atlantic City. Here in beautiful natural color the beauties of the nation pose in review, take part in divers parades and in bathing suit, pose in gorgeous fashions and line up for the verdict of the judges. Miss Fay Lanphier, winner of the 1925 event, is seen in a minor role, but so Esther Ralston gives the beauty honors.

THEME. Comedy melodrama. Shows efforts of small town publicity man to boost sweetheart as American Venus.

PRODUCTION HIGHLIGHTS. The technicolor scenes of the various events of the Atlantic City beauty pageant. The style tableaux. The auto-motorcycle race.

EXPLOITATION ANGLES. Put over local beauty contest in co-operation with newspaper and merchants. Play up Fay Lanphier, "Miss America" of 1925. Take advantage of the six national tie-ups arranged by Paramount.

DRAWING POWER. With exploitation should do business in any house.

SUMMARY. One of the novelties of the new year, has unlimited exploitation possibilities. Lavishly staged with many scenes in natural color and with much to appeal to both sexes, this one should be a box office winner.

THE CAST

Mary Gray	Esther Ralston
Chip Armstrong	Lawrence Gray
Hugh Niles	Ford Sterling
Miss California	Fay Lanphier
Miss Bayport	Louise Brooks
Mrs. Niles	Edna May Oliver
King Neptune	Ernest Torrence
Neptune's Son	Doug Fairbanks, Jr.

Author, Townsend Martin. Scenario by Frederick Snows. Directed by Frank Tuttle. Photographed by J. Roy Hunt.

SYNOPSIS. Enraptured for attending a dance with Chip Armstrong, publicity director, Mary Gray breaks her engagement to Horace Niles. When New York artists urge towns to hold beauty contests and to send winners to Atlantic City, Chip urges Mary to enter. Niles tries to ruin Mary's chances by vowing her to return because her father is injured. She does, but Chip gets her back. They are too late, but the winner adores Gray cream and Chip wins Mary.

The American Venus



Esther Ralston, featured in "The American Venus," a Paramount release.

(Paramount) PRESS NOTICE

"THE AMERICAN VENUS," which glorifies the beauties of Uncle Sam's domain beyond the fondest dreams of "Flo" Ziegfeld, comes to the Theatre, commencing

Against lavishly mounted background this photo-spectacle tells of the search for a modern American Venus with the romance between one of the contestants and her home town sweetheart and manager interwoven in refreshing manner. The climax of the production arrives in the scenes showing the various events of the great Atlantic City beauty pageant. In the all-star cast are Esther Ralston, Lawrence Gray, Ford Sterling and Fay Lanphier, who was crowned "Miss America," at the 1925 beauty contest.

CATCH LINES

The eye has never looked upon such a galaxy of gorgeous girls and gowns. Story of the perfect American beauty. A magnificent comedy melodrama built around a nation-wide search for the most beautiful girl!

THE AMERICAN VENUS

Paramount Production. Written by Townsend Martin. Adapted by Frederick Stowers. Directed by Frank Tuttle. Length, 7,931 feet.

CAST AND SYNOPSIS

Mary Gray	Eather Balfour
Chip Armstrong	Lawrence Gray
Hugh Niles	Ford Burdick
Miss Alabama (Miss America)	Fay Lamphier
Miss Ruyoff	Louise Brooks
Mrs. Niles	Edna May Oliver
Harvey Niles	Kenneth MacKenna
John Gray	William B. Mack
Sam Lerber	George De Carleton
Artie	W. T. Renda
King Neptune	Ernest Torrence
Neptune's Son, Timon	Douglas Fairbanks, Jr.

(Also seven of the leading concertinas in the 1925 Atlantic City beauty pageant: Misses Bronx, Newark, San Francisco, Ray Higgs, Birmingham, and Seaside.)

Mary Gray is betrothed to Harvey Niles, a cop, to whom father Mary's dad is indebted. Both Mr. Gray and Mr. Niles are engaged in the manufacture of cold cream. Niles' publicity man, Chip Armstrong, suggests signing up the lately-winner of the Atlantic City beauty pageant, using her name as testimonial. When he falls in love with Mary and realizing her great chance to win the contest, Chip appoints himself her publicity manager. Mary breaks her engagement with Harvey. She enters and wins the contest which makes Mr. Gray's atom very doubtful and putting them on "very secret." The romance between Mary and Chip has in the meantime taken flower and their marriage is planned.

By PEGGY GOLDEN

Notes: #2

Something of a novelty in nature. The story is an unconventional one. However, the advance publicity which it secured should make it a show.

See Office Highlights: Cosplay. Skits and the beautiful concertinas of the recent beauty pageant held in Atlantic City are indicated by the use of Technicolor. The fashion review at the Fox Theatre with the most beautiful girls in the country is reminiscent, like those at Technicolor, of the additional eye line. The appearance of "Miss America" and seven other contestants should stir up some excitement.

There are very thrilling automobile and motorcycle races during which collisions are periodically avoided. A motorcycle with the four and four-and-a-half-horsepower two-horse teaming of a future rule of speed provides a moment of some suspense.

The rest of the cast includes at least four names that have dancing powers. There is a touch of light comedy that registers. The direction is reasonably good.

Audience Appeal: The greatest customer name by the most beautiful girls in the United States should bring the women in. The movie-holes will also want to get a glimpse of America's prettiest. The appearance of the girls' atom, though by no means vulgar, will undoubtedly attract the biggest.

How To Sell It: Capitalize the widespread publicity the program received. Advise the fact that the women as well as men, other contestants are appearing in the picture. Emphasize in the name whom most beautiful girls are represented should, of course, exploit the fact. Use in field type Fay Lamphier's name. A fashion review would be most appropriate. To cope with manufacturers of all kinds of women's apparel should be effective.

Exhibitors Trade Review, January 30, 1926, p. 29



Moving Picture World, February 6, 1926, p. 503

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

Animated Hair Cartoons (1926)

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*

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Ray Pointer, *The Art and Inventions of Max Fleischer: American Animation Pioneer*, pp. 52-53¹





Animated Hair Cartoon No. 18 (1926) includes baseball player Christy Mathewson, manager John McGraw, George Bernard Shaw into Baseball Commissioner Kenesaw Landis, film comics Charlie Chaplin into Buster Keaton and others.

**"Animated Hair Cartoons No. 1"—
Marcus—Red Seal
A Good Number**

Type of production....1 reel cartoon
The New York Times cartoonist, Marcus, offers a new variation on the animated idea with some highly original pen and ink sketches. After he draws a sketch of a person, he takes portions of the drawing—hair from the head, the mustache or beard—and transforms it into a perfect likeness of well known celebrities such as Charles Chaplin, Rudolph Valentino, Jack Holt, Harold Lloyd and Charles Murray. Here is an entertaining reel, for it keeps the audience guessing as the transformation proceeds as to which popular screen star the drawing will eventually develop into. Should prove a good number for any type of house.

The Film Daily, January 24, 1926, p. 7

**"Animated Hair Cartoon"
(Red Seal—One Reel)**

MARCUS, "Times" artist, has again turned out an interesting exhibition of his skill with the pen and brush and this time he transforms some hard looking characters into the well known countenances of Snub Pollard, Jack Holt, Charles Chaplin, Rudolph Valentino, Charles Murray, Mabel Normand, Irvin Cobb, and Harold Lloyd. Hair, moustaches, ears, etc., fly around at an amazing rate.—EDW. G. JOHNSTON.

Motion Picture News, January 30, 1926, p. 591

"Hair Cartoon No. 3"

Red Seal 1 reel

Marcus deftly employs his pen in transforming very strange faces to unmistakable likenesses of Lady Astor, David Belasco, Clara K. Young, Billie Burke and Larry Semon.

* * *

Exhibitors Trade Review, February 6, 1926, p. 23

"Hair Cartoon"

(Red Seal—Cartoon—One Reel)

MARCUS, the cartoonist, in issue "3" of this series furnishes more clever examples of how the readjustment of the hair changes the entire aspect of drawings. The resultant faces this time are: Lady Astor, David Belasco, Clara Kimball Young, Billie Burke and Larry Semon.—C. S. Sewell.

Moving Picture World, March 6, 1926, p. 37

Animated Hair Cartoon—Issue 4—
Red Seal
Very Entertaining

Type of production... 1 reel cartoon

Again Marcus, the newspaper cartoonist, demonstrates his cleverness in the manipulation of his crayon to transform one well known character into another. By simply transposing a few strands of hair from the face and head of William Taft, he produces a striking portrait of Marshall Joffre. Napoleon likewise becomes J. P. Morgan. Several other transformations are accomplished, simply by the manipulation of bits of mustache, beard, or a wisp of hair from the head. The last sketch is a clever novelty. Marcus draws a nightingale singing on the bough of a tree. Then he takes the bough bit by bit and disposes it about the bird. The sketch

is then inverted, and the nightingale has appropriately become the singer Galli Curci. A very entertaining novelty that has the stamp of real class.

The Film Daily, February 14, 1926, p. 10

Animated Hair Cartoon—
Red Seal
Magic Drawing

Type of production... 1 reel

Marcus, the newspaper cartoonist, presents another series of animation line drawings of famous faces. By the transposition of a few strands of hair from head or face or a wisp of the profile, Shakespeare becomes John Barrymore. Other persons portrayed are Bebe Daniels, Dorothy Dalton and Thomas Meighan. Here is a good offering for the audience who love animation. It is a clever and interesting contest. The portraits are very striking.

February 21, 1926, p. 8

'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 – *Moving Picture World*, March 20, 1926, p. 193

"Hair Cartoon"

(Red Seal—Cartoon—One Reel)

IN THIS issue of the Animated Hair Cartoons, Marcus, the cartoonist as usual by the manipulation of lines and hair changes cartoon characters into likenesses of well-known persons. This time his subjects include Shakespeare, John Barrymore, Bebe Daniels, John Drew, Dorothy Dalton and Thomas Meighan.—C. S. Sewell.

"Animated Hair Cartoon" No. 5
(Red Seal—One Reel)

HERE'S another "Hair Cartoon" done by Marcus, the N. Y. Times artist, in his interesting manner. As usual, pieces of hair fly around and take the form of well known characters. This time the different subjects include, William Shakespears, John Barrymore, Bebe Daniels, John Drew, Dorothe Dalton and Tom Meighan.—EDW. G. JOHNSTON.

Motion Picture News, March 6, 1926, p. 1108

"Hair Cartoon, Issue 6"
(Red Seal—One Reel)

MARCUS, Times artist, executes some real clever strokes in this cartoon—the ones with which he changes the countenance of Bryan to that of Briand—standing out as one of his best. Another interesting example of this cartoonist's cleverness is a drawing of a tiger which gradually takes on the likeness of Clemenceau, "The Tiger of France." Other subjects include Josephus Daniels, Lloyd George, Theodore Roosevelt and Cardinal Merrier.—EDW. G. JOHNSTON.

Motion Picture News, April 10, 1926, p. 1605

"Animated Hair Cartoon, No. 8"
(Red Seal—One Reel)

ANOTHER demonstration by Marcus, an artist of the N. Y. Times, and this time several Motion Picture stars furnish the necessary countenances. Strange looking people finally appear as Jackie Coogan, Constance Binney, Agnes Ayres, Conway Tearle, Alla Nazimova, Tom Moore and Louise Fazenda. These are always good little shorts for first run and other houses.—EDW. G. JOHNSTON.

Motion Picture News, April 10, 1926, p. 1605

"Hair Cartoon Issue 7"
(Red Seal—One Reel)

IN this issue, Marcus, the Times artist, provides some really interesting moments with his skilful manipulation of the human hair. He draws a likeness of Paderewski and then after a few amusing maneuvers of the patches of hair we behold Henry Cabot Lodge, John McCormick, J. P. Sousa, Victor Herbert and Mendelssohn are other subjects of this cartoon, which is entitled "Musical Hairs to Musical Airs."—M. T. ANDREWS.

May 1, 1926, p. 2110

Animated Hair Cartoon No. 7—Red Seal

Featuring Celebrities

Type of production....1 reel cartoon
Marcus, well known cartoonist, again selects a list of notables whom he develops on the screen by transposing parts of the hair on face and head. The personages portrayed include Paderewski, Henry Cabot Lodge, John McCormick, John Philip Sousa, Victor Herbert and Mendelssohn. The pen and ink portraits are well done and most people in your audience will be able to recognize them before Marcus writes their name below the finished drawing.

The Film Daily, May 2, 1926, p. 16

"Hair Cartoon"

(Red Seal—Cartoon—550 feet)

ISSUE 8 of this series drawn by Cartoonist Marcus shows this artist's clever handiwork in the manipulation of hair so as to produce likenesses of Jackie Coogan, Constance Binney, Agnes Ayres, Conway Tearle, Alla Nazimova, Tom Moore and Louise Fazenda. Should appeal to audiences with whom this series has proved popular and provide novelty for new patrons.—C. S. Sewell.

Moving Picture World, June 12, 1926, p. 552

**"Hair Cartoon No. 12"—Red Seal
Celebrities Cartooned**
Type of production....1 reel novelty
Another of the series of transposition cartoons by Marcus, showing how one character can be transferred into another by the manipulation of wisps of hair on the heads and faces. The personalities thus portrayed are Will Rogers, Gloria Swanson, Colonel House, Harry Lauder, Marguerite Clarke and "Fatty" Arbuckle. Good number to keep them guessing, for it is hard to tell what the character is going to be till the final transposition is made.

The Film Daily, July 25, 1925, p. 7

"Hair Cartoons"
(Red Seal—One Reel)
CARTOONIST Marcus, in his familiar manner, by changing position of the hair, makes cartoons of several European kings, including changing England's sovereign into Eugene O'Brien. Up to the standard of the series.
—C. S. Sewell.

Moving Picture World, July 31, 1926, p. 304

Animated Hair Cartoons
(Red Seal—No. 14—One Reel)
MARCUS, the famous cartoonist on the *New York Times*, this time aims for laughs—and gets them. He takes the original drawings from his own pen and converts them into the cartoon characters of the best known newspaper artists such as Harry Hershfield, Rube Goldberg, Cliff Sterrett, George McManus, etc. It is uncanny how the shifting of certain lines and not with the addition of others not previously used will result in perfect reproductions of the trade mark characters of the United States' best known comic artists.—
PAUL THOMPSON.

Motion Picture News, September 4, 1926, p. 868

"Hair Cartoon"
(Red Seal—459 Feet)
NUMBER 17 OF THIS series contains several examples of Cartoonist Marcus' cleverest work in rearranging wisps of hair, for in this issue he changes characters to others that are apparently entirely unlike each other, as for example, Lenin to William Farnum, a Chinese girl to Snub Pollard, Constance Talmadge to the Prince of Wales, and an especially appropriate one, the British Lion to Lloyd George.
—C. S. Sewell.

Moving Picture World, October 16, 1926, p. 426

"Hair Cartoon"
(Red Seal—Cartoon—550 feet)
IN this issue, Cartoonist Marcus exhibits his skill as usual in changing characters by rearranging bits of hair, etc. His handling of a cartoon of a tiger which he changes into the "Tiger" of France, Clemenceau, is one of the cleverest things he has ever done. Other notable characters in this reel are Bryan, Briand, Josephus Daniels, Lloyd George, and Roosevelt, Jr. and Sr.—C. S. Sewell.

"Hair Cartoon"
(Red Seal—One Reel)
Harry Lauder, Fatty Arbuckle, Marguerite Clark Colonel House, Gloria Swanson and other celebrities of the recent past are cartooned by Marcus in his inimitable way by manipulating bits of hair in Issue 12 of this series.—C. S. Sewell.

Moving Picture World, April 10, 1926, p. 449 – July 12, 1926, p. 170

Status: Print may exist
 Unavailable for Viewing

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

Atta Boy! (1926)

Copy boy Monty Milde (Monty Banks) works for a large daily newspaper dreaming of becoming a real reporter. Craven, Ace reporter (Ernie Woods).

A showcase for sight gags by comic Banks. He plays a copyboy on a large newspaper who is told as a joke by star reporter Craven (Ernie Wood) that he has been promoted to reporter. Craven sends Monte to get an interview with a man whose baby was kidnapped. Milde is suspected of being a bootlegger and is chased by the hotel detective. Although he is unable to get into the man's hotel room. Milde trails the kidnapper to a gambling club where he poses as a waiter. Milde gets the kidnapper and earns a reward when the baby is returned. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 54.²

As a practical joke on his birthday, Monty Milde, copy boy on a large daily newspaper, is told by star reporter Craven that he has been promoted to reporter. Having written a story about a Mr. Smith whose baby



has been kidnaped and thus infuriated the man, Craven sends Monty to interview him. Monty encounters all sorts of difficulties at the hotel getting to Mr. Smith, who has detectives on guard, and finally he goes home discouraged; then, discovering a ransom note from the kidnaper left at Smith's room, he trails the kidnaper to a private gambling club. Posing as a waiter, Monty gains entrance to the private rooms of the owner, and there he finds the kidnaper. The den is raided, and Monty rushes off to the office with the baby and collects the reward from Mr. Smith. *American Film Institute Catalog of Feature Films*

MONTY
in 'Atta

Directed by
EDWARD H. GRIFFITH

Produced by
MONTY BANKS ENTERPRISES

BANKS
in 'Atta Boy'

A Feature Comedy

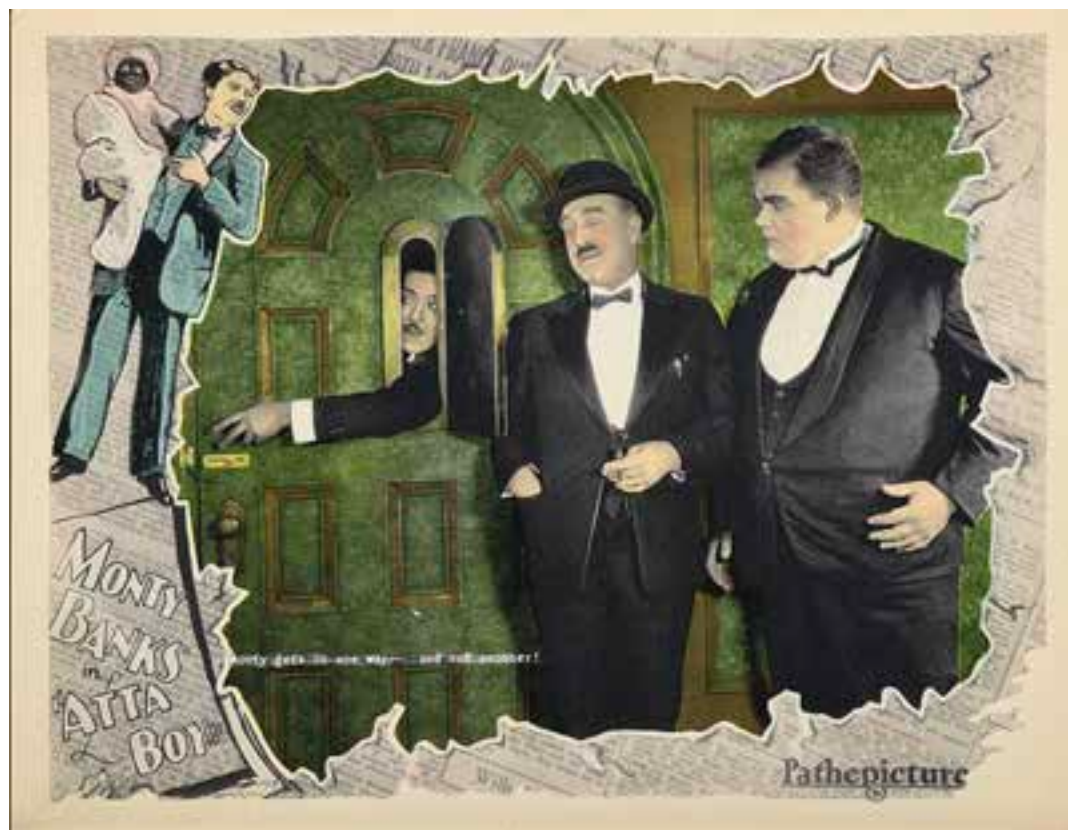
The laughiest picture in many a month.
Spelling over the chuckles, giggles, comic laughs and foot-laughers.

A story that any one would have been mighty glad to get because it's very fun, and as original as they make them. When you can get a million laughs and see them all with high-speed action and a lot of unusual stunts in, you've got an unbeatable combination at the box.

Banks makes money for theaters wherever he plays. Get yours now with his very greatest comedy, and one of the greatest you ever saw.

Pathepicture

Exhibitors Herald, October 2, 1926, p. 98ff



Atta Boy

Distributor: Pathe

Producer: Pathe

Length: 5775 feet

DIRECTOR: EDWARD H. GRIFFITH
Cameramen: Blake Wagner
 assisted by Wm. Reese and Ted Tetzlaff

PLAYERS

Monty Milde.....Monty Banks
 Grandmother.....Mary Carr
 Grandfather.....Albert Fisher
 Jane Allen.....Virginia Bradford
 Her Father.....George Periolat
 Jack Craven.....Ernie Wood
 Detective.....Fred Kelsey
 Madame Carlton.....Virginia Pearson
 Mr. Harris.....Henry Barrows
 His Brother.....Earl Metcalfe
 Mrs. Harris.....America Chedister
 The Janitor.....William Courtright
 Managing Editor.....Lincoln Plummer
 Club Manager.....Kewpie Morgan
 Millionaire Kid.....Jimmie Phillips

TYPE: Newspaper comedy.

THEME: Reporter's attempt to obtain story.

LOCALE: An American city.

TIME: The present.

STORY: The copy boy on a large daily newspaper is ambitious to become a reporter. On his birthday, April Fool's day, a practical joker tells him he has been promoted to the place of reporter. He sends him out to interview a man who is furious because the paper contained a story hinting that domestic troubles had been responsible for the kidnaping of his baby. The reporter encounters all sorts of difficulties, even being suspected as being the kidnaper. After numerous exciting incidents he discovers the kidnaper, recovers the baby, and rushes to the newspaper office with it just as the father is raising the reward to \$100,000.

HIGHLIGHTS: *Scene in which copy boy believes he is a reporter . . .*
Scene in which reporter attempts to take picture with trick camera . . .
Fight in gambler's den . . . Return of the baby and winning of reward.

SPEED is the prime essential of a good comedy. You must never let the story lag for a moment or you're lost. In "Atta Boy," Monty Banks' latest feature-length comedy for Pathe, the comedian kept this one thought in mind and as a result has made a corking good comedy, worthy of Banks' former successes.

It is especially well staged, well lighted and there's a thrill or two in the tail end that had everybody going at the Melrose Theatre, Hollywood, where this writer saw it last week at a preview.

The story concerns a boob reporter, a copy boy advanced to reporter as a joke by a fellow reporter. He sallies forth with his pad and pencil to get a big kidnapping story, is thoroughly beaten up by the irate father of the lost child, and then, by a trick of Fate, gets into the room where the child is being held and saves the baby after a hair-raising episode in an automobile.

Monty Banks always manages to get a good finish to his comedies and "Atta Boy" is no exception. He was ably assisted by a large and well known cast of players and titles were fresh and well written, another important feature of comedy making.

Atta Boy

Pathe Shows How Reporters Are Made

(Reviewed by Paul Thompson)

PLAYS on the legitimate stage or on the screen which deal with newspaper offices and the making of star reporters out of copy-boy material never should be entrusted to ex-newspaper men for reviewing. We are apt to be a bit too captious. For some reason or other the genus "Newspaper man" defies the ninety and nine producers and that applies, as I have said above, to both branches of the entertainment game. "Atta Boy" is no exception even though a lot of time, thought, trouble and expense obviously have gone into the making of this comedy.

An over-grown copy boy on a newspaper, with the ambition that every similarly situated copy-boy unquestionably possesses of becoming a reporter, Monte is hoaxed by the smart-Alecky star scrivener into the belief that he has been promoted to the desired state. He goes in his simplicity and guilelessness to interview a man whose child has been stolen and who has sworn vengeance.

To tell the story every possible comedy situation is devised. It is really a quite amusing melange or pot-pourri of melodrama, comedy, fashion show, etc.

The Cast: Monte Banks, Mary Carr, Albert Fisher, Virginia Bradford, George Periolat, Ernie Wood, Fred Kelsey, Virginia Pearson, Henry Barrows, Earl Metcalf, America Chedister, William Courtwright, Lincoln Plummer, Kewpie Morgan and Jimmie Phillips. Director, Edward H. Griffith. Story and continuity by Charles Horan and Alf Goulding. Technical Director, Jack Mintz.

THEME: Copy-boy made reporter.

PRODUCTION HIGHLIGHTS: Banks' comedy scene in club; anti-climax of baby not black but colored.

EXPLOITATION ANGLES: Excellence of names in cast. Amusing qualities.

DRAWING POWER: Should be good.

Produced by Monte Banks Enterprises (A. MacArthur).

Distributed by Pathe.

Length, 5,775 feet. Released October 24, 1926.

Motion Picture News, October 9, 1926, p. 1396

October 9, 1926

MOVING PICTURE WORLD

371

“Atta Boy”

Hilarious Monty Banks Comedy Filled with Gags Offers Whirlwind of Merriment for All Classes

Reviewed by C. S. Sowell

A. MacArthur presents
Monty Banks
in “Atta Boy”

Story by Charles Horan and Alf Goulding
Directed by Edward H. Griffith
A Pathe Feature

CAST:

Monty Banks	Monty Banks
The Girl	Virginia Bradford
Star Reporter	Ernie Wood
Detective	Fred Kelsey
Madame Carlton	Virginia Pearson
Mr. Harrie	Harry Barron
His Brother	Karl Metcalf
Grandmother	Mary Carr
Millionaire Kid	Jimmy Phillips

Length—5,722 feet

Rival tells Monty, a copy boy, he has been made a reporter and sends him on baby kidnapping case. Monty gets into all sorts of difficulties but trails kidnapper and recovers baby and wins the girl. Hilarious farce comedy chuck full of laughs.

UNDER THE AUSPICES of A. MacArthur, who makes his debut as a feature comedy producer, Monty Banks' newest starring vehicle of this type which is being distributed through Pathe is a regular whirlwind of merriment that will keep any type of audience in gales of laughter from beginning to end.

We don't believe we have ever seen a comedy more plentifully supplied with gags, and everyone of them strikes the bell, some are of the familiar sure-fire type and others are new, all are smoothly worked into the story and grow quite legitimately out of the situation. Directed by E. H. Griffith from a script by Charles Horan and Alf Goulding, and doubtless aided by the star himself, every possible opportunity for getting a laugh has been utilized and they dovetail



into each other with no let-up in between. While he is assisted by a capable cast, Monty Banks is really the whole show. The laughs are too numerous to mention, but especially good are the sequences where Monty and the hotel detective both believe they have dropped a bottle of hooch, Monty's eccentric dance, his thrill comedy stuff in an auto chase, and a final semi-disrobing scene which is a scream.

Even the hard-boiled bunch seeing this picture cold in a projection room frequently burst into spontaneous laughter. Grab it, don't let it get away.

Moving Picture World, October 9, 1926, p. 371

ATTA BOY!

A. MacArthur presents Monty Banks in the full length comedy, directed by Edward H. Griffith and distributed via Pathe Exchange. In the cast Mary Carr, Virginia Bradford, Virginia Pearson. Titled by Harold Christy. At the New York, New York, Dec. 24, half of double feature bill. Running time, 65 minutes.

This independent production exploits Monty Banks, comedian of the custard pie school in a rather important way. Cast and production represent considerable outlay. The result is distinctly promising. The comedy shows vast ingenuity and resource in keeping the gagging in motion over the five or more reels.

For so sustained an effort the average of interest and laughs is high. There is some evidence of padding in the elaboration of incidents such as the hotel detective's chase of the innocent young man suspected of being a bootlegger, but the development of the situation and the building up of incidental stunts is very well managed.

They have borrowed some of the Charlie Chaplin technique of giving the sentimental twist to the knockabout comedy. Here it is rather crudely done, but at that it is effective because the mechanics of the sympathetic relief are basically right, even for horseplay.

There is a first rate stunt episode involving camera tricks. The dumb-bell comic is making his escape from pursuers, when he drops a ladder from a fire escape, the bottom resting in a parked automobile. While the patsy is at the ladder top about to descend, somebody starts the machine, and he is whisked up and down mountain roads, to the edge of dizzy precipices and

through trees, swaying in the air at the top of the ladder.

This situation is worked for all it's worth and builds up a lot of shocks, thrills and surprise laughs. The whole picture is rather remarkable for its speed and variety of comic action. These things are perhaps mechanical, but they also are ingenious and generally amusing. Of course, it's all slapstick, and it misses the quality of the big feature length comedies because the clown does not develop character, but is merely the dummy for mechanical gags. But for plain gagging the picture is there. *Rush.*

Monty Banks in
"Atta Boy"

Pathe

SPONTANEOUS COMEDY BUSINESS THAT BOASTS OF FAR MORE ORIGINAL GAGS THAN THE USUAL PICTURE. THE LAUGHS COME FAST AND FURIOUS. MONTY BANKS GREAT.

Star....Banks is the perfect clown. He gets his laughs mostly from his acrobatic stunts. He does some great tumbling and the trick dance with a tray of dishes that is mighty funny. With a better flare for pantomime, Banks could really make new strides.

Cast.....Virginia Bradford pretty. Fred Kelsey, fine as the detective. Earl Metcalf, the gentleman kidnapper and Virginia Pearson, his accomplice. Others first rate.

Type of Story.....Comedy. "Atta Boy" spills one long succession of hilarious gags, most of them brand new, that make for one of the laugh makers of the season. Monty Banks' latests will surely garner its share of B. O. receipts for exhibitors. It is sure fire comedy and hilarious enough to make the most tired of all business men forge about the stock market. It is guaranteed fun. Monty is a star reporter—or at least thinks he is until he learns that the office gang had played a joke on him by telling him he had been promoted. Before Monty finds this out, however, he goes out on a big story and tries to solve the mystery of a local kidnapping. Some of the biggest laughs come from the sequence in the hotel lobby where Monty tries to evade a couple of "dicks" in order to interview the father of the kidnapped child. A bottle of whiskey, slipped into Monty's pocket by a drunk who thinks he is a revenue man, leads the way to more hilarious business and the bit where Monty and the "dick" both think they have dropped their package of "wet goods," is a scream. How Monty disguises himself as a waiter by using the tail of his shirt for an apron, thereby getting into the apartment of the kidnapper, introduces another riot laugh sequence. Monty is the means of clearing up the mystery and really lands the job.

Box Office Angle.....Laughs from start to finish. You can't go wrong on "Atta Boy," if you are in the market for comedies. Get this one.

Exploitation....They know Monty Banks from two reel comedies. He has also made a previous feature, but he really steps out as a full-fledged feature comedian in "Atta Boy." Promise a great lot of laughs and do whatever pulling necessary to get them in. You'll have a lot of satisfied "customers."

Direction...Edward H. Griffith; fine piece of work.

Author.....Charles Horan and Alf Goulding.

Scenario.....Same

Cameraman.....Blake Wagner

Photography.....Occasionally lighting isn't good.

Locale.....Any city

Length.....5,775 feet



Once a comedian, always a clown. Monty Banks, Pathe feature comedian, acts as guest editor of Topics of the Day, and holds a good joke down with one foot while he confers with Los Angeles on "Atta Boy," his first for Pathe

Motion Picture News, June 19, 1926, p. 2843

Trained Newspaper Man Directed Banks

Monty Banks, in his new Pathe feature comedy, "Atta Boy," was fortunate in having for a director a former newspaper man, for much of this story is laid in the local, or "news," room of a big daily, with Monty playing the part of a cub reporter.

Edward H. Griffith, director of the comedy, was a newspaper man. He served his apprenticeship in many cities of the East, and in many departments of newspapers before turning to films.

Griffith ordered one scene retaken four times before he was satisfied that the atmosphere of a real newspaper was carried out.

Moving Picture World, November 13, 1926, p. 82



Status: Print exists in the UCLA Film and Television Archive (four reels only). Also in private film collections.

Not Viewed

Type: Movie

Genre: Comedy

Gender: Male (Monty Milde, Craven). Group,

Ethnicity: White (Monty Milde, Craven). Unspecified.

Media Category: Newspaper

Job Title: Reporters (Monty Milde, Craven). Miscellaneous

Description: Major: Monty Milde, Positive

Description: Minor: Craven, Positive. Miscellaneous, Neutral

The Beautiful Cheat (1926)

Newspaper. Press Agent Jimmy Austin (Harry Myers) stages publicity campaign in newspapers.

Al Goldringer (Alexander Carr), the stereotypical Jewish motion picture president of a financially troubled studio, has his press agent take their pretty shop girl discovery, Mary Callahan (Laura La Plante; promoted as the “girl-next-door” type), on a European publicity tour. Mary returns to the United States as “Maritza Callahansky,” a Russian actress who supposedly possesses the crown jewels. This deception results in the usual plot complications, climaxing during a party at a Long Island mansion owned by the absent parents of one of the studio extras. Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 268³



A motion picture producer has press agent Jimmy Austin take Mary Callahan, a pretty shop girl, to Europe. After an extensive publicity campaign, Mary returns to the United States as Maritza Callahansky, a Russian actress owning the crown jewels. To add support to her newly established identity, Maritza gives a party in a Long Island mansion in the rightful owner's absence. The owners return to find their home taken over by strangers and are about to call the police when it is discovered that they are the parents of one of the extras in the company. The owners not only dismiss charges of housebreaking but finance a film in which Maritza will star. Austin marries Maritza. *American Film Institute Catalog of Feature Films*



The Beautiful Cheat

Distributor: Universal

Producer: Universal

Length: Undetermined

DIRECTOR.....EDWARD SLOMAN

Author.....Nina Wilcox Putnam

PLAYERS

Mary Callahan.....Laura La Plante

Jimmy Austin.....Harry Myers

Marquis De La Pontenae.....

.....Bertram Grassby

Al Goldringer.....Alexander Carr

Hervert Dangerfield..Yucca Troubetzkoy

Lady Armington.....Helen Carr

Dan Brodie.....Robert Anderson

Mrs. Bruckman.....Helen Dunbar

Leland Bruckman.....Tom S. Guise

Kate Callahan.....Kate Price

Tom Callahan.....Walter Perry

TYPE: Romantic comedy-drama.

THEME: Dramatic success based on a hoax.

LOCALE: New York City; Honolulu.

TIME: The present.

STORY: A motion picture producer engages a shop girl and sets about to make her a star. To do it he publicises her as a Russian noblewoman of great wealth. A dummy robbery is planned, but a real one results because of the publicity given the girl's supposed wealth of jewels. Finally, through the failure of her first picture, her impersonation is exposed. This results in a genuine rush to see the picture, which overnight becomes a success.

HIGHLIGHTS: *Good portrayals by the principals. . . . The planning of the hoax. . . . The robbery. . . . The expose. . . . The heroine's success.*

THE BEAUTIFUL CHEAT

Universal Production. From Saturday Evening Post Story by Nina Wilcox Putnam. Adapted by A. P. Younger. Directed by Edward Sloman. Length, 6,583 feet.

CAST AND SYNOPSIS

Mary Callahan, alias Mariza Chernovska.... Laura La Plante
Jimmy Austin Harry Myers
Marquis de la Pontenac Bertram Grassby
Al Goldringer Alexander Carr
Herbert Dangerfield Youcca Troubetzkoy
Lady Violet Armington..... Helen Carr
Dan Brodie Robert Anderson

A motion picture producer gives Mary Callahan, a short girl, a job, has his press agent take her abroad, publicize her and bring her back as Meriza Callahan. The press agent, Jimmy, learns the producer has failed and stages a party in a strange home, intended to impress an intended investor. It turns out that this investor is broke. The owners of the house arrive and are about to call in the police, when it is discovered that they are the parents of one of the "extras" in the company. The day is saved, the parents finance the production. Jimmy marries the star.

By MICHAEL L. SIMMONS

Rating: B2

Box-Office Highlights: The titles are the most consistent rib-ticklers witnessed in many weeks of reviewing. Laura La Plante in the title role effectively gets her personality over. Alex Carr gives his Potash-and-Perlmutterish characterization the inimitable touches for which he is famous.

The "Ritzy" party, framed up to impress a prospective investor, is a barrel of laughs, action and good-natured hokum. Harry Myers is typical as the press-agent who will try to land a story even in the telephone directory.

Audience Appeal: Should be welcomed wherever good, rich hokum on the swift wheels of active farce is liked, regardless of story form and plausibility. The story doesn't matter much here. It's the action and burlesque humor that count.

How to Sell It: Dandy chance to set the town talking by staging a shop-girl's screen test. Project the results on your screen.

Exhibitors Trade Review, February 6, 1926, p. 20

6,583
Feet

"The Beautiful Cheat"—Universal

Amusing "Inside" Story of the Attempts to
"Make" a Movie Star Should Please Patrons

Comedy
Drama

Reviewed by C. S. Sewell

CAST

Mary Callahan..... Laura LaPlante
Jimmy Austin..... Harry Myers
Marquis de la Pontenac..... Bertram Grassby
Goldringer..... Alexander Carr
Herbert..... Youcca Troubetzkoy
Lady Violet..... Helen Carr
Dan Brodie..... Robert Anderson
Mrs. Bruckman..... Helen Dunbar
Bruckman..... Tom S. Gildie
Mrs. Callahan..... Kate Price
Mr. Callahan..... Walter Perry

Based on magazine story by Nina Wilcox Putnam.

Scenario by A. P. Younger and
Olga Pristalov.

Directed by Edward Sloman.

AN amusing and interesting "inside" story of the motion picture industry that burlesques and pokes good-natured fun at the production of screen offerings especially the making of a "popular" star is "The Beautiful Cheat" a Universal-Jewel production starring Laura LaPlante.

Goldringer makes one picture and it is an awful flop. His backers tell him what he needs is a foreign star. He shows them a picture of a pretty Irish salesgirl who has taken a correspondence course in acting and tells them she is a Russian star. He send her to Europe to learn French and temperament. Her press agent Austin falls in love with her. Goldringer goes broke. Austin tells him to go ahead with the picture as he believes he has a live-wire in Lady Violet reputed to be wealthy. To impress her they get hold of a Long Island estate which is supposed to be the

velope that one of the extra's is his son. The owner agrees to finance the picture and Austin wins the hand of the "celebrated" star.

The opening situations are especially bright and clever with a lot of good stuff built around Mary's home life. The comedy angle is played up all the way through and many of the subtitles are bright and witty. Edward Sloman has given this story good direction so that it proves decidedly pleasing. There are a number of good laughs and it looks like first class tonic for the average box-office.

Laura LaPlante is both pretty and pleasing in the leading role, and effective comedy is supplied by Alexander Carr as the Hebrew producer, Harry Myers as the "peppy" press-agent, and Walter Perry and Kate Price as the star's Irish mother and father.

star's home. The owners return suddenly and is about to put them out when it de-

Moving Picture World, February 20, 1926, p. 725

The Beautiful Cheat (Universal Jewel—6583 Feet)

(Reviewed by George T. Parly)

REHEATERS as a capital audience picture; once again the making of movies and movie stars becomes the subject of jest by the folks who make 'em, this time resulting in a merry comedy that will tickle the fans' mirthful fancies and should stack up a good box office record. Public interest in what goes on behind the scenes never lessens, and the trials of producer, press agent and star are here set forth with frankness, zest and strong comic appeal. Naturally it all verges on burlesque, but there's sufficient solid material in the story to make it seem convincing, at that. Everybody will like Laura La Plante in the role of Mary Callahan whose name is switched to Maritza Callahansky when fate and the publicity man transforms her into a Russian screen light; she gives an excellent performance and is well supported, with Harry Myers, Bertram Grassby, Alexander Carr, Kate Price, doing first-class work. Direction O. K. Photography good.

THEME. Producer and press agent combine to make movie star out of Mary Callahan. Her debut as Russian actress is put over successfully. She weds publicity man.

PRODUCTION HIGHLIGHTS. Laura La Plante's acting. Scenes aboard ship. The party. Laughable farce situations. Suspense in final episodes and climax.

EXPLOITATION ANGLES. Your best bet is to play this as real intimate story of the movies, tell about Hollywood studio shots, press agent's kidding methods, stress the "from shop-girl to movie throne" idea. Feature Laura La Plante.

DRAWING POWER. Meets first-run demands. Should do well in large and small houses.

SUMMARY. Another comedy poking fun at producers' tactics and making of screen stars. Is full of laughs, moves fast, has romantic lure, well acted and directed.

THE CAST

Mary Callahan.....	Laura La Plante
Jimmy Austin.....	Harry Myers
Marquis de la Pontenac.....	Bertram Grassby
Al Goldringer.....	Alexander Carr
Dan Brodie.....	Robert Anderson
Mrs. Bruckman.....	Helen Dunbar
Kate Callahan.....	Kate Price

Author, Nina Wilcox Putnam. Director, Edward Sloman. Photographed by J. J. Roast.

SYNOPSIS. Picture magnate has press agent Austin take Mary Callahan, pretty shop-girl, abroad, where she is transformed by publicity methods into Maritza Callahansky, Russian actress, advertised as owning Crown jewels. Returning to America, the publicity game goes on, Maritza giving a party in a Long Island mansion, during the rightful owner's absence. Latter's unexpected return creates momentary confusion, but all is straightened out by the son of the family, who has joined the screen acting brigade. Austin and Mary decide to marry.



Laura La Plante, star of "The Beautiful Cheat," a Universal production.

The Beautiful Cheat (Universal)

PRESS NOTICE

THE romantic, mirthful story of a shop-girl who becomes a famous movie star, is presented in "The Beautiful Cheat," a brilliant comedy-drama which will be given its local premiere at the _____ Theatre on _____

Laura La Plante is the heroine, playing the role of Mary Callahan, who goes from behind a counter to before the camera, is taken abroad by a foxy press agent, transformed into a Russian celebrity and brought home again. The methods employed by the publicity man to keep the public guessing and backers happy are never failing sources of merriment.

Miss La Plante's best screen performance, with a galaxy of noted players in support.

CATCH LINES

She craved a career, a press agent helped her, she rose from obscurity to fame!

Laura La Plante in
"The Beautiful Cheat"
Universal-Jewel

MOVIE ATMOSPHERE AND THE RISE OF A STAR PROVIDE EXCELLENT MATERIAL FOR STORY THAT GETS OVER SOME PERTINENT COMEDY SITUATIONS AND MANY GOOD LAUGHS.

Star.....Pleasing in role that she handles very nicely. From Mary Callahan to Meritz Callahansky for exploitation purposes and stardom is the rise of the heroine.

Cast....Harry Myers not the best suited lead but able for the comedy business that comes his way. Alexander Carr great as the picture producer. Kate Price and Walter Perry a typical Irish team who help the laughs over.

Type of Story....Comedy; from a Nina Wilcox Putnam Saturday Evening Post story. The attempt of a motion picture producer to foist a new star on the American public and the extreme methods of exploiting the latest ready-made "find" is the gist of "The Beautiful Cheat," a story with studio atmosphere and production gags and with enough laughs to make it entertaining for the average person "out front" who is not actually familiar with the inside workings. It will probably hand them a big laugh but for those in the "know" it isn't always so funny. The comedy, especially the antics of Alexander Carr, the ambitious producer, has some decidedly amusing turns and if only the laughs could have held to the starting pace "The Beautiful Cheat" could go down as a sure-fire hit. Only they don't. They run the footage to excess for one thing and the comedy situations get weaker toward the end.

Story: Concerns the efforts of Goldringet, the producer, to put Mary Callahan over as a star, under the name of Callahansky, his great Russian "find," of Goldringet's sudden bankruptcy and Mary's threatened fall just as she is about to reach the heights, of the unexpected appearance of a bankroll in the person of a young "extra" who is trying to make a go of it in the movies, and subsequent success and happiness for all.

Box Office Angle....Effective audience material. Movie atmosphere will make it thoroughly attractive for average crowd.

Exploitation....Tell them the story deals with the rise of a shop girl who becomes a movie star. Let them know how she goes to Paris to acquire an accent so that she can be boosted as a great foreign star. Use Laura La Plante's name and photographs liberally, also Alexander Carr, whose Yiddish characterizations are well known.

Direction....Edward Sloman; good, but should have curtailed footage in latter reels.

Author.....Nina Wilcox Putnam

Scenario.....A. P. Younger

Cameraman.....Jack Rose

Photography.....Good

Locale.....Paris—Long Island

Length.....6,583 feet



Status: Unknown. Print exists in the UCLA Film and Television (*Wikipedia*).
Not Viewed

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

Bluebeard's Seven Wives (1926)

Newspapers. Press Agent Gindelheim (Sam Hardy) stages a massive publicity campaign to keep a young unknown in the headlines making him a movie star.



When his sweetheart, Mary Kelly, insists that he must grow a moustache before she will marry him, John Hart, a plodding bank clerk, becomes so distracted that he ends up short in his accounts. He is fired and,



unable to land another job, becomes an extra in the movies. In a fit of temperament, the leading man in a major production refuses to work, and the film's director, in a fit of conceit, decides to prove that he can choose any poor slob to replace the leading man. He picks John. John turns out to be a natural and soon finds himself a star, completely at the mercy of the publicity hacks, who put him through seven marriages in as many weeks, each terminating after the wedding night. John soon tires of his frenetic life, runs away, and marries Mary Kelly. They retire to a farm; and despite the pleas of motion picture magnates, John remains there with Mary and the cows. *American Film Institute Catalog of Feature Films*

This playful spoof on the film business featured several stars including Ben Lyon, Lois Wilson, and Blanche Sweet. John Hart (Lyon) is a bank teller who gets fired after a shortage is found in his account. Desperate for



work, he lands a job as a movie extra for famed director B.C. Duval (Dan Pennell, who looks and acts quite a bit like real-life director Cecil B. DeMille). Duval, with his retinue of "yes men," sees potential in young Hart and decides to make him over into a Latin lover. After they go to work on him, Hart is introduced to the press as lady-killer Don Juan Hartz. In order to promote his brand new reputation as a great lover, the press agent insists that he marry and divorce seven women in succession. After the sixth one, however, Hart gets fed up and runs off to marry his real sweetheart, Mary Kelly (Wilson), a modest little diner cook. Janiss Garza, *all-movie.com* <https://www.allmovie.com/movie/v85539>



“Bluebeard’s Seven Wives”—First National

Ben Lyon, Lois Wilson and Blanche Sweet in
Satire on Picture Making Filled with Laughs

Reviewed by C. S. Sewell

MOTION PICTURES and their making come in for good-natured kidding that will provide enjoyment not only for those in the industry, but the general public as well in the Robert Kane production “Bluebeard’s Seven Wives” directed by Alfred A. Santell for First National.

A plodding bank clerk is so worried because his waitress-sweetheart turns him down because he won’t grow a mustache that he gets mixed in his accounts and is fired. Unable to land a job he tries to land as an extra in the movies but fails. The hero of the picture does not show up and the conceited director, to demonstrate that he is a genius, picks the poor clerk, John, for the role, discovers he has sex appeal and persuades the producers to sign him as a star. The press agent gets busy, gives him a Spanish name and proceeds to fill the newspapers with stories of his marriage to seven famous stars and how he leaves each just after the wedding. John, however, tires of the “Bluebeard” role, balks at the seventh wife and stealing away marries his real sweetheart and hides on a little farm.

There is no hint of the “Bluebeard” idea until late in the picture but the earlier reels are filled with really clever satire on picture making. The high-and-mighty director with

his satellites howling low and “yeasing” him; his discovery and moulding of the “human clay” into a screen star; the go-get-’em space-grabbing methods of the press agent; the efforts of the producers to hold the new star down to the smallest salary and how he unconsciously outwits them; the solicitude of one partner for his “Louie Fourteen” desk that the press agent keeps putting his feet on; the way all the young dandies copy the star’s mustache and manner; the wild scramble to locate the star when he disappears and the way he and his wife elude the producers by pretending entire ignorance of the movies, are all extremely funny. Aided by

clever subtleties they insure laughter.

The story is a good natured farce with a smooth running and amusing story that holds the interest. It has been admirably directed by Alfred Santell so as to get the maximum of merriment.

Ben Lyon is fine both as the dashing romantic star and as the hum-drum spectacled bank clerk. His feminine fans are due for a revelation when they see him as a bum with several days’ growth of beard. There is an excellent cast, for featured with Lyon is Lois Wilson as his waitress-sweetheart in a pleasing and sympathetic role and Blanche Sweet who plays opposite him in the sequence, where, in keeping with the spirit of the story the new star is shown in a picture “Purple Passions” and an up-to-date and snappy and considerably changed version of “Romeo and Juliet.” One of the best performances is that of Sam Hardy as the press agent who supplies a lot of smiles and pep, but Dick Bernard in a Perlmutter type of role as one of the producers contributes his share and Dan Pennell is excellent as the director.

Your audiences will like “Bluebeard’s Seven Wives,” the cast will attract them, they will laugh at the scenes poking fun at movie-making and enjoy the genuine comedy. This film should put a box-office smile on your face.

CAST:

John Hart	Ben Lyon
Dan Juan Hatten	Lois Wilson
Mary Kelly	Blanche Sweet
Juliet	Dorothy Sebastian
Gilda La Bray	Dianna Kane
Kathryn Gramel	Sam Hardy
Gladefheim	Dick Bernard
Stella	Andrew Mack
O'Donnell	Dan Pennell
David	
Story by Blanche Merrill and Paul Schofield.	
Directed by Alfred A. Santell.	
Length, 7,774 feet.	

Moving Picture World, January 2, 1926, p. 59

Bluebeard's Seven Wives

Distributor: First National

Producer: Robert Kane Productions

Length: Undetermined

DIRECTOR.....ALFRED A. SANTELL

Authors.....Blanche Merrill;

.....Paul Schofield

PLAYERS

John Hart.....

Don Juan Hartz.....Ben Lyon

Mary Kelly.....Lois Wilson

Juliet.....Blanche Sweet

Gilda La Bray.....Dorothy Sebastian

Kathra Granni.....Diana Kane

Bluebeard's Wives

1. Dorothy Sebastian

2. Katherine Ray

3. Ruby Blaine

Eugenie Ford, Conrad Nagel and John Stepping in a scene from "Memory Lane," a First National production.

4. Lucy Fox

5. Muriel Spring

6. Kathleen Martin

7. Diana Kane

TYPE: Romantic comedy.

THEME: Fortune won by the accident of similarity of physical appearance.

LOCALE: New York City.

TIME: Present.

STORY: A young bank teller is accused of defrauding the firm and is discharged just as he completes plans to wed his waitress sweetheart. He and the girl quarrel and separate. He goes broke and wanders about the city, finally to be offered a position as a motion picture actor, which he accepts. An enterprising press agent capitalizes the new find and reports him married to seven beautiful women. He finally escapes from the studio, marries the waitress, and settles down in the country to raise chickens.

HIGHLIGHTS: *The accusation scene. . . . The quarrel between hero and heroine. . . . Scene at the studio. . . . Shipboard scene. . . . The chicken farm. . . . Fast action. . . . Strong note of comedy.*

Exhibitors Herald, January 16, 1926, p. 74

Bluebeard's Seven Wives

Robert Kane production with Blanche Sweet, Lois Wilson and Ben Lyon featured. Story by Blanche Merrill and Paul Scofield. Directed by Alfred A. Santell. Released by First National. Running time, 72 minutes.

John Hart	Don Juan Hartes	Ben Lyon
Mary Kelly		Lois Wilson
Juliet		Blanche Sweet
Gilda LaBray		Dorothy Sebastian
Kathra Grazi		Diana Kane
Gindelheim		Sam Hardy
Sam Lee		Dick Bernard
P. Owens		Andrew Mack
R. C. Duval		Dan Pennell
Paris		Wilfred Lytell

If this broad satire on pictures and picture folk is the type of ma-

terial that we are to expect from the pen of Blanche Merrill then it looks as though Miss Merrill is pretty sure to score in filmdom as one of the authors who will be sought after. This is her first effort in writing for the silent drama, but without having ever been identified with the industry she has broadly satirized the whole in a manner that brought waw after waw of laughter from a Sunday audience at the Strand. The picture starts off like a house afire and only lets down somewhat at the finish, just when the audience wants the hero to turn with a twist and switch the tables on those who have directed his fate in the past.

Every angle of pictures is kidded. First the director with his army of "yes men"; then the sheik type of star, the press agent, the partners of the business of producing, the lovely leading lady and even the Pola Negri type of vamp.

The picture is a gag from start to finish, with the picture industry the butt of the joke.

John Hart works in a bank and is in love with the girl that browses the wheats in the window of a white-front eatery. But love is a severe taskmaster and one cannot be in love and count nickels, dimes and dollars correctly. When the youth is found short at the bank he has to give up his savings and loose his job in the bargain.

Finally he takes a chance as an extra in a mob scene where they are shooting a picture and as the male lead fails to show, the director picks him and has him togged in the star's costume. With the first scene the director discovers his protegee has the divine spark and urges the owners to sign him immediately. Then the press agent comes in on the job and he immediately changes John Hart to Don Juan Hartes, the great Spanish lover. Plants him on an ocean liner and brings him to town.

It isn't long before Don Hartes' mustaches and hair cuts are the craze and all the drug store cowboys are following the style. But the press agent hits on the brilliant idea of marrying and divorcing the star seven times in practically as many minutes, at least in the newspapers and thus the romance with the wheat-browner is shattered. She still loves him and he is crazy about her, but picture business has forced them apart, until he in sheer desperation bolts the job, elopes with the barker in a silver coupe and the two finally settle down to a rude existence far away from the mad-dening crowds and the movies.

Ben Lyon handles his role here in corking style. The boy as the near-sighted begoggled stutterer is great. When he develops into Don Juan and "kisses 'em and then lets 'em drop" he's a scream. Lois Wilson is just too sweet in the ingenue lead and Blanche Sweet in the Juliet part with Lyon as Romeo went to the characterization as though she thoroughly enjoyed doing what was called for. Sam Hardy as the press agent slipped the snap and go into the role and just about hogged the comedy scenes of the picture. Dick Bernard and Andrew Mack were the producing partners and although Bernard infected some old fashioned horseshay he was in the main all that could be asked for while Mack delivered with a scallop. Dan Pennell, doing a burlesque De Mille, was a row to the wise insiders.

In directing, Al Santell carried the early part of the picture along at a tempo that was great and it was only the last few moments that lagged. Fred.

Variety, January 13, 1926, pp. 42-43

BLUEBEARD'S SEVEN WIVES

First National Picture. Robert Kane Production. Directed by Alfred A. Santell. Story by Blanche Merrill and Paul Schofield. Length, 7.774 feet.

CAST AND SYNOPSIS

John Hart	[	Ben Lyon
Don Juan Hartz]	
Mary Kelly	.....	Lois Wilson
Juliet	.....	Blanche Sweet
Gilda La Bray	.....	Dorothy Sebastian
Kathra Granni	.....	Diana Kane
Gindelheim	.....	Sam Hardy
Partners in the Film Business		
		Dick Bernard, Andrew Mack
B. C. Deval	.....	Dan Pennell
Paris	.....	Wilfred Lytell

Most unusual and unheard of is the insistence of Mary Kelly, a flapping artist at Childs, that her fiance raise a mustache. Otherwise she refuses to marry him. To cap it all, John Hart, her boy friend, loses his job and we find him several months later down and out, and with a mustache and a beard. John is spurred on, after accidentally meeting his former sweetheart in the park, to seek a job, and again Fate interposes, but this time in his favor. He substitutes for a leading man in a motion picture studio. Then follows huge success with its attendant life of fraudulent publicity, which encompasses him with seven publicity wives. In the end, he sickens of the whole business, elopes with his waitress sweetheart, and retires to the farm. Picture magazines seek him but no more slick business for him.

By ARTHUR BARNETT

We find in this picture a happy combination of clever direction; a story which permits of poking fun at the motion picture studio, its luminaries and "yes-men"; excellent team work on the part of Ben Lyon and Lois Wilson, and a laugh-producing set of roles by Randolph Barrett.

Delicious touches of such impersonation as Cecil De Mille, Randolph Valentino, John Gilbert, Ricardo Cortez, and a well-known line of producers are capably sprinkled throughout the picture. Ben Lyon with his Gloria Swanson side-burns will set the girls a-talking.

The only deduction to an otherwise perfectly wholesome picture is the play within a play, in which Ben Lyon as Don Juan Hartz, movie star, and Blanche Sweet enact the famous Romeo and Juliet episode of Shakespeare's, presented on the screen as "Purple Passion." This episode played entirely straight and seriously, while exquisitely done, but a tendency to slow up the picture, and one obviously avoids the assumption of one love's difficulties aroused through the tactics of a superpublicity man.

The funniest part of the story, that from which the picture derives its title, is terribly dignified. One expects a smash of hilarious how-works from the seven famous beauties who were selected for the picture, Dorothy Sebastian, Katherine Ray, Ruby Blaine, Lucy Fox, Mabel Spring, Kathleen Martin and Diana Kane. The beauties were given very little opportunity to do anything, and were not properly presented in the matter of close-ups, Diana Kane being the only one favored. Several days shots of the interior of the Metropolitan Opera House are also distracting.

Theater owners all over should play this picture, and they will be helped by many natural exploitation possibilities, the best of which is probably a local movie contest for beautiful women and their movieparts. Praise the excellent work of Ben Lyon and Lois Wilson. They are a perfect draw.

Exhibitors Trade Review, January 2, 1926, p. 32

"Bluebeard's Seven Wives"

Robt. Kane Prod.—First National

A PIPPIN OF A STORY BUILT AROUND MOVING PICTURE FOLKS. SHOULD PLEASE THE FANS IMMENSELY—FULL OF GOOD LAUGHS AND SPLENDID TITLES.

Cast... Picture stars should be at home in the presentation of picture stars. Ben Lyon as Don Juan Hartz, the Spanish lover of the screen, is splendid. Lois Wilson naturally sweet. Sam Hardy excellent as Gindelheim, the press agent, and Dan Pennell looks sufficiently like C. B. De Mille for the average fan audience to get "on" to the idea. Blanche Sweet has a trifling role. Others unimportant.

Type of Story... Comedy, really a satire on the movies. The authors have poked a lot of fun at notable screen celebrities such as a great director whose name is B. C. Duval and who has a corps of "yes" men who nod "yes" at everything he suggests and if B. C. was turned to C. B. it would be easy to figure who they meant. There are many excellent touches regarding the movies and there is one sequence where many well known picture stars and players are presented just as was done in several well paying pictures made a year or so ago.

The story tells of John Hart, a bank clerk who, when fired, gets into the movies and the greatest of all directors makes him the greatest of all Spanish lovers through the connivance of an energetic press agent. The title comes from the fact that the press agent makes Don Juan a modern Bluebeard. After six women, who are married for publicity purposes, Don Juan revolts and marries Mary who is swinging wheat cakes in a Child's restaurant. The story slows up a trifle toward the finish.

Box Office Angle... The names of so many stars plus the splendid direction of Al Santell lift this into a real money maker. Titles are a knockout.

Exploitation... You have got to get them in because when they go out they are going to be tremendously delighted, so work hard and use every possible idea to get them interested. You might show photographs of the seven wives with Ben Lyon, the Bluebeard, and work up interest along these lines. But by all means, get them coming. They will do the rest.

Direction... Al Santell; excellent; many fine touches.

Authors... Blanche Merrill and Paul Schofield.

Scenario Same

Cameraman Ernest Haller

Photography Good

Locale N. Y.

Length 7,774 feet

The Film Daily, January 3, 1926, p. 5



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

La Boheme (1926)

Newspaperman Rodolphe (John Gilbert) ignores his journal work to write a play, but the struggling playwright is fired from his job. A poor seamstress, Mimi (Lillian Gish) refuses to tell him he has been fired and pretends to deliver his articles about cats and dogs for a pet-fancier's journal, bringing him money that she secretly earns. Editor (Agostino Borgato) of *Cat and Dog Fanciers' Journal*. Editorial assistant.

Mimi, a poor seamstress in the Latin Quarter, is unable to pay her rent and is about to be evicted, when Rodolphe, a struggling young playwright who admires her fragile beauty, takes her into his circle of bohemian friends. Her gratitude to Rodolphe develops in an idyllic love. As time passes, Rodolphe ekes out a meager existence writing for a newspaper while working on a play, inspired by Mimi. He is discharged, but Mimi keeps him in ignorance of the fact pretending to deliver his articles and secretly sewing at night to support them both. Paul, a cynical boulevardier attracted to Mimi, is induced by her to take the play to a theater manager, and she accompanies him, in clothes borrowed from her friend, Musette. Rodolphe suspects her of infidelity and she leaves him. Later, his play is successful, and, at the peak of his fame, Mimi returns to him desperately ill and dies in his arms. *Silenthollywood.com*



In 1830, Paris's Latin Quarter is called Bohemia. Landlord Bernard visits his tenement on the first of the month, demanding payment from renters. In one apartment, four young starving artists—Rodolphe the playwright, Schaunard the songwriter, Marcel the painter, and Colline the novelist—combine their money to keep themselves from being evicted. However, in the garret next door, Mimi, an orphaned seamstress, is unable to pay her rent despite a trip to the Mont de Piété municipal pawnshop. When she asks to warm her hands from the wintery cold, Rodolphe invites her into his apartment, and is struck by her fragile beauty and steely determination. He and his group of bohemian friends, including Marcel's girlfriend Musette, invite Mimi to join their circle. In the spring, the friends hire a cab to visit the forest of Ville-d'Avray for a picnic. There, Mimi and Rodolphe confess their love. Rodolphe ekes out a meager existence writing for *Cat and Dog Fanciers' Journal*, while feverishly working on a play inspired by Mimi. When the magazine publisher refuses to continue Rodolphe's stories, Mimi, who delivers the manuscripts, keeps the news from her lover and secretly sews at night to support them both. Her main patron is Vicomte Paul d'Aulnay, an aristocratic fop who hires Mimi to embroider handkerchiefs and collars in order to maintain her interest. She induces Paul to show Rodolphe's play to a theater manager, but he insists that she accompany him to a ballet. Rodolphe accuses her of infidelity, and Mimi, crushed by his betrayal of their love, disappears into the slums of Paris. Thanks to Mimi's intercession, the theater manager turns Rodolphe's play into a success, but Rodolphe's sudden fame feels empty without her. Mimi eventually returns, desperately ill with tuberculosis, and dies in Rodolphe's loving arms. *American Film Institute Catalog of Feature Films*



"Well—to pay the rent, I suppose I must write that silly article for the editor of the Cat and Dog Fanciers' Journal!"



"If I could lose the habit of eating, I'd never have to write stuff like you!"







Scenes from *La Bohème* (1926)



Several struggling **bohemians** try to survive in the **Latin Quarter** of **Paris** in the winter of 1830, hoping to one day become famous. Playwright Rodolphe (John Gilbert) and his painter roommate Marcel (**Gino Corrado**) have trouble with Bernard (Eugene Pouyet), the **landlord**, who threatens to throw them out if they do not come up with the monthly rent that night. Rodolphe reluctantly starts writing an overdue article for a journal editor to earn some money, but the editor rejects his work. With the help of their friends, musician Schaunard (George Hassell) and bookish Colline (**Edward Everett Horton**), they are able to raise the money.

Their next door neighbor, Mimi (Lillian Gish), an orphaned, friendless **embroiderer**, has the same problem. Bernard is attracted to her, but when she does not respond to his overture, he issues the same threat. She takes her meager belongings to the municipal **pawnshop**, but does not receive enough money to pay the rent. On her way back, she is nearly run over (deliberately) by the carriage of the rich, idle aristocrat Vicomte Paul (**Roy D'Arcy**). She has to fend off his advances.



When Marcel is invited to dinner by his girlfriend and downstairs neighbor, Musette (**Renée Adorée**), he persuades her to allow Schaunard to join them. Then the musician gets her to include Colline, who asks for Rodolphe. Rodolphe misses his cue to join the festivities in order to become acquainted with Mimi. Seeing how cold she is, he invites her to warm herself in his apartment. Later, after she vacates her room, Rodolphe entices her to share in the food Musette has

provided. Then Vicomte Paul comes over. She thinks he wants some embroidery done, not realizing he has baser motives. Rodolphe does and immediately becomes jealous of the aristocrat. In any case, Mimi is able to pay her rent and stay.

In spring, Mimi joins her friends out in the country for her very first picnic. She and the love-smitten

Rodolphe wanders away. After a while, she admits that she loves him. This inspires Rodolphe to write a play. When Mimi takes his latest, long overdue article to his editor, she is requested to tell him that he is discharged. Wanting Rodolphe to continue working undisturbed on his play, she works secretly at night to keep up the deception that he still has a paying job. The strain, however, makes her sick.

When Vicomte Paul comes to pick up Mimi's handiwork, she tells him of Rodolphe's new play. Still hoping to seduce her, he offers to show it to a theatrical manager, if she will come with him to the theatre. Rodolphe sees them together and, in a rage, accuses Mimi of having an affair. She tries to explain, but he refuses to listen.

Rodolphe tries to forget Mimi. When he runs into the editor, he is surprised to hear he was fired five weeks ago. Meanwhile, Mimi, with Musette's help, dresses up and goes with Vicomte Paul to the theatre, hoping to get Rodolphe's play accepted. She once again rejects the vicomte's advances.



Returning home, she is confronted by Rodolphe. She admits having worked in secret for him. He initially forgives her, until he finds out that she went out with Vicomte Paul and jumps to the conclusion she got the money from him. He hits her, but soon apologizes when he discovers she is very sick.

Rodolphe goes to find a doctor, but she leaves before they return, explaining in a letter that she will come back when his play is a success. He searches for her for months. Out of his anguish, a new and greater play is born. This turns out to be a hit, but he is miserable without Mimi. Meanwhile, Mimi is toiling in the [slums](#) of Paris, but the hard work is too much for the frail woman. She collapses. The doctor tells her coworkers she will not live out the night. She stumbles out into the street and eventually reaches her old apartment. Rodolphe is ecstatic to see her. Their friends, however, realize her condition. While he goes to fetch her pet bird, she tells Musette she is happy, before dying.

Wikipedia Plot Summary



In 1830, Paris's Latin Quarter is called Bohemia. Landlord Bernard visits his tenement on the first of the month, demanding payment from renters. In one apartment, four young starving artists—Rodolphe the playwright, Schaunard the songwriter, Marcel the painter, and Colline the novelist—combine their money to keep themselves from being evicted. However, in the garret next door, Mimi, an orphaned seamstress, is unable to pay her rent despite a trip to the Mont de Piété municipal pawnshop. When she asks to warm her hands from the wintry cold, Rodolphe invites her into his apartment, and is struck by her fragile beauty

and steely determination. He and his group of bohemian friends, including Marcel's girlfriend Musette, invite Mimi to join their circle. In the spring, the friends hire a cab to visit the forest of Ville-d'Avray for a picnic. There, Mimi and Rodolphe confess their love. Rodolphe ekes out a meager existence writing for *Cat and Dog Fanciers' Journal*, while feverishly working on a play inspired by Mimi. When the magazine publisher refuses to continue Rodolphe's stories, Mimi, who delivers the manuscripts, keeps the news from her lover and secretly sews at night to support them both. Her main patron is Vicomte Paul d'Aulnay, an

aristocratic fop who hires Mimi to embroider handkerchiefs and collars in order to maintain her interest. She induces Paul to show Rodolphe's play to a theater manager, but he insists that she accompany him to a ballet. Rodolphe accuses her of infidelity, and Mimi, crushed by his betrayal of their love, disappears into the slums of Paris. Thanks to Mimi's intercession, the theater manager turns Rodolphe's play into a success, but Rodolphe's sudden fame feels empty without her. Mimi eventually returns, desperately ill with tuberculosis, and dies in Rodolphe's loving arms. *American Film Institute Catalog of Feature Films*

La Boheme

Distributor: Metro-Goldwyn-Mayer
 Producer: Metro-Goldwyn-Mayer
 Length: 8780 feet

DIRECTOR.....KING VIDOR
 Adaptor.....Henry Murger

PLAYERS

Mimi.....Lillian Gish
 Rodolphe.....John Gilbert
 Musette.....Renee Adoree
 Schaunard.....George Hassell
 Vicomte Paul.....Roy D'Arcy
 Colline.....Edward Everett Horton
 Benoit.....Karl Dane

TYPE: Romantic drama.
 THEME: Romantic love.
 LOCALE: Paris.
 TIME: The present.
 STORY: A seamstress and a play-

wright become sweethearts. He neglects his newspaper work for a play and is discharged. The girl keeps him ignorant of this by pretending to deliver his articles each morning, and bringing back money for which she works. They quarrel and part. The man's play wins success, and that night the girl, very ill, returns to her room and dies.

HIGHLIGHTS: *Parisian scenes. . . . The quarrel. . . . The girl's death.*



Exhibitors Herald, March 27, 1926, pp. 60-61

La Boheme

(Metro-Goldwyn-Mayer—8781 Feet)

(Reviewed by George T. Pardy)

ARTISTICALLY this production rates high. It is beautifully photographed and in atmosphere develops and preserves the elusive spirit of the Latin Quarter as portrayed in Murger's charming stories, shadows and sunshine alternating, but with the sentimental urge predominating and merged in tragedy at the finish. How it will stand the box office test remains a problem only time can solve. The indications are that it will not appeal to the masses, for the average fan demands a faster tempo and more force to a plot than can be found in the rather slight narrative depicting the loves of Mimi and her Rodolphe, nor does the starkly unhappy ending, poetically wistful and sweet though it be, rank as a likely commercial factor. Just the same Director King Vidor deserves praise for his delicate handling of a difficult theme, and both Lillian Gish and John Gilbert distinguish themselves highly in the leading roles. A huge and talented supporting cast is in evidence.

THEME. Drama. Deals with loves of playwright Rodolphe and Mimi, seamstress, in Paris. He attains fame through her aid, they separate; later she returns and dies.

PRODUCTION HIGHLIGHTS. Excellent work of Lillian Gish and John Gilbert in the leading roles and good support. Daintily effective handling of romance, studio shots, Parisian atmosphere. Fine photography. Scene where Mimi dies.

EXPLOITATION ANGLES. Feature Lillian Gish and John Gilbert. Bill as effective love story of Paris Latin Quarter, with student life atmosphere and sentimental appeal.

DRAWING POWER. May win favor in cities and big first-run theatres. Lack of decisive action and handicap of unhappy finish hurt its chances in smaller houses.

SUMMARY. Poetically framed romance of Latin Quarter, finely photographed, well acted. Sentimentally effective, ends sadly. Has high-brow but not general appeal.

THE CAST

Mimi	Lillian Gish
Rodolphe	John Gilbert
Musette	Renee Adoree
Schaunard	George Hassell
Vicomte Paul	Roy D'Arcy
Colline	Edward Everett Horton
Benoit	Karl Dane

Adapted from Stories by Henry Murger. Director, King Vidor.
SYNOPSIS. Mimi, poor seamstress, and Rodolphe, struggling playwright, live in a humble Paris rooming-house, get acquainted and become sweethearts. Rodolphe neglects his newspaper work in trying to write a play. He is discharged, but Mimi keeps him in ignorance of the fact, pretending to deliver his articles and bringing back money for which she works. They quarrel and separate. On the night when Rodolphe's play wins success, Mimi, desperately ill, returns to the old room and dies.



John Gilbert, costarred in "La Boheme" a Metro-Goldwyn-Mayer production.

La Boheme (Metro-Goldwyn-Mayer)

PRESS NOTICE

LILLIAN GISH and John Gilbert score big personal hits as the leads in La Boheme, a picture founded on Henry Murger's world-famous stories of the Paris Latin Quarter, which will be given its local premiere at the Theatre on _____.

It is the enthralling love story of a struggling young playwright and a young seamstress who helps him in his climb to fame, only to die as he achieves triumph. Rich in sentimental values, beautifully acted by Miss Gish, John Gilbert and associate players, this film is unequalled in heart appeal and dramatic power.

CATCH LINES

A charming tale of tender love and self-sacrifice, staged amid the glamorous atmosphere of the Paris Latin Quarter!

Lillian Gish and John Gilbert in the most beguiling, heartstopping roles of their careers!

LA BOHEME

Metro-Goldwyn-Mayer Production. Suggested by Puccini's Opera. Directed by King Vidor. Length, 8,781 feet.

CAST AND SYNOPSIS

Mimi	Lillian Gish
Rodolphe	John Gilbert
Musette	Renee Adoree
Count Paul	Ray D'Arcy
Schaunard	Georges Hanneff

In a cheap Paris rooming house, frequented by students of the Latin Quarter, live Rodolphe and Mimi. Rodolphe is ambitiously working on a play, while Mimi barely ekes out a living by sewing. Rodolphe befriends Mimi and later they become sweethearts. Absorbed in his play Rodolphe forgets to deliver his hack articles to a newspaper. Without knowing it, he is discharged, but Mimi, wishing to prevent a lowering of his morale, pretends to deliver the articles regularly and bring back the money. This she earns by working herself sick. In a huff he leaves her. Later he becomes successful as a playwright, but his joy is incomplete without Mimi. Mimi, in the meanwhile is at death's door from illness, but seeks out the heart-broken Rodolphe before she dies.

By Marion T. Swanson.
Rating: A1

Box-Office Highlights: Superb acting by John Gilbert and Lillian Gish. Most vivid representation of the good fellowship and bohemian spirit of the Paris Latin quarter. The romantic note is rendered with a touching, living beauty that undeniably elicits an emotional response. The rest of the cast is strikingly competent, and the relief humor of comedy and characterization registers to good effect.

The backgrounds of early Paris and the studio life have much of human interest. The photography is splendid, the direction rendered with a fluency and expression that is responsible for much of the fascination of the story.

Audience Appeal: A great chance to get those who pretend not to care for movies. As for those who do go, this should be most and dear for them.

How to Sell It: Get the names of the stars out first, big, prominent, and in all your printing copy. Advertise it as a film comparison piece to "The Big Parade" and "Ten Hues."



Exhibitors Trade Review, February 27, 1926, p. 12

Status: Print exists

Viewed on DVD

Type: Movie

Genre: Drama

Gender: Male (Rodolphe, Editor, Editorial Assistant))

Ethnicity: White (Rodolphe, Editor, Editorial Assistant)

Media Category: Newspaper (Journal)

Job Title: Reporter (Rodolphe). Editor (Editor). News Employee (Editorial Assistant)

Description: Major: Rodolphe, Positive

Description: Minor: Editor, Editorial Assistant, Positive

Broken Hearts (1926)

Jewish Writer Benjamin Rezanov (Maurice Schwartz) flees the country when the government comes after him for "objectionable" political writings.

A Russian writer is forced to flee his homeland when the government finds his writings objectionable. He goes to New York, where he hears from a friend that his wife, whom he was forced to leave behind in Russia, has died. The writer later meets and marries the daughter of the cantor of an East Side congregation. He is rejected by the girl's family, however, who had wanted her to marry the dumbbell son of a rich cloak-and-suitor. The writer then learns that his first wife is still alive, and he sadly returns to Russia, only to find that while he was on his way to Russia she did die in a government hospital. The writer returns to the United States and is happily reunited with his wife on Yom Kippur. *American Film Institute Catalog of Feature Films*



This was a Yiddish theater film production of a stage play. Benjamin Rezanov (Maurice Schwartz), a writer with political ideas, is persuaded by the actions of the Tsar's Cossacks that it would be in his best interest to flee Russia. He leaves behind his mother and wife. Rezanov winds up on New York's East Side where, after being told his wife is deceased, he marries the daughter (Lila Lee) of a cantor. Sometime later, a letter arrives stating that his Russian wife is

still alive. Benjamin travels to the new Soviet Russia only to discover that his first wife had died in the hospital. Rezanov returns to his American wife and their new child. Michael Slade Schull, *Radicalism in American Silent Films, 1909-1929*, p. 268

184

7,800
Feet

Moving Picture World

March 20, 1926

“Broken Hearts”—Jaffe

Lila Lee Featured with Maurice Schwartz in Romance and Struggle of a Hebrew Immigrant

Reviewed by C. S. Sewell

CAST:

Benjamin Rezanov.....	Maurice Schwartz
Ruth Esterin.....	Lila Lee
Cantor Esterin.....	Wolf Goldfaden
Hanna Esterin.....	Bina Abramowitz
Victor Kaplan.....	Danur Cashier
Sprinter.....	Anna Appel
Kruger.....	Charles Nathanson
Milton Kruger.....	Theodore Silbert
Marriage Broker.....	Morris Strassberg

Based on play by E. Lilia.
Scenario by Frances Taylor Patterson.
Directed by Maurice Schwartz.

The main situation is good drama. The dominant note is sadness and except for a few amusing touches of comedy relief and brief scenes of courtship and married happiness it is a continual record of hardship, struggle and sorrow.

Lila Lee is the only familiar player in the cast and she gives a capable performance as the young wife. Maurice Schwartz gives a thoroughly sincere portrayal but from the screen standpoint is inclined to both over-act as well as under-act his emotional scenes, and is not the type of popular screen hero. The entire cast portray various types of Hebrews and the characterizations are all realistic.

Technically, the production is not up to the best standards and near the end the note of sorrow and frustration is so heavily stressed as to lose some of its force and become melodramatic. The entire atmosphere and psychology of the production is that of the orthodox Hebrew who clings tenaciously to the tenets of his religion and the customs of his race, and it is an interesting and authentic exposition of this angle.

Drama

FOR its first production, Jaffe-Art Film Corporation is offering “Broken Hearts” adapted from a play by E. Lilia. Lila Lee is featured along with Maurice Schwartz, who also directed the picture.

It is the story of Benjamin, a Hebrew, who persecuted in Russia by the Czar’s troops, escaped to America expecting to find his wife later. From a friend he received word that she had been killed in a massacre, and becoming fairly established on the road to success, he marries Ruth, the daughter of the cantor in the synagogue, against her family’s wishes. Then came the news that his wife was still alive and Ruth persuaded him to return to her, but he discovered that she had been imprisoned and died soon after his departure. Returning to the United States he discovered that Ruth had disappeared and he began a fruitless search for her, but on the Day of Atonement, Ruth, unable to keep up the struggle alone, returned to her father’s home with her baby. She received forgiveness and Benjamin found her there.

Much stress has been laid on the picturiza-

tion of the home life and customs of the orthodox Hebrews with the playing up of the heart interest and family love usually found in stories dealing with these people. These scenes are presented in such detail and introduces so many characters that they retard the dramatic action. In fact the story is more in narrative form for as much stress is laid on the minor scenes as on the highlights.

Moving Picture World, 3-20-1926, p. 184

Broken Hearts

(Jaffe Art Film Corp.—7500 Feet)

(Reviewed by George T. Pardy)

IN communities where Jewish movie patrons predominate this picture ought to do extremely good business, presenting as it does a very faithful representation of the trials and tribulations of a Hebrew revolutionary, who flees from Russian oppression in the days of the Czar, marries and settles down here; his first wife having been killed. A false report of the latter's reappearance drives him back to Russia, but ultimately he finds happiness with the girl he loves and her baby. The average fan will probably find fault with the slow tempo in which the film moves, but credit must be given Morris Schwartz for a sincere and at times infinitely pathetic performance in the role of Benjamin Rezanov. Lila Lee is sweetly wistful and interesting as the young wife. The action could have been considerably speeded up by judicious cutting, as there are many superfluous situations, and the film should have kept at least within a six-reel compass.

THEME. Narrates the troubles of young Jewish immigrant who weds and settles down here, is upset by report first wife is living, proves it false and finds happiness.

PRODUCTION HIGHLIGHTS. The excellent acting of Morris Schwartz in the leading role, Lila Lee's work. Interesting scenes when Benjamin first lands in this country. The impressive and natural local atmosphere. Human appeal. Comedy relief.

EXPLOITATION ANGLES. Boost Morris Schwartz, leading actor of famous Yiddish Art Theatre and feature Lila Lee. Bill as affecting, romantic tale of Jewish life.

DRAWING POWER. Best adapted to sections where Jewish patrons are numerous.

SUMMARY. Morris Schwartz, Hebrew actor of pronounced merit, gives a sincerely fine portrayal of the Jewish hero of this picture. Lila Lee an attractive heroine. Story has pathos and comedy appeal. Good card for Jewish centers.

THE CAST

Benjamin Rezanov.....	Maurice Schwartz
Ruth Esterin.....	Lila Lee
Cantor Esterin.....	Wolf Goldfaden
Mamma Esterin.....	Rina Abramowitz
Victor Kaplan.....	Isidor Cashier
Shprintze.....	Anna Appel
Mr. Kruger.....	Charles Nathanson

Adapted from Z. Libin's Stage Play. Director, Maurice Schwartz. Photographed by Frank Zukor.

SYNOPSIS. Benjamin Rezanov, Russian revolutionary, flees to America, falls in love with and weds Ruth Esterin. He does well as journalist, when unwelcome news arrives that the wife he supposed to have been killed in Russia is alive. Ruth commands him to return and he does. A child is born to Ruth and she suffers much from the neighbors' sneers. But Benjamin finds that his first wife is really dead and comes back to Ruth.



Lila Lee, featured in "Broken Hearts" a Jaffe Art Film.

Broken Hearts (Jaffe Art Film Corp.)

PRESS NOTICE

"**BROKEN HEARTS.**" a near tragic, tenderly appealing story of a Jewish immigrant's career in America, will be the chief screen attraction at the _____ Theatre on _____

Maurice Schwartz, noted Hebrew actor, plays the principal role, with Lila Lee filling the heroine part. Schwartz is shown as succeeding in his chosen journalistic career when he hears that the wife he supposed to have been killed in Russia is alive, and the girl he has wed here sends him back to her.

In the end he returns to the girl he loves and his child; the news which drove him away having proved false. A remarkable picture in which pathos and comedy are attractively mingled.

CATCH LINES

Lila Lee is the dominating feature of this interesting, tenderly human story of Jewish life.

BROKEN HEARTS

Jaffe Art Film production, presented by Louis N. Jaffe, featuring Maurice Schwartz and Lila Lee. From the play by Z. Libin, adapted by Frances Taylor Patterson, directed by Maurice Schwartz. At the Cameo, New York, week Feb. 28. Running time, 82 minutes.

Benjamin Rezanov.....	Maurice Schwartz
Ruth Esterin.....	Lila Lee
Cantor Esterin.....	Wolf Goldfaden
Mama Esterin.....	Bina Abramowitz
Victor Kaplan.....	Isidor Cashier
Shprintze	Anna Appel
Mr. Kruger.....	Charles Nathanson
Mrs. Kruger.....	Lila Silbert
Milton Kruger.....	Theodora Silbert
Miriam	Miriam Elias
Marriage Broker.....	Morris Strassberg
Eather	Henrietta Schnitzer
Benjamin's other.....	Betty Ferkauf
Mishka	Louis Hyman
Captain of Cossacks.....	Leonid Snegoff
David Adler.....	Julius Adler

There is but one single screen professional in this picture, Lila Lee. She makes the other players seem like the veriest of amateurs, even though they are recognized stage professionals of the Yiddish theatre. Maurice Schwartz is a producer of plays in Yiddish, and "Broken Hearts" is a production he presented on the stage.

For the picture he utilized his stage company for the cast, with the exception of Miss Lee. The picture may get a little money in strong Jewish neighborhoods where

Schwartz is known to the populace, but for the out-and-out picture houses, where it will be shown on its merits, it hasn't a chance.

The story is a dreary tale, told in a halting fashion that wanders along through endless footage. The picture could be cut to decided advantage and about 15 minutes of the running time eliminated.

It is one of those tales of the emigrant from Russia who comes to America and makes good in a literary way. In Russia, where the story opens, the hero is compelled to flee for his life because of his writings. He leaves a wife and his mother behind him.

Shortly after his arrival in New York the hero learns from a friend that his wife is dead, whereupon he meets and marries the daughter of the cantor of an East Side congregation, despite parental opposition by the girl's family, they having picked the dumbbell son of a wealthy cloak-and-suiter who made a lot of dough and left Hester street flat, moving to Riverside drive, where Sunday afternoon pinochle games are the particular diversion.

Atop of this comes a letter that says the wife in Russia is still alive, so the young people are parted, and the husband goes abroad to find his first wife, only to discover that she since has died in a hospital of the Soviet government, and likewise that the mother has passed beyond, leaving a note for both which explains the entire situation.

There is nothing left for the writer except to return to the States and look up his second wife. This he does, discovering her on Yom Kippur at the home of her parents, just as father and mother are about to leave to attend services. Naturally, there is the happy ending. To make it more intricate, the wife has had a baby.

So far as the cast is concerned, beyond Miss Lee, the actor Wolf Goldfaden, who plays the father, is the only one that looks like a possibility for the screen in character in the future. No one, and Maurice Schwartz least of all, looks like anything for the screen.

Fred,



Lila Lee stars with Maurice Schwartz playing opposite in "Broken Hearts," Jaffe Art Film production.

Exhibitors Herald, January 23, 1926, p. 105

Status: Unknown.

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Benjamin Rezanov)

Ethnicity: White (Benjamin Rezanov)

Media Category: Newspaper

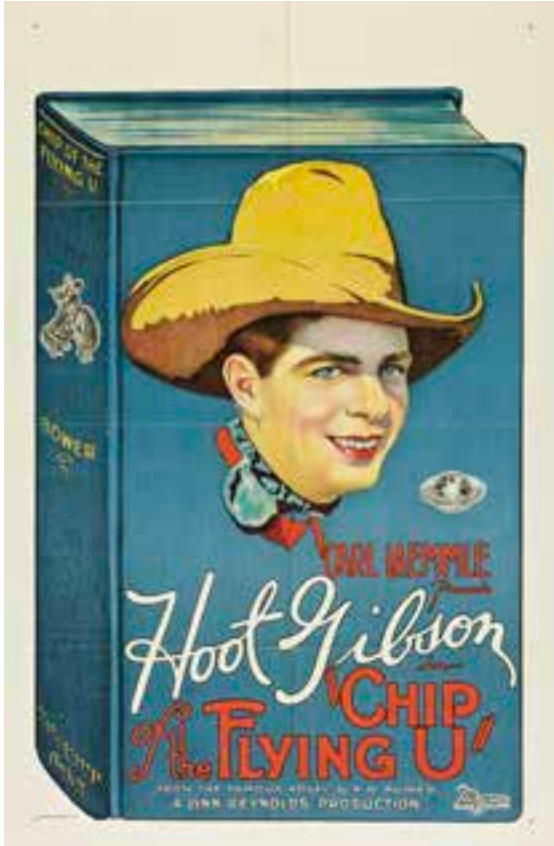
Job Title: Reporter (Benjamin Rezanov)

Description: Major: Benjamin Rezanov, Positive

Description: Minor: None

Chip of the Flying U (1926)

Cartoonist “Chip” Bennett (Hoot Gibson) of the Flying U is an amateur cartoonist of quality and a confirmed woman hater. He falls for a woman secretly submits his drawings to various publications and one of his sketches wins first prize at an exhibition.



Chip Bennett of the Flying U Ranch, though a confirmed misogynist, falls in love with Dr. Della Whitmore, the sister of the rancher for whom Chip works. In order to be near her, Chip fakes an accident and claims to have a damaged ankle. The two fall in love, and Della submits several of Chip's highly accomplished cartoons to a receptive publisher. When she later discovers Chip's deception, however, Della gives him the cold shoulder. Chip is at first heartbroken, but, screwing up his courage, he kidnaps the fair doctor from a dance and carries her off to a parson to be married. *American Film Institute Catalog of Feature Films*

A remake of a 1915 Tom Mix/Selig Western, this film was yet another silent oater (loosely) based on a story by popular pulp fiction writer Peter B. Kyne. Hoot Gibson starred as Chip Bennett, a Flying U ranch hand-turned-cartoonist, who despite being a confirmed misogynist falls in love with Della Whitmore (Virginia Brown Faire), a lady doctor and sister of his employer (DeWitt Jennings). To get the woman's attention, Chip fakes an accident and claims to have injured his ankle. Having submitted several of Chip's accomplished drawings to a receptive publisher, Della learns of the cowboy's deception and determines to give him the cold shoulder. Down but far from

out, Chip kidnaps the girl from a dance and carries her off to a minister to be married. Like Mix before him, Gibson played the story entirely as a comedy, eschewing most of the usual Western trappings. The 1939 Johnny Mack Brown Western of the same name, although based on the same source material, substituted the original Battle-of-the-Sexes scenario for a straight sagebrush melodrama. Hans J. Wollstein, *allmovie.com* <https://www.allmovie.com/movie/v87217>







CHIP OF THE FLYING U

A Universal Picture. From story by B. M. Bowers. Directed by Lynn Reynolds. Length, 6,596 feet.

CAST AND SYNOPSIS

Chip Bennett	Hoot Gibson
Della Whitmore	Virginia Browne Faire
Duncan Whittaker	Philo McCullough
Dr. Cecil Grantham	Nora Cecil

"Chip" Bennett of the Flying U ranch is an amateur cartoonist of quality and a confirmed woman hater. But upon meeting "Doctor" Della Whitmore, sister of his employer, all his misogynistic tendencies go up into thin air. Della has taken to this young man, but, womanly fashion, proceeds to make him very jealous by paying marked attentions to a rich, young bachelor. At the same time, however, she proceeds to secretly submit several of Chip's drawings to various publications for approval. Chip, in order to get some attention from Della, fakes an accident, and monopolizes nearly all of her time as a nurse to a supposedly injured ankle. On the very day that Della hears from an art publication that one of the submitted sketches made by Chip had won first prize at an exhibition, she also discovers his deceit, and leaves him in a rage. He is heartbroken, and only by mere chance does he come across her later in the evening, and in one bold swoop, carry her off, a willing victim, to a parson.

By HANK LINET

Rating: C1

Box-Office Highlights: Hoot Gibson's mastery of the run-away team of horses gives one the first touch, early in the picture, of the way Hoot has with things of the West. The mock lynching of the sheep-herder is good for a hearty laugh. The story moves along at a fairly steady gait, except during those moments when, for some reason or other, Gibson lingers in a few closeups of his face portraying nothing in particular. Lots of fun in the ranch-hands, who appear to be a party of school boys out on a holiday most of the time.

Audience Appeal: It's a Hoot Gibson picture, and therefore a ready-made buy for a Hoot Gibson audience. However, it is nevertheless an entertaining picture as pictures go. The ease with which two men are treated by Dr. Della Whitmore for fractures and wounds which they never had serves to make one sort of incredulous about the efficiency of the young lady as an M. D. But, not taking it too seriously, and only in a spirit of fun, the picture ought to go well with any audience.

How to Sell It: With the ready made Western picture bal-lyhoos. Also suggests a window display of flying wood chips. Leaves room for some serious talk in newspaper columns about the efficiency of women as doctors. Suggests some tie-ups with accident insurance companies.

Chip of the Flying U

(Universal—6596 Feet)

(Reviewed by George T. Pardy)

GUNPLAY and physical thrills are absent from this Western, which follows the comedy line altogether, excepting for a bit of romantic glamor which leads to the hero carrying off his sweetheart in triumph at the close, from a dance given by his rival. It lacks something of the spirited dash and go which usually characterize Hoot Gibson's vehicles, but is amusing, runs smoothly and should bring satisfactory box office returns as a program attraction. Hoot is seen as a serio-comic cowboy with a rooted dislike of women and a talent for cartooning. The story deals with his change of heart when he falls in love with pretty Dr. Della, the ranch-owner's sister, who encourages his artistic ambitions, quarrels with him, but allows herself to be abducted and led to the altar by Hoot in the end. The star's work is pleasing in the part-lash cowboy role, Virginia Browne Faire a winsome heroine, support good, photography excellent.

THEME. Western comedy. Woman-hating cowboy falls in love with ranch-owner's pretty sister, whom he wins and carries off in triumph after several misadventures.

PRODUCTION HIGHLIGHTS. Hoot Gibson's good work in leading role, Virginia Browne Faire's appealing characterization of heroine. Amusing slapstick touches. Scene where Hoot is dragged by steer in round-up. Elopement episode at close.

EXPLOITATION ANGLES. Feature Hoot Gibson. Tell patrons this is smooth-running comedy, with good Western atmosphere and romantic interest.

DRAWING POWER. O. K. as program number for neighborhood and small houses.

SUMMARY. Western comedy in which Hoot Gibson gets plenty of laughs as woman-hating cowboy, who changes his mind about opposite sex when he meets ranch-owner's pretty sister. Amusing, but has no thrills or spectacular riding stunts.

THE CAST

Chip Bennett	Hoot Gibson
Della Whitmore	Virginia Browne Faire
Duncan Whittaker	Philo McCullough
Dr. Cecil Grantham	Nora Cecil
J. G. Whitmore	De Witt Jennings
Weary	Harry Todd
Shorty	Pee Wee Holmes

Author, E. M. Bower. Director, Lynn Reynolds. Photographed by Harry Neuman.

SYNOPSIS. Cowboy Chip Bennett, Whitmore ranch, is an amateur cartoonist. He falls in love with pretty doctor Della Whitmore, owner's sister. His rival is rancher Duncan Whittaker. Della sends sketch by Chip to magazine, which wins prize. He fakes an accident, she nurses him, they quarrel when she finds he isn't hurt. Chip attends, uninvited a dance given by Whittaker and is ordered to leave. He goes, but carries off Della, who is perfectly willing, and they drive to the parson to be wed.

Chip Of The Flying U (Universal)

PRESS NOTICE

HOOT GIBSON, famous for his impersonations of semi-comic cowboy roles, scores another big humorous hit in "Chip of The Flying U," a breezy Western picture which comes to the _____ Theatre on _____.

Hoot is seen as a cowboy who is also an amateur cartoonist and imbued with an absolute dread of women. He experiences a change of heart when Dr. Della, sister of the owner of the Whitmore ranch arrives. They fall in love, quarrel, but are reconciled when Chip carries her off from a dance to which he was not invited, to the parson to be wed.

Virginia Browne Faire, Nora Cecil, Philo McCullough are featured players.

CATCH LINES

This cowboy feared women, but one girl's bewitching smile transformed him into an ardent lover!

Motion Picture News, March 6, 1926, p. 1110

Status: Print exists
Viewed on DVD

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

The College Boob (1926)

Reporter and Cameraman interview player and flashlight him between halves.

Aloysius Appleby, known as Ally, leaves his small town for Baldwin College and promises his Aunt Polly and Uncle Lish that he will not indulge in sports. Horatio Winston, a senior at the college, becomes jealous of Ally's powerful physique and plans to make him the college boob. Ally meets Angela Boothby (Horatio's girl), is immediately smitten, and pesters his roommate, Shorty Buzelle, for information about her. At a "pep" dance, the boys dress Ally in a ridiculous manner: he is severely ridiculed, and, at Angela's insistence, he promotes some respect with his fists. Pop Warren, the football coach, encourages him to try out for the team, in spite of his promise, and he is the hero of the first game. Later, when Ally refuses to play, Angela explains the importance of his playing to his aunt and uncle. They come to the game, and Ally goes in in time to save the team. *American Film Institute Catalog of Feature Films*



Former football star Maurice B. "Lefty" Flynn is well cast as -- what else? -- a college football player in this romantic comedy. Ally Appleby (Flynn) is a country boy headed for the college campus, courtesy of his Aunt Polly (Dorothy Walbert) and Uncle Lish (Will Mallen). They're financing his education providing that he stay away from sports. Before his train even arrives at its destination, he earns the enmity of senior Horatio Winston (Jimmy Anderson). Winston is determined to make Appleby into the college boob and his plan is working until pretty coed Angel Boothby (a very young and fresh Jean Arthur) reveals the plot. Appleby, no longer willing to play the fool, gives the other students a

thrashing. His impressive performance is seen by the football coach, who asks him to try out for the team. Appleby makes a name for himself on the field -- until his aunt and uncle hear about it and threaten to cut off his funds. Angel, desperate to help Appleby, asks his relatives to come down and listen to an explanation. They do, just in time for Appleby to win the big game -- and the girl. Janiss Garza, *allmovie.com*

<https://www.allmovie.com/movie/the-college-boob-v87568>

The College Boob

Screening a Yale Football Celebrity

(Reviewed by Paul Thompson)

THE movement from the American college campus, or rather from the football field, cinder track, and from the amateur tennis courts goes on apace. Now in "The College Boob" we have to do with another football star whose laurels were won at Yale a decade ago, "Lefty" Flynn. The player who made gridiron history at New Haven, Princeton and Cambridge can still play football; this picture proves that. And he can act convincingly. Not to be too captious, but where, oh where, would a football coach permit a man to absent himself from practice merely because he had a tea date? Where did a player ever make certain his place on a college team after running up and down the field three or four times against four men assigned to tackle him? When has it ever been possible to flashlight and interview a player between halves because he had made several brilliant plays? And when would a star player turn up in street clothes five minutes before a championship game to inform the coach he had decided not to play that day? They do things differently in the west, obviously, where the football coach is also a member of the faculty. Aside from these probably captious criticisms "The College Boob" is good fun, if decidedly unplausible. The hero *does* save the game in the second half and wins the girl. That's all anyone can ask.

The Cast: Lefty Flynn, Jean Arthur, Jimmy Anderson, Bob Bradbury, Cecil Ojden, Miss Walbert, Will Mallen, Raymond Turner. Director, Harry Garson.

THEME. Small town boy first refuses to play championship game because relatives object, then wins the contest.

PRODUCTION HIGHLIGHTS. Football scenes, not only the actual game, but in the locker room uncertainty as to whether star will play.

EXPLOITATION ANGLES. Clean cut, simple, compelling story, for everybody. Play up football scenes.

DRAWING POWER. Should be good. Flynn still has a national athletic name. In this day of sports pre-eminence any play of this type should go over.

*Produced and distributed by F. B. O.
Length, 5,340 feet. Released August 15*

The College Boob

Distributor: F. B. O.

Producer: F. B. O.

Length: Undertermined

DIRECTOR.....HARRY GARSON

PLAYERS

Aloysius Appleby.....Lefty Flynn

Angela Boothby.....Jean Arthur

Horatio Winston, Jr.....Jimmy Anderson

Shorty Buzelle.....Bob Bradbury

Smacky McNeil.....Cecil Ogden

Aunt Polly.....Miss Walbert

Uncle Lish.....Will Mallen

Whitewings Washington

.....Raymond Turner

TYPE: College comedy.

THEME: Conflict between family and college loyalty.

LOCALE: An American city.

TIME: The present.

STORY: A small town student studying to become a veterinary, has promised his Aunt and Uncle that he will indulge in no games. On the train to college he attracts attention because of his powerful physique, and incurs the enmity of a senior. The latter, intending to make him the college boob, introduces him to a girl with whom he is himself in love. The freshman immediately falls in love with her. He attends a "pep dance" because the girl is there, and the boys dress him ridiculously. He is universally jeered, and the girl, furious, tells him he is being made a fool of. He returns to the ballroom and cleans up every man in sight, to the delight of Pop Warren, who sees in him football material. He is induced to go to a tryout and wins the first game. On the eve of the big game of the year he announces he has again been forbidden to play. The girl sends for his Aunt and Uncle, and explains the importance of his playing. They arrive after the first half, but the boy goes in in time to save the game. He also wins the girl.

HIGHLIGHTS: Scene at the "pep dance." . . . Boy being forbidden to indulge in games. . . . The first game. . . . His refusal to play in the big game. . . . Scene in which girl sends for Aunt and Uncle and wins their consent. . . . Scene in which boy wins the big game.

5,340
Feet

“The College Boob”—F. B. O.

Lefty Flynn in Genuine Comedy-Drama
of College Life and Gridiron Thrills

Comedy
Drama

Reviewed by Peter Milne

CAST:

Aloysius Appleby.....	Lefty Flynn
Angela Boothby.....	Jean Arthur
Horatio Winslow, Jr.....	Jimmy Anderson
Shorty Buzzelle.....	Bob Bradbury
Smucky McNeil.....	Cecil Oakes
Aunt Polly.....	Miss Wadsworth
Uncle Edsh.....	Walt Mallen
Whitenings Washington.....	Raymond Turner

By Jack Hastings,
Screened by Gerald C. Duffy,
Directed by Harry Garson.

the rather gigantic task of making three touchdowns and kicking as many goals.

This sequence of the film has been fashioned just about as expertly as possible. It has suspense and thrills galore. The scenes on the gridiron possess an authority that is often lacking in pictures of this type. To describe them as “rowing” seems proper. The entire film is of that type. In fact, “The College Boob” ought to be a knockout in all theatres. F. B. O. has made another picture for the big ones as well as the little ones.

Opposite the star is Jean Arthur, who actually looks the part of the belle of the college proms. She is unusually pretty and appealing.

It is a long stride for Lefty Flynn to negotiate back to his bright college years when his name was well featured on the sporting pages. He negotiates it in “The College Boob” and, despite the fact that he is past undergraduate in appearance, the picture comes forth as one of the brightest and altogether the most sustaining having to do with the king of college sports—football.

The big kick in the film is the football game. Baldwin meets her rival on the gridiron and Aloysius Appleby, the star player of the college, refuses to play because his aunt and uncle consider the sport immoral and have told him to quit playing or quit college. But the straight-faced relatives,

after watching the first half of the game, become infected with the college spirit. So in goes Appleby for the last half to perform

Moving Picture World, August 21, 1926, p. 487

Lefty Flynn in
"The College Boob"

Film Booking Offices

**GRIDIRON ROMANCE WITH
 ABUNDANT FINE HUMOR
 AS ENJOYABLE AN ENTER-
 TAINMENT AS ANYONE
 COULD ASK FOR.**

Star.... Better than anything he's done in a long time. As the boob who finally comes into his own as the football champ, Flynn is splendid.

Cast.... Jean Arthur, who looks a lot like Mary Brian, sweet and pretty as Lefty's sweetheart. Jimmy Anderson, the sheik of the affair, and others Bob Bradbury, Cecil Ogden Dorothy Walbert.

Type of Story.... Comedy romance. Harry Garson has made a charming little comedy romance of college-days, replete with fine humor and delightful romance that is certain to prove wholly enjoyable. The story is light but full of good incidents and handled with a degree of skill that makes it interesting from start to finish. The comedy is good and Garson has had the good judgment not to carry any of the boob stuff too far. Hero lands fresh from the farm, on the campus and immediately the boys proceed to play him for the boob. Ally is unconscious of the riot he is causing until Angela, the belle of the campus, explains that the boys are making a fool of them. Ally strikes out right then and there and the parlor touchdowns that he makes in giving the boys their wallops leads the football coach to sign Ally up for the team. He makes good and is heralded as the "bull of the campus." The news reaches back home and Ally's uncle writes to say that he must give up the game or he will cease providing for his education. Even Angela's pleading fails to make Ally take his place for the big game of the season. The climax comes at the height of the game when Ally's team is losing. The uncle and aunt arrive and assure Ally they had been mistaken about the game and insist that he go in and win for his team. Ally coups a double victory: the game—and the girl, of course.

Box Office Angle.... Fine box office booster. Here's one you can put right down on your summer calendar. Certain to please.

Exploitation.... Since Lefty Flynn was drafted from football to films you might make particular mention that he is very much "at home" as the football hero of "The College Boob." Your local teams should be assembling at this time for the fall line-up so you might be able to secure some kind of co-operation for exploiting the picture. Do your best to get your folks in.

Status: Unknown
Unavailable for Viewing

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

Corporal Kate (1926)

Newspaper. Use of newspaper headlines in silent films is illustrated by Declaration of War at the beginning of the film.



Kate and Becky, Brooklyn manicurists, work up a song-and-dance act and through the influence of a friend are assigned to the French front to entertain the troops. Both girls fall in love with Jackson Clark, a society man, and he in turn falls for Kate. The Germans advance, and Becky is killed, dying contentedly in Jackson's arms. Kate loses her arm in a selfless and heroic action, and Jackson, still greatly in love with her, proposes that they spend the rest of their lives together. *American Film Institute Catalog of Feature Films*

Corporal Kate

Distributor: Pro-Dis-Co.

Producer: Pro-Dis-Co.

Length: Undetermined

DIRECTOR: PAUL SLOANE

Cameraman: Henry Cronjeager

PLAYERS

Kate.....Vera Reynolds

Becky.....Julia Faye

Evelyn.....Majel Coleman

Jackson.....Kenneth Thomson

Williams.....Harry Allen

TYPE: Romantic drama.

THEME: Presenting women's side of the War.

LOCALE: Laid in scenes of the Great War.

TIME: During the World War.

STORY: Two girls have a poor song and dance act in a cheap vaudeville house. When War is declared they transplant their act overseas behind the battle front. Jackson, a wealthy man's son with the Artillery as a private, meets the girls and falls in love with Kate, although Becky worships him. A wealthy girl who has just become engaged, and who knows Jackson, arrives at the front. Through misunderstandings Kate is jeal-

Lola Todd and Otto Lederer in a scene from the special Chadwick production "The Bells," in which Lionel Barrymore is starred. L. William O'Connell was the cameraman, and Perry Harris is responsible for the lighting. James Young, who has completed the direction of this production, is now working on "Sunshine of Paradise Alley."

ous. Becky is killed in an air raid, and Kate and the wealthy girl come to an understanding and liking for each other. The latter's sweetheart is killed and Kate and Jackson are separated. He finds her months later, playing her own and Becky's part in their cheap little entertainment, and they are reunited while news comes that the war is over.

HIGHLIGHTS: Declaration of war Becky's love for Jackson and his love for Kate which is returned Jealousy caused by misunderstanding Death of Becky The war scenes The separation Scene in which sweethearts find each other The armistice.

Exhibitors Herald, August 7, 1926, p. 98

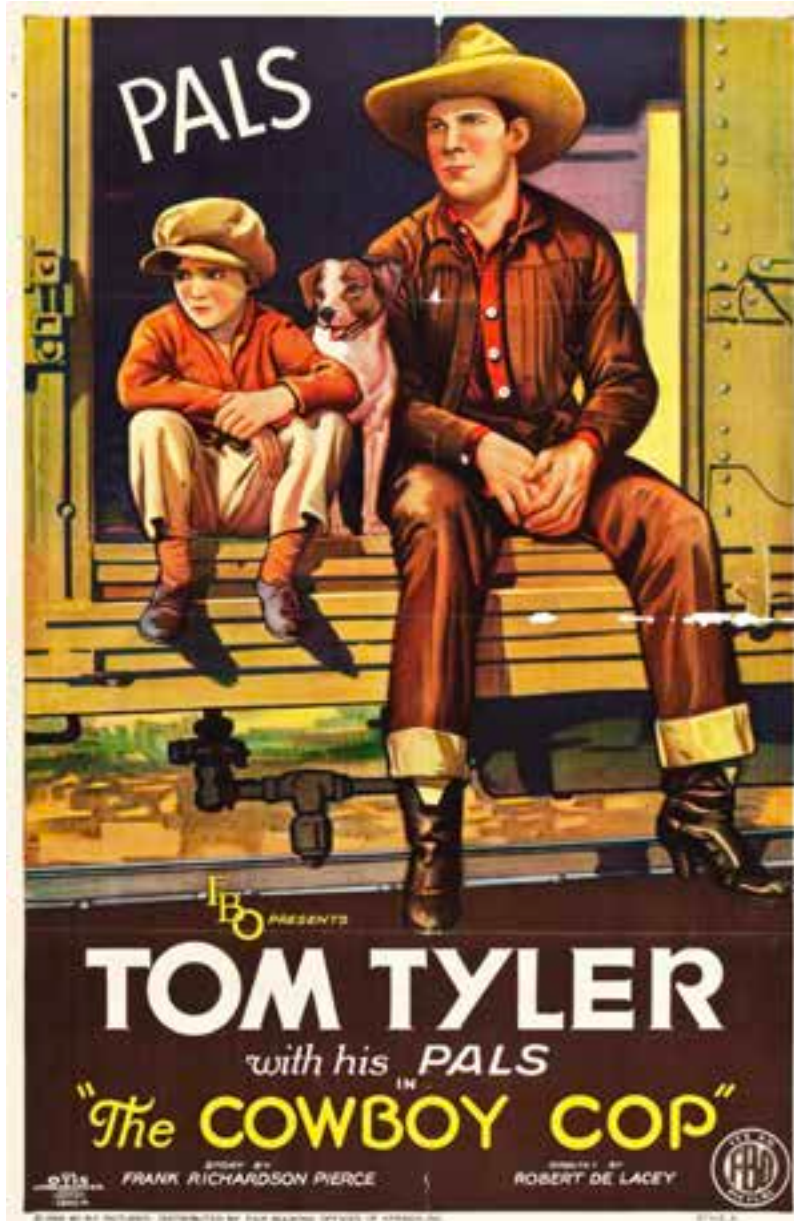


Status: Print exists in the Library of Congress collection and UCLA Film and Television Archive.
Viewed on DVD

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 Cowboy Cop (1926)

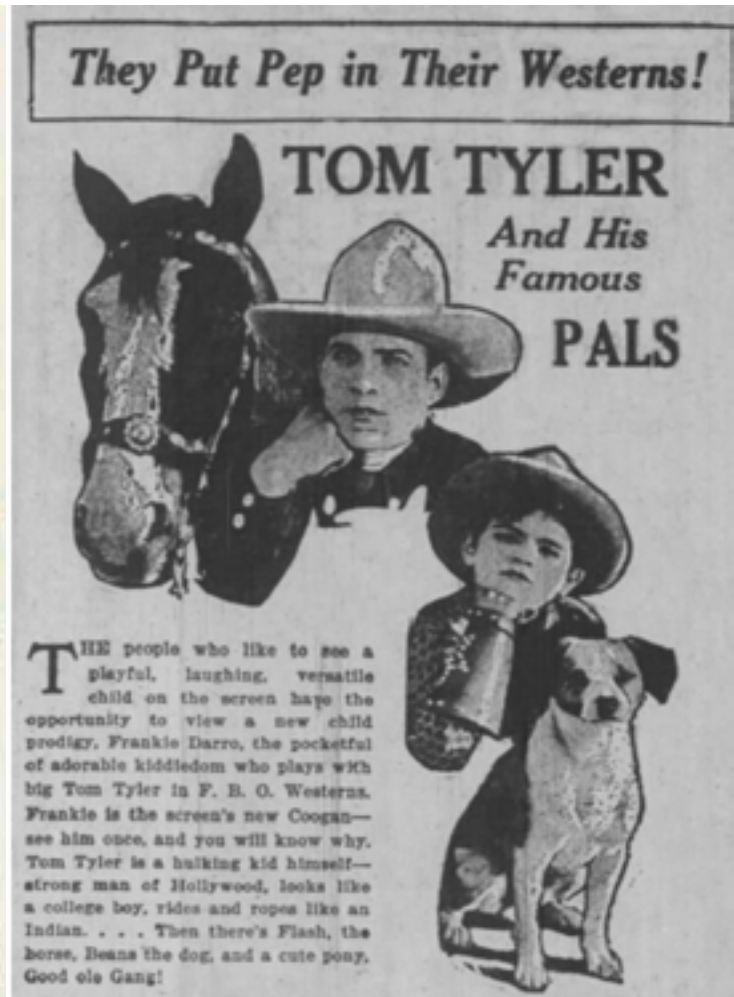
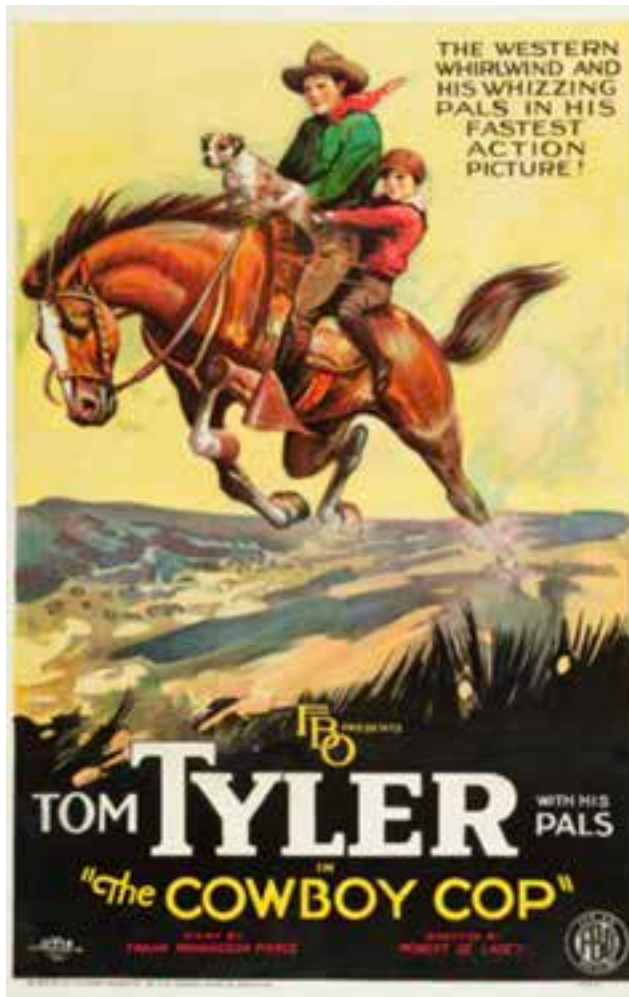
Newsboy Little Frankie (Frankie Darro) becomes pals with the hero, an Arizona cowpuncher who arrives in Los Angeles and is robbed. Frankie's dog, Beans, plays a part in the apprehension of some crooks.



Jerry McGill, an Arizona cowpuncher, arrives in Los Angeles, is robbed by a stranger in a taxi, and is stranded. He is befriended by Frankie, a newsboy, who buys his dinner and becomes his pal. Jerry joins the police force as a mounted policeman and, while patrolling a wealthy residential district, thwarts a holdup perpetrated on heiress Virginia Selby by her companion, Count Mirski, who has hired two crooks. To Frankie's sorrow, Jerry and Virginia become fast friends. She invites Jerry to a dinner party, where the count plots to rob the Selby safe; but when Virginia interrupts the crooks she is kidnaped. Jerry, warned by Frankie's dog, pursues the crooks in a car; when ditched, he follows on a motorcycle and subdues the count and his men. Virginia's father invites Jerry to his ranch, and he is united with Virginia. *American Film Institute Catalog for Feature Films*

A typically streamlined silent action melodrama from poverty row company FBO, The Cowboy Cop starred Tom Tyler and a very young Jean Arthur. Tyler played Jerry McGill, an Arizona cowpuncher joining the Los Angeles police force. In his capacity as an officer of the law, McGill comes to the aid of pretty Virginia Selby (Arthur), who has been kidnapped by would-be robber Count Mirski (Irvin Renard). With assistance from

newsboy Frankie (Frankie Darro) and Beans the dog, McGill takes up the pursuit, rescuing the damsel from her vile abductor in the nick of time. Hans J. Wollstein, *allmovie.com*
<https://www.allmovie.com/movie/v88025>



<http://triggertom.com/TheCowboyCop.htm>

4,385
Feet

“The Cowboy Cop”—F. B. O.

Popular Western Star Cast as Traffic Cop
in Pleasing Human Interest Action Picture

Western

Reviewed by C. S. Sewell

CAST:

Jerry McGill.....	Tom Tyler
Virginia Selby.....	Jean Arthur
Conant Miskel.....	Irvin Howard
Frankie.....	Frankie Darro
Dago Jack.....	Pat Harmon

Story by Frank Richardson.
 Scenario by F. A. E. Pine.
 Directed by Robert Delory.

ALTHOUGH “THE COWBOY COP,” the newest F. B. O. film starring Tom Tyler, opens in the West and features this cowboy star, it cannot strictly be called a western, for the hero immediately leaves for the city where he becomes a traffic cop.

The story develops plenty of incident and action for the western fan including encounters with crooks, fine riding, fights and horsemanship. Jerry, the hero, goes to Los Angeles. Dago Jack picks him for an easy mark and takes his money. Jerry aids Frankie, a newsboy, and then become pals. To support himself and his little friend, he becomes a mounted cop, falls in love with the daughter of his former boss and eventually meets the crooks who are in league with

a thieving count who is after the girl's jewels, exposes him, gets his revenge on the crooks and of course wins the girl.

The various adventures of the hero and the melodramatic complications keep the story moving at a good snappy pace. The friendship between hero and his little pal introduces effective human interest, and incidentally furnishes amusing comedy touches. Tom Tyler, a thorough he-man star, gives a likeable performance; Jean Arthur is attractive, the villains are sufficiently dastardly and Frankie Darro scores with a Charleston dance and an all-around clever performance. The kiddies will certainly envy him when they see him dressed as a cop riding his little pony.

Altogether, “The Cowboy Cop” is an exceptionally entertaining, wholesome human interest action melodrama that should find favor with western fans and a large percentage of the general public.

Moving Picture World, August 7, 1926, p. 370

The Cowboy Cop

Not Much Action for Western Star Here

(Reviewed by William Campbell)

TOM TYLER is cast as an Arizona cowpuncher who is stranded in Los Angeles and forced to become a special mounted cop during a crime wave. His role of the officer takes him into the wealthy residential district, where there is little opportunity for much action. There is a stereotyped rescue of the heiress from the runaway steed and an automobile chase after some safe-robbers. This role does not offer Tyler as much opportunity for Western stunts as some of his other pictures but his characterization of the policeman is an interesting one. Little Frankie, the newsboy, should win much sympathy in his scenes with Tyler.

Tom saves the heiress during a runaway and they become friends. She invites Tom and Frankie to a party during the course of which a band of robbers rife the safe and carry off the girl, who has surprised them at their work. Tom and his little pal start in pursuit of the crooks. The car the cowboy cop is driving is ditched in the chase and he resumes the chase with a motorcycle cop's machine. He succeeds after a terrific fight in subduing the crooks. Then he decides to return to the ranch in Arizona and the girl's father, noting the growing interest between the cowboy and his daughter, invites Tom to go West with them.

The Cast: Tom Tyler, Jean Arthur, Arin Roward, Frankie Darro, Bud Harmon, Earl Halye. Author, Frank Richardson. Director, Robert Delacy.

THEME: Western. Cowboy appointed special mounted policeman rescues heiress and wins her love. He foils attempts of crooks to rob her father and captures entire band before starting back to Arizona.

PRODUCTION HIGHLIGHTS: Comedy scenes with cowboy cop and little newsboy

he has adopted. The thrilling automobile chase.

EXPLOITATION ANGLES: Use Tyler's name to draw them in. The presence of the newsboy and his pony should strongly attract juvenile fans.

DRAWING POWER: Fair entertainment for smaller houses and of interest to Tyler fans.

*Produced and Distributed by F. B. O.
Length, 4,385 feet. Released July, 1926.*



Motion Picture News, August 28, 1926, p. 759

The Cowboy Cop

Distributor: F. B. O.

Producer: F. B. O.

Length: Undetermined

DIRECTOR.....ROBERT DE LACEY

PLAYERS

Jerry McGill.....Tom Tyler

Virginia Selby.....Jean Arthur

Count Mirski.....Irvin Renard

Frankie.....Frankie Darro

Dago JackPat Harmon
Second CrookEarl Haley

TYPE: Western drama.

THEME: Outwitting crooks; romantic love.

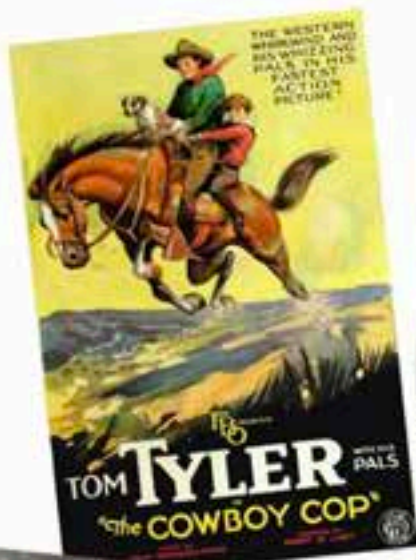
LOCALE: Los Angeles; a ranch.

TIME: The present.

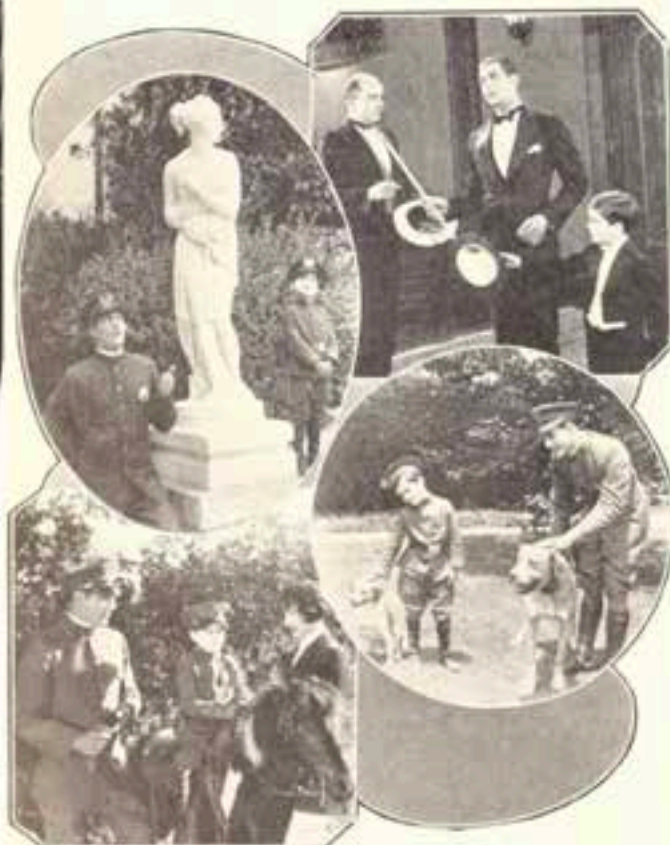
STORY: An Arizona cowpuncher arrives in Los Angeles. He is robbed by a stranger who offers to take him to a hotel. He buys a newsboy a dinner with the few cents he has left. The cowboy joins the mounted police. A count arranges that his confederates hold him up while he is riding with a rich heiress. The cowboy interrupts the holdup and is made a hero by the girl and her father. They invite him and his pal to dinner, at which time the count and his men are rifling the safe. The cowboy captures the crooks after an adventurous ride. He decides to return to the ranch, but the girl and her father induce him to go to theirs.

HIGHLIGHTS: *Arrival of cowboy in Los Angeles. . . . Scene in which he is robbed. . . . Meeting with newsboy. . . . Scene in which he foils robbery. . . . Cowboy as mounted policeman. . . . Dinner party scene. . . . Kidnaping of girl. . . . Capture of crooks. . . . Decision to go to girl's ranch.*

Exhibitors Herald, August 7, 1926, p. 81



Tom Tyler and Dorothy Dunbar, new F. B. O. "find," in the latest F. B. O. production, "The Cowboy Cop." Robert DeLacey directed.



Diverting episodes in "The Cowboy Cop," an F. B. O. Release

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Little Frankie)

Ethnicity: White (Little Frankie)

Media Category: Newspaper

Job Title: News Employee (Little Frankie)

Description: Major: Little Frankie, Positive

Description: Minor: None

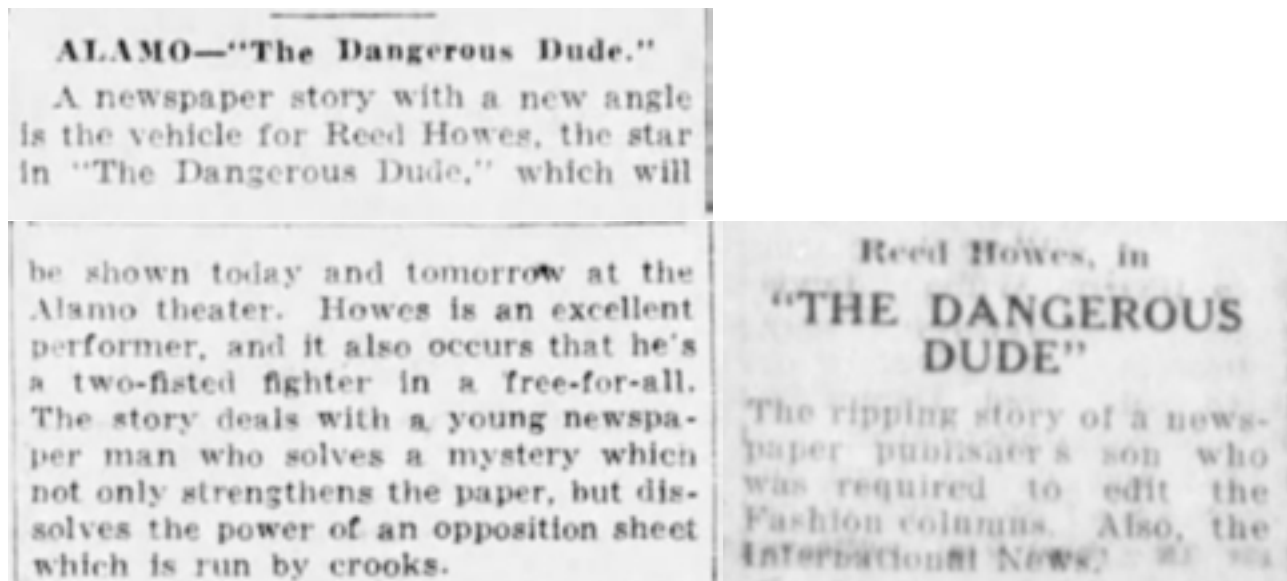
Dangerous Dude (1926)

Newspaperman Bob Downes (Reed Howes) is the publisher's son who worked for the newspaper editing fashion columns. His father-publisher also is a contractor now building a dam. There are two rival publisher-editors. One is the father of the hero, who is a contractor building a dam. The other editor attacks him in his newspaper and schemes through his political influence to impede the work on the dam. The contractor-editor's son also works on the dam job and learns that concrete shipments are being held up and rotten materials are being delivered. The son eventually saves the day through a variety of heroic efforts.

When a builder receives a contract for the construction of a large dam, his business rival sets out to blacken his good name by substituting inferior cement while the dam is being built. Bob Downes, a bright young man who hates his soft job, learns of the plot to ruin the dam and lends his considerable energy to defeating the conspirators, thereby saving the power project and winning the love of the builder's beautiful daughter.

American Film Institute Catalog of Feature Films

(Note: Builder is publisher of one newspaper. Business Rival is publisher of a second newspaper. Bob Downes's soft job is working for his father's newspaper.)



Indianapolis Star, Indiana, December 5, 1926, p. 77 *Jacksonville Daily*, Illinois, May 25, 1927, p. 2

A DANGEROUS DUDE

Harry J. Brown production under the Bayart banner; directed by Mr. Brown. Presented by W. Ray Johnston. At the New York as half of double bill Aug. 4. Running time, 55 minutes.

A story of many strikingly good points. It is of the type that might be classified as an industrial melodrama, typically American and holding extraordinary interest in its spectacular moments.

The reason is not altogether plain for giving the story a background of newspaper life, for that phase of the story is altogether subordinate and does the production no particular good.

As a straight melodrama the story is great. All the real action takes place in and around a huge irrigation dam in course of construction, making a spectacular setting, with its impressive scenic setting in mountain country, the vast, half-finished concrete dam and huge pieces of machinery used on the job.

The heroine, Dorothy Dwan, is a daughter of the contractor, and although the romantic interest is light, the feminine element contributes to the situation. One thrill comes when the girl goes up in the concrete bucket raised 160 feet or more. The cable has been tampered with by plotters, and the girl is in peril at the top of the dizzy tower until the hero climbs up hand over hand on the scaffold work to the rescue. The camera work is especially good for this incident. Shots are taken from some great heights and the progress of the hero toward the rescue show him against the mountain landscape at angles that emphasize the giddy height.

At another place the hero is chased by his enemies and swings from the towering wall of the dam across yawning valleys and fearsome chasms like a super-acrobat sweeping through the air. All these stunt feats are neatly worked into the plot and make the picture. It would have been a better story if the newspaper angle had been left out. This part of the tale complicates a simple and direct narrative.

There are good comedy elements. The reporter-hero has a companion, an Irish taxi driver, with a fighting disposition. It is he who uncovers the plot and helps to defeat the plotters.

There are two rival newspaper publishers in the town. One of them, father of the hero, also is a contractor, who has the job of building the dam. The other editor attacks him in his newspaper, and schemes through his political influence to impede the work on the dam. The contractor-editor's son gets employment on the dam job, learns that concrete shipments are being held up and rotten materials are being delivered.

After fighting his way into knowl-

edge of the situation, the hero at the last minute taps the telephone wires, arranges to block the delivery of bad materials and have supplies of good concrete rushed to the spot in a big fleet of trucks, just in time to defeat the schemers, avert a scandal from his father's name, and, of course, win the girl.

The progress of a fleet of powerful trucks through the mountains, rushing to the goal against time, makes a capital leading up to the climax and rounds the picture off to a hip-hurrah finale in a general fight.

Variety, August 25, 1926, p. 19

"THE DANGEROUS DUDE."

As frank, unassuming melodrama, "The Dangerous Dude" has the elements of genuine entertainment. There are inconsistencies in it (some of them rather glaring), and naive conventionalities; but at least the story is a clean, wholesome one, which does not delve into perverted emotions or throw up the sordid mud of the underworld. The whole plot has obviously been contrived for the purpose of giving scope to an athletic leading man. The leading man who figures in it is Reed Howes. This actor is not a colourful, heroic figure, but he "has a way with him," and always brings a boyish vim to his parts. In "The Dangerous Dude" he has two prolonged fight scenes, both very strenuous indeed. The first takes place in a drawing-room, the "dude" having gone there at the request of a pretty girl to punch the nose of a man who has written an article attacking her father. The second occurs on the rim of a huge dam, whose lower side falls away by a series of concrete steps to the bed of the valley. The combatants roll over and over, wildly punching and clawing at one another, and dropping riskily down the five or six feet between one step and the next as they fight. Other episodes show Mr. Howes mounting swiftly up the lattice-work sides of an elevator shaft to rescue the heroine, who has been trapped in a dangerous position some hundreds of feet above ground, and dashing hither and thither in avoidance of a gang of the villain's men. All these episodes are well presented, so that even the hardened picture-goer will find them absorbing, and those who have not seen much of this sort of thing will probably be quite excited by them. The settings are adequate, if more restricted than those one often sees. Dorothy Dwan is leading lady. "The Dangerous Dude," a J. C. Williamson release, was screened on Saturday at the Empress Theatre.

Sydney Morning Herald, South Wales, Australia, January 10, 1927, p. 5

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Bob Downes, Father-Contractor Publisher, Rival Publisher)

Ethnicity: White (Bob Downes, Father-Contractor Publisher, Rival Publisher)

Media Category: Newspaper

Job Title: Reporter (Bob Downes). Publisher (Father-Contractor Publisher, Rival Publisher)

Description: Major: Bob Downes, Father-Contractor Publisher, Positive. Rival Publisher, Negative

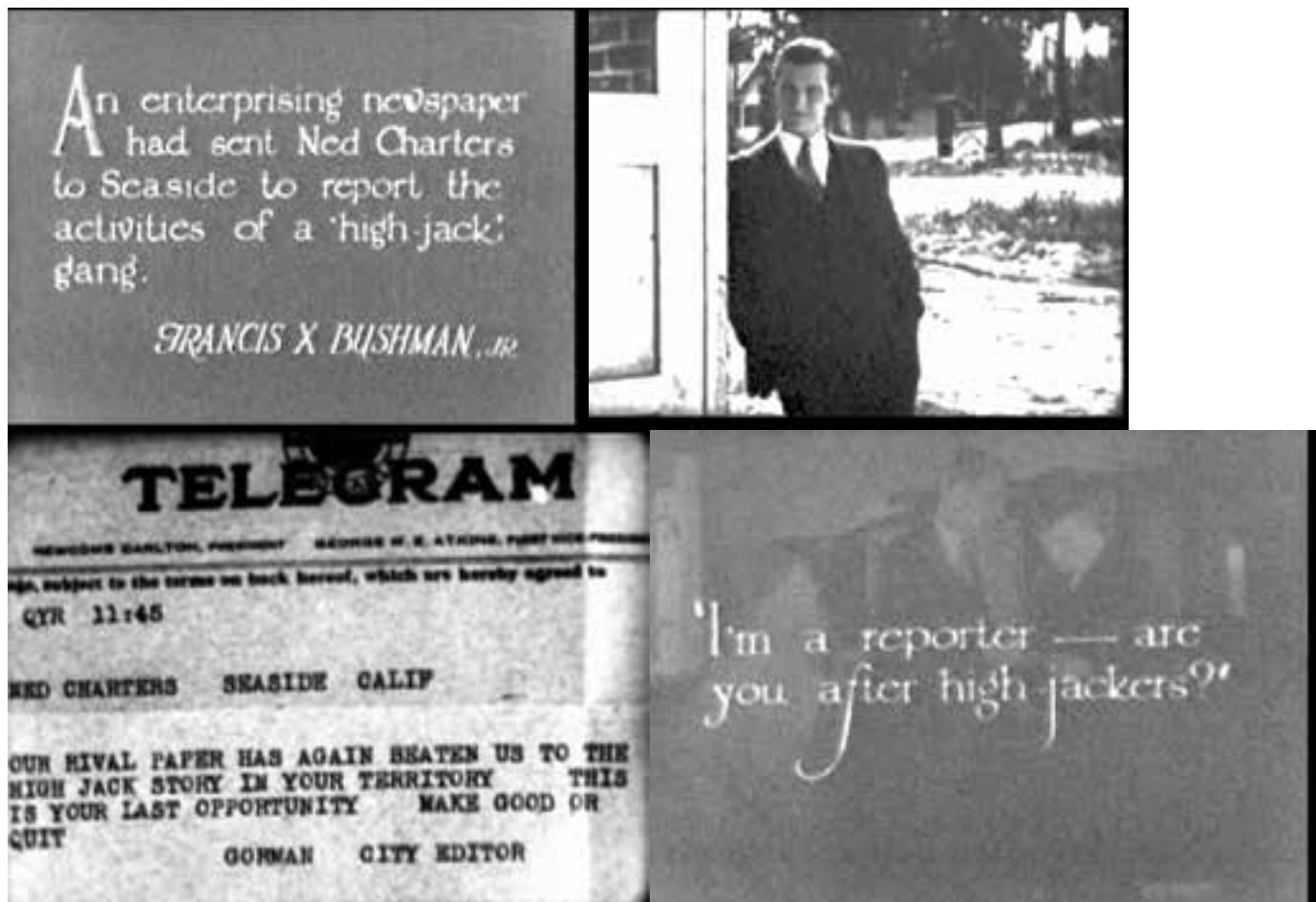
Description: Minor: None

Dangerous Traffic (1926)

Cub Reporter Ned Charters (Francis X. Bushman) for the *Seaside Record*. Rival reporter. City Editor Gorman.

Ned Charters (Francis X. Bushman), a reporter for the *Seaside Record*, has been getting scooped by a rival paper and is given one last chance to get a story on a gang of bootleggers. Also investigating the gang are revenue agents Tom Kennedy (Jack Perrin) and Harvey Leonard (Hal Walters), and Leonard's sister Helen Leonard (Mildred Harris). During a chase, Leonard is killed and Kennedy is later kidnapped by the gang. Helen takes a job at an inn where the crooks meet and discovers where Kennedy is being held. She and Charters find the headquarters of the gang and after numerous fights and a high speed chase, Charters captures the crooks. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 54

Ned Charters, a reporter for the *Seaside Record*, takes over the investigation of the activities of a band of smugglers after Tom Kennedy, a revenue agent, is wounded by one of the gang members. Helen Leonard, whose brother's death was caused by the smugglers, works as a cigarette girl at the Surfridge Inn, hoping to obtain evidence to bring the gang to justice. Tom joins the smugglers and is instrumental in arresting the gang. *American Film Institute Catalog of Feature Films*





Scenes from *Dangerous Traffic* (1926)

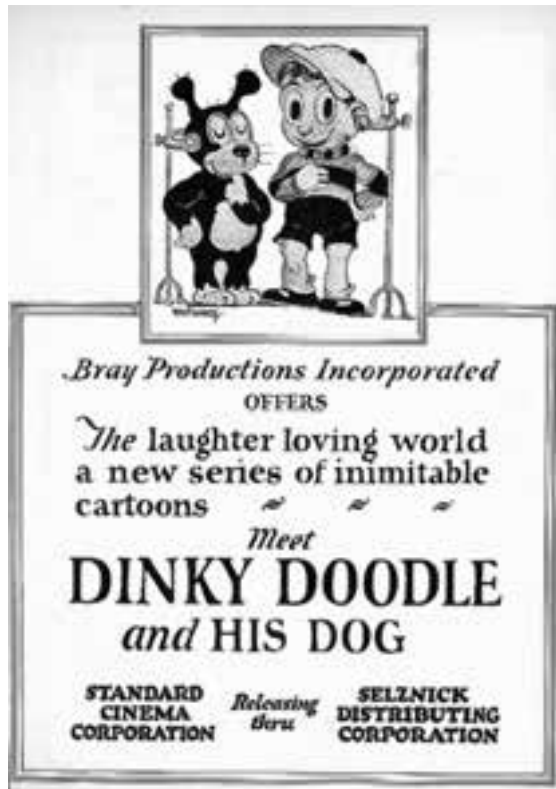
Newspaper Reporter Ned Charters must get the story before his city editor Gorman fires him (we never see the city editor, just a telegram from Gorman). He is assigned to investigate the mysterious goings-on in a coast resort town. He becomes involved with federal agents investigating a gang of liquor hijackers, exposes the ring, beats a rival reporter on the story, and helps the agents break up the gang. He also gets the girl and scores two beats – a hot story on the gang of liquor hijackers captured and a getting married story for the matrimonial page. There are no scenes in a newspaper office or with the editor. We meet the reporter in the field and the film ends without showing the reporting writing or publishing a story, just kissing his future bride. *Viewing Notes*

Status: Print exists
Viewed on DVD

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

Dinky Doodle Cartoons (1926)

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



Now playing an important role at the Bray Studios, Walter Lantz took up the creation of his own series. Public interest had waned in the second incarnation of Col. Heeza Liar, which Lantz had been directing; the character evidently fell out of popularity. As a substitute, Lantz created a boy character called Dinky Doodle and gave him a sidekick mutt named Weakheart. The pairing of a little boy and a dog was already a cliché in animation and comics; prior to this duo, we had already seen Bobby Bumps and Fido, Dud Perkins and Wag, and so forth. As far as plot and format went, Dinky Doodle carried on stylistic elements of the second Heeza Liar series: animated segments were intertwined with live action footage of Lantz as protagonist, often combining both techniques so that cartoon characters and humans interacted. Dinky, Weakheart and their "boss" Walter Lantz explored a number of fairy tale scenarios as well as engaging in more traditional tit-for-tat battles at the studio. Dinky Doodle is probably the best-remembered creation of Walter Lantz's early career. In later years, Bray would reissue the series to TV together with its sister series, Pete the Pup (q. v.); in their TV incarnations, both series were rebranded "Dinkey Doodles [sic]," although Dinky himself had never appeared in the Pete cartoons. *Bray Animation Project*



MOVIE CARTOON CONTEST

CAN you draw? Here is your chance to show your ability as a cartoonist.

Here you see a picture of Dinky Doodle, the comedy kid in Dinky Doodle animated film cartoons.

In the space below the cartoon, draw Dinky Doodle with the same funny outline of face and figure. Now here's where your ability to draw comes in. Try to draw Dinky Doodle with a funnier expression on his face or with a funnier pose of his body.

Real newspaper cartoonists will be the judges of your work. The three best drawings will be reprinted in the (insert name of local newspaper in the tie-up). Free passes to (insert name of your theater) will also be given to the winners.

See complete details of the Movie Cartoon Contest in (name of newspaper).

See Dinky Doodle in (name of your theater) this week. The Dinky Doodle animated cartoon will give you lots of comedy ideas for your drawing.

Make your drawing in blank space at left, sign your name and address below, and leave this announcement at the box office of Theater.

Name

Address

(This space for
Contestant's
drawing)

Note:—The above copy is for the exhibitor's guidance. Dinky Doodle simply being used for purposes of illustration. You merely substitute the names of Felix the Cat, Asop's Farmer, Ro-Ro, the Clown, etc., as you feature the various cartoon characters on your screen each succeeding week during the Movie Cartoon Contest.

The Film Daily, May 30, 1926, p. 6

How Animated Cartoons Are Made

NEW YORK, July 6.—Do you really want to know how an animated cartoon is made? Well, my boss was supposed to write this, but his spellin' is so bad that he passed the buck to me, so here goes.

Of course, you have seen me and my side partner, Weakheart, do our stuff on the screen and wondered how we moved around.

Our home is in an ink-bottle at the Bray Studios and we burlesque the well-known fairy-tales; which reminds me, do you know that J. R. Bray is the daddy of the animated cartoon and has done more for its advancement than anyone in the business?

The animated cartoon field is about the only line of art that isn't overcrowded. No matter how good an artist one may be, he would probably find it very difficult to animate cartoons. There aren't any practical schools that teach the work and the only way any one can learn to animate is to start as a tracer in a movie cartoon studio.

These places are known as studios, but take it from me, factory is a more appropriate name. Hundreds of drawings are turned out every day, but not by automatic machines. In this case, the machines are cartoonists, who must be capable of drawing from 100 to 300 individual drawings a day.

A STUDIO that produces a complete animated cartoon each week requires a staff of 25 or 30 people. These consist of six animators, who do nothing but pencil drawings, tracers who ink them in, a gag writer and a photographer. A cartoon that requires ten minutes to project in the theatre has 3000 to 4500 individual drawings.

After a scenario is written, the artist in charge distributes the various scenes among the animators, who study the action very carefully to see where they can insert a little funny piece of business. If a scene calls for an action where a man walks across a room and picks up a book, it is left to the imagination of the animator as to how the man should do this in the funniest possible way. It isn't so much the scenario, but the manner in which each



WALTER LANTZ

animator handles a scene that makes it funny.

The drawings are penciled on transparent sheets of tissue paper. The figures are drawn about two to three inches high. The paper has two holes punched at the top (like loose-leaf ledger paper), which fit on pegs of the same size. These pegs are fastened onto the drawing board. The artist makes his first drawing, then puts another blank sheet of paper on the pegs and draws the next position, moving it slightly forward or around, according to what the action may be.

Forty Drawings to Cross Room

If a character is to walk across a room, it requires about forty drawings, moving each one a quarter of an inch. If the character is to move faster, he is spaced one-half inch, or if he is to run, he is spaced one inch. The animator must use his own judgment as to how far apart the drawings are to be spaced. The slower the action, the closer the spacing. He must be careful also not to space them too far apart or the action will be jerky.

AFTER a scene is animated, in pencil, it is turned over to the tracer. The tracers are generally young art students who have ambitions to become animators. They trace the pencil drawings with India ink on sheets of celluloid, the same size as the paper and punched at the top so as to fit the pegs. Celluloid is such a long word to use, that we have a pet name for it, "cel." A "cel" is laid over a penciled drawing on the pegs and the tracer inks it in. He has to be very careful that the lines register perfectly or the figure will "shimmy" all over the screen.

Tracing eliminates a lot of work. If a figure is to raise his arm from down-

By Dinky Doodle Per Walter Lantz

ward position, the animator makes the first drawing of the character, which is called the "model." Then he only animates the arm, fitting each one to the "model." The tracer then makes a "cel" of the figure, minus the arm, and puts the arms on another set of "cels." When this action is ready to be photographed, the model "cel" remains on the pegs and each "cel" of the arm is photographed with the "model." Where a figure talks, the animator makes five or six drawings of the heads only, and one drawing of the first position complete. The tracer inks in the heads on a set of "cels" and makes a "cel" of the figure, minus the head.

After the tracer has inked in the entire scene, it is then passed on to other people, who fill in the blacks, such as shoes, coats, etc. On the reverse side of the "cel" the figures are then painted with a white opaque water-color paint. This is done so that when a "cel" is photographed on a background which has furniture, etc., in it, the objects will not show through.

When the scene is blackened and opaque, it is ready to be photographed. The animator receives the scenes he animated and writes a chart showing how many exposures each drawing gets.

The scene and the exposure chart are then given to the cameraman. A regular motion picture camera is used, which is suspended three feet over a table with the lens focused on the table. A set of pegs, such as were used on the drawing board, are fastened on the table directly in line with the lens of the camera. The camera has an automatic crank, operated by a motor. When the photographer pushes a button, the camera takes one picture. The illumination is furnished by two Cooper-Hewitt lamps, suspended on each side of the camera so that the light is centered on the drawings.

THE background is then placed on the pegs. This remains so throughout the scene. The "cels" are then photographed one at a time, as marked on the exposure sheet.

It isn't necessary to photograph each scene in continuity, as the cartoon is cut and assembled when it comes back from the laboratory. It requires three days for one man to photograph a complete picture.

The next time you see an animated cartoon, just think of the poor animators, who sat up nights drawing it, and think how much better off they would be if they had become bricklayers. And that's that.



Left: The shot heard 'round the studio. Right: Take that and that Mister Giant. Walter Lantz's "Dinky Doodle" and Dinky's pup, "Weakheart," appear in the animated cartoons from the Bray Studios.

Dinky Doodle: Dinky Doodle and the Little Orphan (aka Dinky Doodle's Little Orphan) (1926)

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

Dinky Doodle and his dog are supposed to look after a foundling, which is more trouble than they expected.

“Dinky Doodle and the Little Orphan”
(F. B. O. Cartoon—One Reel)



An amusing and highly imaginative number. Cartoonist Lantz finds a cartoon baby and seeks to amuse it but no matter what he does, the baby cries louder and finally he draws a picture of a stork and gets the bird to take the baby to another address. One of the best of the series.—C. S. Sewell.

“Dinky Doodle and the Little Orphan”
(F. B. O.-Bray—One Reel)

IN this cartoon Walter Lantz, the artist, is having some excruciating experience with a pesky infant found at his door. He tries to appease his crying by drawing a cow and sending Dinky to get a bottle of milk for the baby. Dinky is too shy to milk so he induces the cow to Charleston and thus fill in the glass, which the baby gulps down with a gusto but continues mewling. Dinky's mutt then volunteers

to give his dog biscuit to the baby, but even then the cry doesn't subside. After many other highly amusing trials their patience gives out and the artist decides to get rid of the shrieking conundrum by drawing a stork and telling him to take the baby away. This is an excellent booking for all houses where animated cartoons are liked. Directed by Walter Lantz.
—MAURICE ANDREWS.

Moving Picture World, July 10, 1926, p. 119

Motion Picture News, June 19, 1926, p. 2876

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 Egypt (1926)

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



The artist, Walter Lantz, goes to a masquerade ball and Dinky and his dog take a nap. Dinky dreams he is a cartoon character in Egypt where he falls in love with a princess. He goes to her father to ask for her hand but the old mummy playing poker with the father claims the girl, but the pharaoh degrades it must be settle by a chariot race. Dinky has trouble with his chariot-horse as it has a wooden leg, and insists on chewing on the old mummy in the other chariot, making the wrapping unfold and disclosing an old man with long whiskers. Dinky wins the race just as the artist returns and wakes him from his nap. Les Adams, [<longhorn1939@suddenlink.net>](mailto:longhorn1939@suddenlink.net)

“Dinky Doodle in Egypt”

(F. B. O.—Cartoon—One Reel)

WALTER LANTZ' cartoon character, Dinky Doodle, and his pup visit Egypt in this number. Walter dresses as an oriental beauty to go to the ball and leaves Dinky at home. Dinky dreams of visiting Phinx and falling in love with a beautiful princess whose father is playing chess with a mummy. Dinky and the mummy have an exciting chariot race and Dinky unmasks the mummy, who proves to be an old man. Dinky wakes up and finds the artist is after him to help him get out of his uncomfortable clothes. Good cartoon work and quite a few smiles in this one.—C. S. Sewell.

Moving Picture World, June 19, 1926, p. 630

“Dinky Doodle In Egypt” (F. B. O.—Bray—One Reel)

WALTER LANTZ again displays his ingenuity in the adroit combination of his cartoon work with straight photography. Dinky's master goes to the masquerade bidding Dinky and his mutt to retire. They rebelliously obey orders and dream of Egypt and the comely princess who much prefers Dinky to the delapidated mummy whom her father, Tut Tut, wants her to marry. Mummy challenges Dinky to a chariot race the winner to marry the princess. Dinky's horse is handicapped by a wooden leg, but they manage to win, and Dinky is about to embrace his lady fair, when his master awakens him rudely. A very amusing cartoon. Directed by Walter Lantz.—M. T. ANDREWS.

Motion Picture News, May 22, 1926, p. 2469

"Dinky Doodle in Egypt"
Bray Cartoons
Cartoon Novelty

Type of production.....1 reel animated.

The artist is preparing to go to a masquerade in the costume of an Egyptian princess. Dinky and his dog assist him. He then goes to the ball while Dinky and the dog take a snooze. The cartoons visualize what they dream. Dinky and dog find themselves as cartoons in the Egyptian desert. Dinky falls in love with a princess. He goes to her father to ask for her hand. But the mummy who is playing poker with the old man claims the girl. So the king states that they will decide the winning suitor with a chariot race. Here some amusing stunts are developed with cartoon characters. Dinky has trouble with his racing nag, which has a wooden leg. This nag starts chewing on the dummy in the chariot in front, and the tape starts to unroll, uncovering an old Egyptian with long white whiskers. Dinky wins the race and the princess just as the artist returns and shakes him out of his dream. Quite original idea with good cartoon work.

The Film Daily, May 30, 1926, p. 25

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 Lost and Found (1926)

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



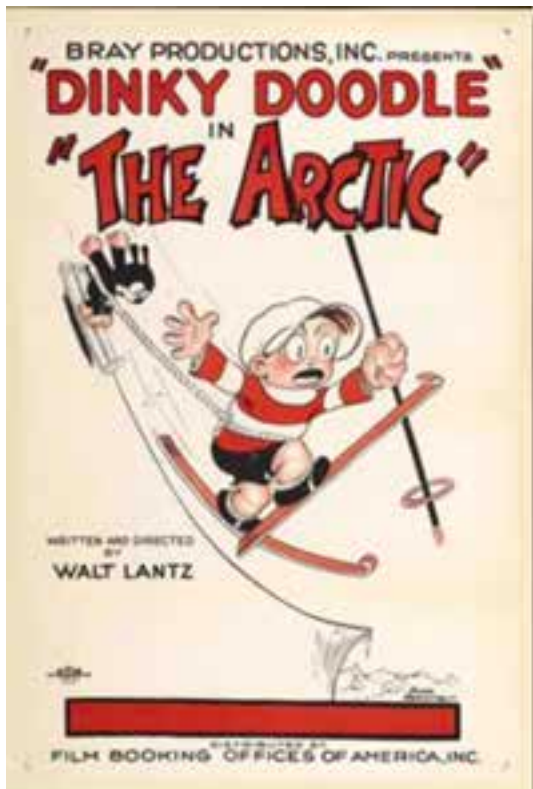
The animator tries to lose Dinky Doodle and Weakheart in the countryside. But they're kidnapped and taken to the moon by a witch. They finally get back to earth to take their revenge against their creator, the cartoonist.

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 Arctic (1926)

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



The cartoonist sends Dinky and Weakheart to the arctic with a detour through Polynesia and China before winding up in the far north. In this adventure, they deal with igloos, Eskimos and the arctic ocean near the north pole.

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

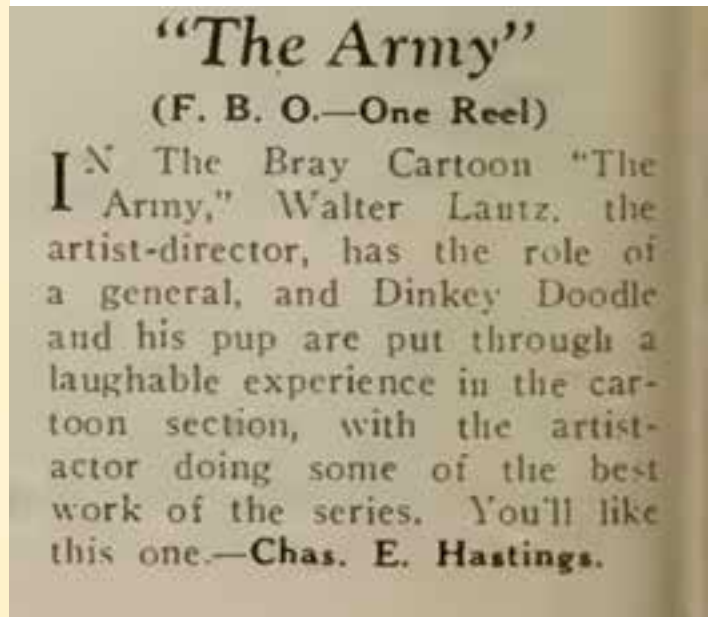
Dinky Doodle: Dinky Doodle in the Army

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

The cartoonist is the general who puts Dinky and his pup through their paces in the Army.



Motion Picture News, August 28, 1926, p. 758



Moving Picture World, September 11, 1926, p. 121ff

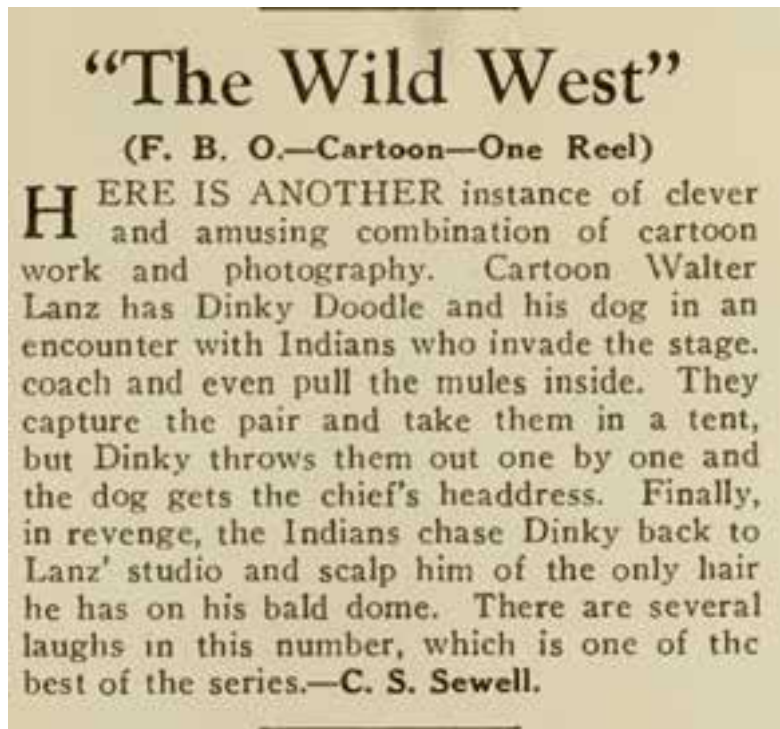
Status: Print may exist
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Type: Movie
 Genre: Animation
 Gender: Male (Walter Lantz)
 Ethnicity: White (Walter Lantz)
 Media Category: Newspaper
 Job Title: Cartoonist (Walter Lantz)
 Description: Major: Walter Lantz, Positive
 Description: Minor: None

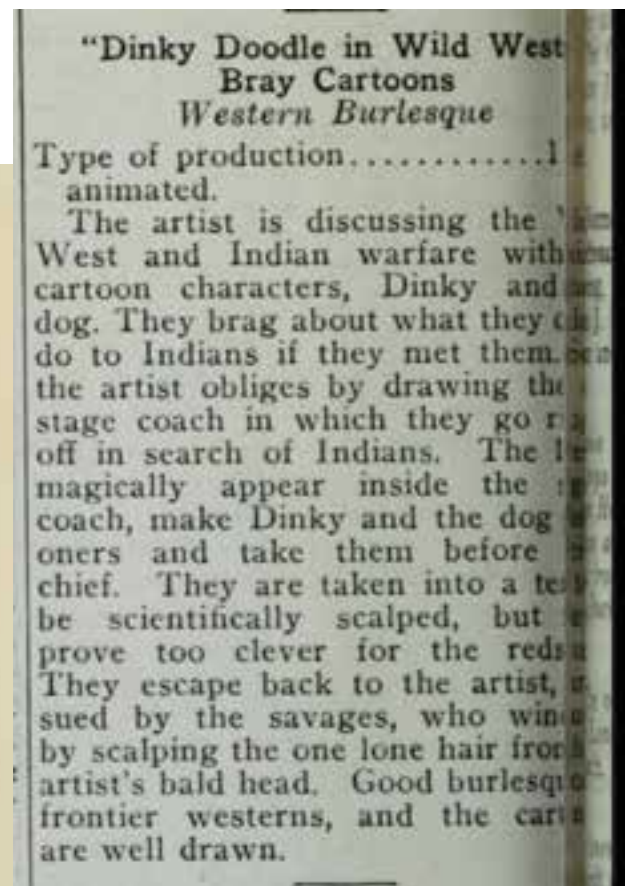
Dinky Doodle: Dinky Doodle in the Wild West (1926)

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

The cartoonist is discussing the Wild West and Indian warfare with Dinky and Weakheart. The pair then brag about what they would do if they encounter any Indians. So Lantz draws a stagecoach, Dinky and his pup jump in and the adventure is underway. Dinky and his pup encounter Indians who invade their stage coach. The pair is captured. Dinky fights back, the dog gets the chief's headdress, and in revenge, the Indians chase Dinky back to the studio and scalp him of the only hair on his bald head.



Moving Picture World, May 22, 1926, p. 327



The Film Daily, June 13, 1926, p.14

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 Uncle Tom's Cabin (1926)

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

No summary available. Lantz is a “live character” in the cartoon, which probably has something to do with the best-selling Harriet Beecher Stowe anti-slavery novel.

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's Bedtime Story (aka Dinky Doodle's Bed Time Story) (1926)

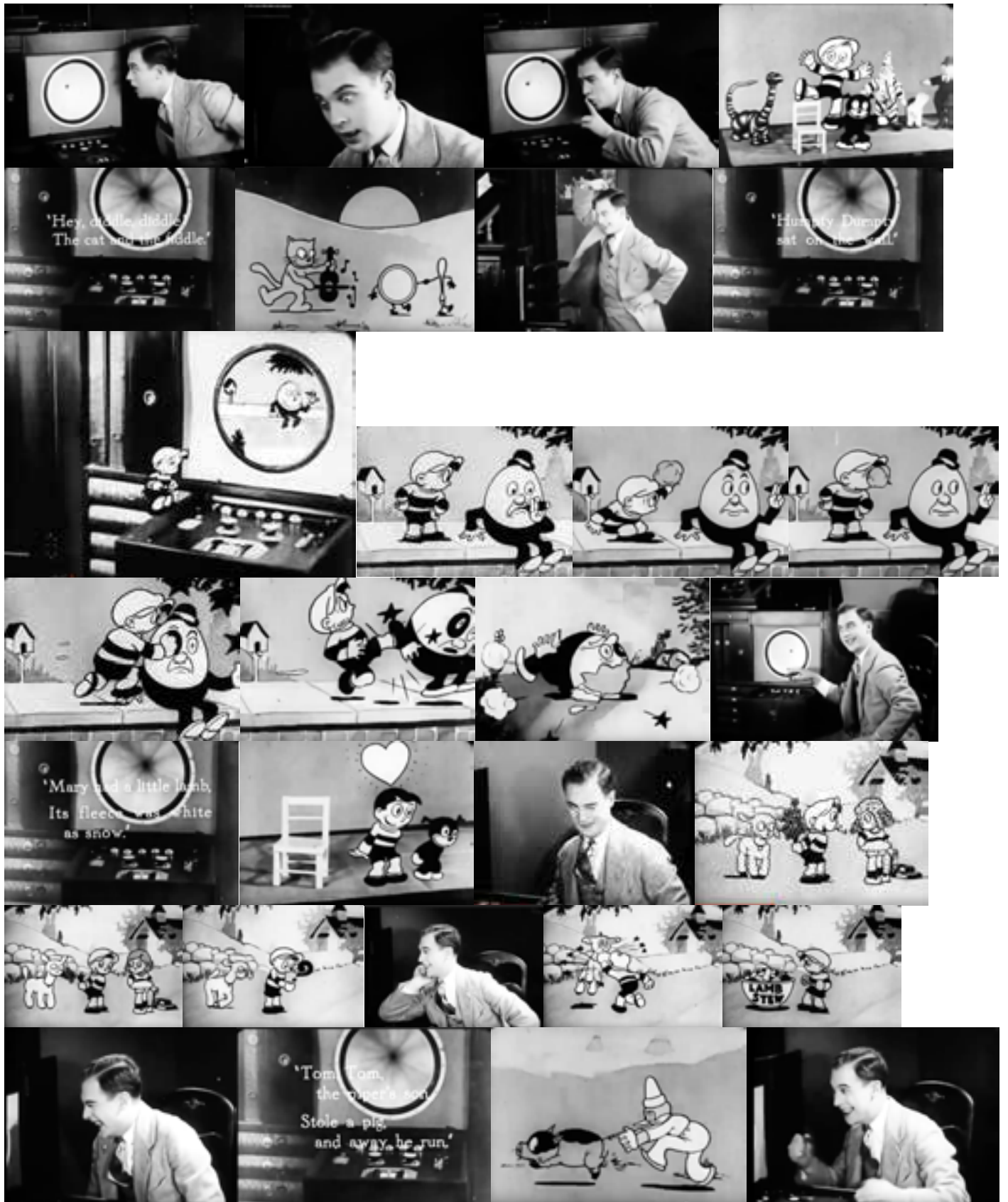
Cartoonist Walter Lantz interacts with cartoon characters Dinky Doodle and his sidekick mutt, Weakheart.



The cartoonist tries to tune in a certain radio station but gets Fairyland instead. Dinky joins all of the familiar characters including Humpty Dumpty, Mary and Her Little Lamb and Tom, the Piper's Son. The program ends when the station signs off leaving Dinky so angry that Mary has refused his marriage proposal that he boots her little lamb across the yard.

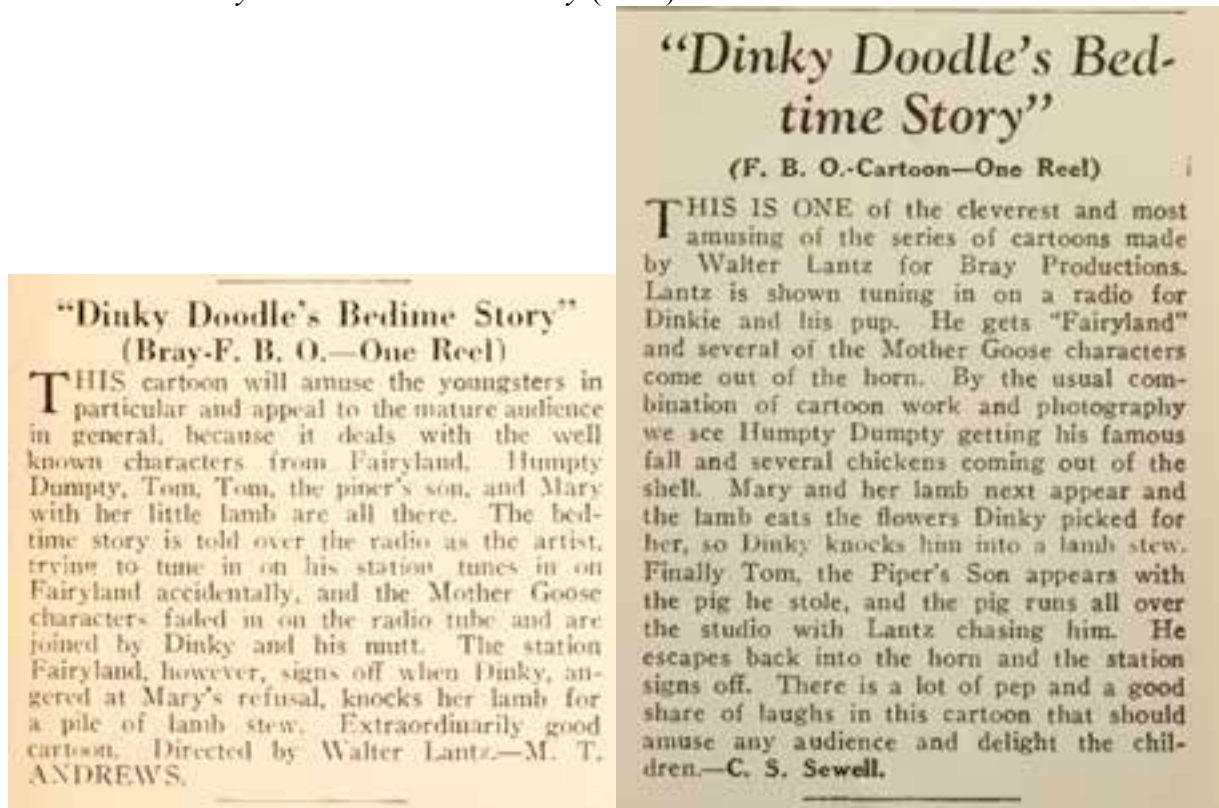
Walter Lantz's cartoon character, Dinky Doodle, waits while "Pop" finds a radio station that will tell a bedtime story. Pop finds the "Fairyland" radio station, which tells classic children's tales. The front of the radio turns into a screen, upon which animations illustrating the tales can be seen. The animated figures on the screen emerge into the "real" world, and the animated Dinky Doodle goes into the animated screen to chase Mary (Mary Had a Little Lamb), thus blurring the lines between animation and reality. Furthermore, the narrator constantly espouses the greatness of the technology, the magic radio, throughout the cartoon, adding a new dimension to the issue of control between sound/image, narrator/story and animator/animated. Nicholas Sammond, *Critical Commons: For Fair & Critical Participation in Media Culture*







Scenes from *Dinky Doodle's Bed Time Story* (1926)



Motion Picture News, June 5, 1926, p. 2689

Moving Picture World, June 12, 1926, p. 553

Status: Print exists
Viewed on YouTube

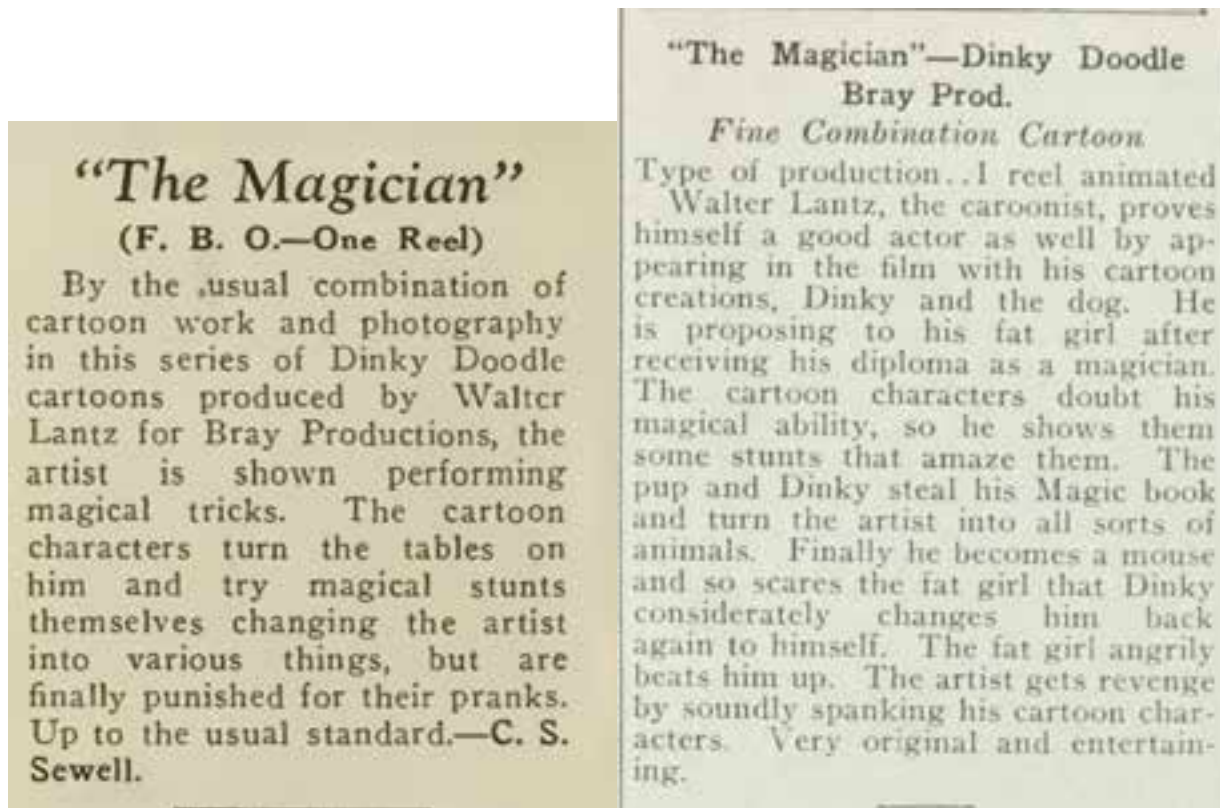
Type: Movie
Genre: Animation
Gender: Male (Walter Lantz)
Ethnicity: White (Walter Lantz)
Media Category: Newspaper
Job Title: Cartoonist (Walter Lantz)
Description: Major: Walter Lantz, Positive
Description: Minor: None

Dinky Doodle: The Magician (1926)

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

The cartoonist is doing magic tricks when Dinky and his pup turn the tables on him trying magical stunts themselves and changing the cartoonist into various things. But they are eventually punished for their pranks. As usual Lantz has the last laugh.

The cartoonist is proposing to his girlfriend after receiving his diploma as a magician. Dinky and Weakheart doubt the cartoonist's magical ability so he shows them some stunts that amaze them. They steal his Magic book and turn the cartoonist into all sorts of animals. Finally he becomes a mouse and so scares his girlfriend that Dinky considerably changes him back again to himself. The girl angrily beats him up. The cartoonist eventually gets his revenge by spanking his cartoon characters.



Moving Picture World, July 31, 1926, p. 304

The Film Daily, August 1, 1926, p. 7

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

Dobry vojak Svejik (aka The Good Soldier Schweik) (1926)

Reporter (Martin Fric). (Listed in cast, no other details.)



Svejik is a dog trader Prague. He is charged for lèse-majesté, "injured majesty" and is supposed to be jailed. But the court finds him to be dim-witted, and he is committed to a mental asylum. There, the doctors examine his physical and mental status. When one of the physicians accuses Svejik of being a simulator, Svejik assures him that he is an officially approved imbecile poking fun at the trappings of empire and the absurdity of war, as Svejik personifies the power of passive resistance. *IMDb Summary*

In 1926 the first film version appeared which used the author's original dialogue in the form of inter-titles, directed by Karel Lamač, and featuring with Karel Noll as the actor in the role of Švejik.

<http://www.progetto.cz>



Status: Print may exist
Unavailable for Viewing

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

Ella Cinders (1926)

News Cameramen. Newspapers. Movie Magazine. Editor (D. Arcy Corrigan). The Photographer (Harry Allen).



Ella, who slaves in the Cinders household to ensure the comfort of her stepsisters Lotta and Prissy Pill, has only one joy in life – the smile of Waite Lifter, the local iceman. When a movie contest is announced, Ella has herself photographed as an entry. She goes to the ball dressed in one of Lotta's gowns and her stepmother's piano scarf as a drape, but is dragged home by an indignant Ma Cinders. They are all disgusted when Ella wins the contest and is sent to Hollywood. There she finds herself jobless, and after a chase with a gateman, she gains entry to a

studio and disrupts numerous productions. Finally, caught in a fire scene and thinking it is real, Ella is awarded a contract for her splendid acting. Waite, who has promised to marry Ella, leaves for Hollywood, claiming he is broke, although he is secretly wealthy. He and Ella are happily reunited. *American Film Institute Catalog of Feature Films*



Silent film star Colleen Moore and Charlie Plumb's comic strip character Ella Cinders had two basic things in common: their Dutch-bob haircuts and their winsome, wide-eyed charm. As played by Ms. Moore, Ella is a movie struck small-town girl who wins a talent contest purportedly sponsored by a film studio. First prize is a trip to Hollywood and a screen test, but when Ella arrives in Tinseltown, she discovers that the contest was a fraud. Momentarily disheartened, Ella vows to get into pictures by any means possible. Finally wangling a screen test, Ella convinces producers that she is a great dramatic actress by reacting in terror to a fire that has accidentally broken out on the set. She realizes her dream of becoming a star--at least until her hometown boyfriend Lloyd Hughes offers a "lifetime contract" of his own. A thoroughly delightful minor effort, Ella Cinders displays Colleen Moore at her peak, notably in one sequence in which she imitates her contemporary Lillian Gish; there's even time left over for a brief cameo from comedy great Harry Langdon. Hal Erickson, *allmovie.com*

<https://www.allmovie.com/movie/v15613>







Scenes from *Ella Cinders* (1926)

Ella watches as her mother and her rich friends read a magazine ad urging young women to become actresses. She raises the money to hire the local photographer to shoot her picture. The press photographer inadvertently shoots a picture of her face with a fly on it and her eyes crossed. She wins the contest and goes off to Hollywood. The press photographer shoots pictures of Ella leaving for Hollywood and getting a surprise kiss from the man (who is working as an ice man) she loves. That picture will show up in the local newspaper revealing that her “ice man” is really a millionaire’s son. Her hometown newspaper features a story on her return to the town. Earlier, when she gets off the train in Hollywood, a group of newsreel cameramen are waiting there, she thinks, for her. But they are there to shoot newsreel pictures of an Indian chief visiting Hollywood. *Viewing Notes*

6,540
Feet

“Ella Cinders”—First National

Popular Cartoon Strip Serves as Basis for Amusing Production Starring Colleen Moore

Reviewed by C. S. Sewall

CAST:

Ella Cinders	Colleen Moore
Wattie Litter	Lloyd Hughes
Ma Cinders	Vera Lewis
Lotta Phil	Doris Baker
Prissy Phil	Emily Gerdes
Gateman	Mike Donlin
Mayor	Jed Prouty
Fire Chief	Jack Duffy
Director	Al Green

Based on comic strip by William Connelahan
and Charles P. Plunk.
Directed by Alfred E. Green.

Comedy

A MODERN Cinderella, who rose from a household drudge for her cruel and snobbish relatives and became a movie star in Hollywood only to forsake it to marry her sweetheart the iceman, who turned out to be a millionaire, furnishes the plot of Colleen Moore's latest picture for First National, "Ella Cinders," based on a popular cartoon strip.

While there is a strong suggestion of the Cinderella theme in the plight of the heroine and her success, and the action also includes a ball and a scene where she loses a slipper, the story gets away from the fairy tale angle. There is a novelty in the handling of the beauty contest which is one of the highlights of the picture, for Colleen wins on a comic photograph caused by a fly alighting on her nose when the picture is snapped.

On her trip to Hollywood, there is another amusing sequence when Indians invade the

savor of slapstick. There is a big laugh in an original situation developed as a result of Colleen's mistaking a lion's tail for an electrical connection. The lion chases her on a set used for a fire scene and her gestures begging to be saved from the lion are mistaken by the director who takes her for an extra whose baby is supposed to be in danger. He keeps reminding her of this fact while she protests it is not a baby but a lion that is causing the trouble. Another amusing scene occurs when dressed as a scrublady, the hero finds her and believes she is down and out.

Colleen does excellent work in a role that calls for a variety of expression and the supporting cast is thoroughly capable. "Ella Cinders" will doubtless prove entertaining for the star's host of fans although it lacks the snap and spontaneity of a number of her other productions.

Moving Picture World, June 26, 1926, p. 713

Ella Cinders

Distributor: First National

Producer: First National

Length: Undetermined

DIRECTOR.....ALFRED E. GREEN

PLAYERS

Ella Cinders.....	Colleen Moore
Waite Lifter.....	Lloyd Hughes
"Ma" Cinders.....	Vera Lewis
Lotta Pill.....	Doris Baker
Prissy Pill.....	Emily Gerdes
Film Studio Gateman.....	Mike Donlin
The Mayor.....	Jed Prouty
The Fire Chief.....	Jack Duffy
The Photographer.....	Harry Allen
The Editor.....	D. Arcy Corrigan
Al Green, Director.....	By Himself

TYPE: Romantic comedy.

THEME: Slavey's rise to stardom.

LOCALE: Hollywood.

TIME: The present.

STORY: Virtually a slavey to her step-sisters and step-mother, Ella welcomes the smile of the ice-man, who is really the son of a wealthy man and is training for football. A movie contest takes place in the town and Ella wins and is sent to Hollywood. She arrives and finds no position is open for her. After several exciting incidents she is caught in a fire scene. Believing it real she acts very realistically, and the director gives her a contract. Her iceman friend writes he is leaving for Hollywood saying he is broke. She writes to come on she will buy him an ice wagon. They meet in a desert where the man's train stops, and matters are cleared up.

HIGHLIGHTS: *The movie contest. . . . Girl's arrival in Hollywood. . . . Her interrupting scenes. . . . The fire scene. . . . Scene in which she is given a contract. . . . Meeting of supposed ice-man and the girl at which matters are cleared up.*

Ella Cinders

All's Well With the Comic Strip

(Reviewed by Laurence Reid)

IT isn't very often that a comic strip can stand up on its own when converted into celluloid. Generally it demands too much directorial license and so we see a "gag" picture. "Ella Cinders," however, manages to thrive because the director has sought for and found the humanities behind the idea—and then he's tempered them with bright incident without jangling the plot.

The comic strip, known to thousands of newspaper readers, is visualized with a fine display of pathos—a pathos akin to the serio-comic pieces of Lloyd and Chaplin. Ella is a pathetic creature whose movie-mad fancies take her out of drudgery into the spotlight of the studio. She succeeds in winning a beauty contest, and with the throaty tributes of the home folks ringing in her ears she is carried into Hollywood where she crashes the w. k. studio gate. Here is where the pathos disappears to be replaced by a clever array of bright comedy gags. It is all good humorous humor which is never overdone. The incident might reasonably happen if you care to stress a few points here and there.

No better choice could be made than Colleen Moore in the title role. She conveys the impression that she is really living the part—and tempers the tragic side of life with a fine sense of humor.

The Cast: Colleen Moore, Lloyd Hughes, Vera Lewis, Doris Baker, Emily Gerdes, Mike Donlin, Jed Prouty, Jack Duffy, Harry Allen, D. Arcy Corrigan. *Director,* Alfred E. Green.

THEME: Romantic comedy of movie-mad slavey who wins a beauty contest, breaks into the movies and makes good.

PRODUCTION HIGHLIGHTS: The contest. Scene at station. Scene of Ella with Indian about train. The studio incident. The acting by Colleen Moore.

EXPLOITATION ANGLES: First you have the wide publicity

of the comic strip from which picture is adapted. Go after the newspaper readers. Play up as clever version of Cinderella story. Feature star in her grotesque clothes.

DRAWING POWER: Should attract them in droves because of comic strip and the popularity of star. Suitable for all types of houses.

Produced by John McCormick. Distributed by First National. Length, six reels. Released May, 1926.

ELLA CINDERS

First National release, presented by John McCormick, starring Colleen Moore, Lloyd Hughes featured. Adapted from the comic strip by William Counselman and Charles Plumb. Directed by Alfred E. Green. At the Strand, New York, week June 6. Running time, 67 minutes.

Ella Cinders.....Colleen Moore
Walter Lifter.....Lloyd Hughes
"Ma" Cinders.....Vera Lewis
Lotta Phil.....Doris Baker
Prissy Phil.....Emily Gerdes
Film Studio Gateman.....Mike Donlin
Mayor.....Jed Prouty
Fire Chief.....Jack Duffy
Photographer.....Harry Allen
Editor.....D'Arcy Corrigan
Director.....Al Green

The comic strip, which has been appearing over the country relating the trials and tribulations of "Ella Cinders" has been adapted for the screen to serve as a vehicle for Colleen Moore. It gives a corking tie-up in almost every town of any size with at least one local daily. The result is there is a certain box-office value in the title which, coupled with the popularity of the star, is going to make the picture stand up fairly well at the majority of box offices. As a picture it must be labeled with the average of program productions.

The story is just one of those Cinderella tales in modern clothes, like a lot of our present-day musical comedies, only more so. Included in it is a touch of the life of "Red" Grange, as the hero is a football star-iceman. What more could anyone ask for than a stepchild for the heroine and a college football champ with lots of dough, who delivers ice for the fun of it, to work out a plot?

The ugly duckling wins the town's beauty contest for a movie star that was staged by a couple of sharpers. She gets her fare to the coast and then finds she has been hoaxed. She refuses to go back to her step-mother and drudgery, and sticks it out, finally breaking into a studio and making good under circumstances that pull lots of laughs.

In the finish the hero steals her away from in front of the camera and tells the director to get a new leading lady.

Colleen Moore more than makes good as the little family drudge, while Jed Prouty and Jack Duffy in comedy roles put a real wallop over. There is a brief minute of Harry Langdon in the picture, he playing

one scene with the star for laughs, although not billed.

Al Green directed the picture and played the director in the cast. While Al may never become the screen's most wonderful leading man, he certainly did put this bit over.

On the matter of cost "Ella Cinders" looks as though it had been put on for a little nickel. *Fred.*

Variety, June 9, 1926, p. 16



Status: Print exists in the Library of Congress film archive, in the UCLA Film and Television Archive, in the film holdings of Cohen Media Group (Raymond Rohauer collection), and in private film collections.
Viewed on DVD

Type: Movie

Genre: Comedy

Gender: Male (Editor, Photographer). Group-3.

Ethnicity: White (Editor, Photographer). Unspecified-3.

Media Category: Newspaper/Magazine.

Job Title: Editor (Editor). Photojournalist (Photographer). Pack Journalists (News Cameramen). Unidentified News Staff-2 (Newspaper, Magazine).

Description: Major: None

Description: Minor: Editor, Photojournalist, Positive. Pack Journalists Unidentified News Staff, Neutral.

Eucharistic Congress Film (1926)

Newsreel Cameramen “proved itself the great reporter” for the visualization of events. It gives “a much better idea of what transpired than the best written story.” Twenty cameramen from the Fox Film Company worked ceaselessly to crowd every picture angle possible into the story of the Eucharistic Congress. Public recognition in the newspapers for this achievement.

Eucharistic Congress Film
Picture Record Should Interest All Creeds
 (Reviewed by Harold Flavin)

THIS picture record of the twenty-eighth Catholic Eucharistic Congress, held this year in Chicago, cannot fail to interest all peoples—for Catholic audiences it will recreate something of the spiritual significance of the gathering; for non-Catholics the moving spectacle of hundreds of thousands of people at religious devotions will instill in them a deeper regard for religion and its necessity in the every-day life of every one.

The motion picture once more proved itself the great reporter, for the visualization of the various events will carry to people in the far corners of the earth a much better idea of what transpired than the best written story. Credit for the camera work is due Ray Hall, managing director of Fox Varieties, who, with a staff of twenty cameramen loaned by the Fox Film Company, worked ceaselessly in the effort to crowd every picture angle possible into the story of the Congress. Many are the inspiring scenes at both Soldier's Field, showing the throngs hurrying to participate in the spiritual banquet of one million communions and later the procession of Church dignitaries and members of many Catholic organizations at St. Mary-on-the-Lake Seminary.

Happily the picture is not without occasions for harmless laughter; the close-ups of some of the children who formed the immense choir of 62,000 voices caused sympathetic chuckles at the premiere performance. My one regret is that the film was not done in color, as the robes of the Churchmen, with the Cardinalate red predominating, would have made a beautiful sight to behold.

THEME: Picture story of the Twenty-eighth Catholic Congress.

EXPLOITATION ANGLES: Catholics will know of the picture from the pulpits and the immense publicity in the newspapers will draw others.

PRODUCTION HIGHLIGHTS: The scenes of welcome in New York; those at Soldier's Field and the procession at St. Mary-on-the-Lake.

DRAWING POWER: Should interest all peoples.

*Produced for the Eucharistic Congress by Fox Film Corp.
 Released by the Eucharistic Congress Film Bureau. General release following road shows. Length, eight reels.*

**“The Eucharistic Congress”—
 Fox Films, Jolson Theatre,
 New York**

Evening World: “For Catholic audiences this picture cannot fail to recreate something of the spiritual significance of the Congress. To a non-Catholic it proved to be a moving panorama of humanity and more effective than I supposed possible. To a newspaper worker it is obvious that the motion picture camera is a top-grade reporter of such an event.”

Motion Picture News, November 27, 1926, p. 2056

January 28, 1927, p. 315



By Luciecha
His Eminence, John Cardinal Bonzano, Papal Legate, whose trip from Rome to Chicago to the Eucharistic Congress is featured in the Fox film (left) and (right) His Eminence, George Cardinal Mundelein, Archbishop of Chicago, who turned producer and presents the film

Eucharistic Congress Film Stirs New York Audience to Enthusiasm

That the motion picture camera is unrivalled as a reporter of any event of wide importance, was clearly demonstrated on Monday night, November 8, when a notable first-night audience gathered at Al Jolson's Theatre, New York City, to see pictured the gathering of the Eucharistic Congress in Chicago. Not only was the audience stirred to enthusiasm, but newspaper reports the following day were highly commendatory.

The showing was preceded by speeches by Mgr. C. J. Quille, general secretary of the Congress; Secretary of Labor J. J. Davis and Will H. Hays. Mgr. Quille gave credit to William Fox and Winfield R. Sheehan, who put the Fox News and Fox Varieties staffs at the disposal of the Congress. He also praised Ray Hall, managing director of Fox Varieties.

Secretary Davis brought a message from President Cool-

idge. For himself he said he believed that religion is the deepest thing in the soul of man. Mr. Hays declared that religion is the one essential industry in the world.

S. L. Rothafel put on a striking prologue. Otto A. Singenberger, musical director of the St. Mary-on-the-Lake Seminary, Mundelein, Ill., co-operated with Erno Rapee on the musical score.

The film will be road-showed in big cities and then generally released. It opens in Boston at the Boston Opera House on November 21. A special committee, headed by Mgr. Quille, has been set up in New York. Members acting at the request of Mr. Hays are J. J. McCarthy, Pat Casey and Mr. Sheehan. Paul C. Mooney is managing director of the film. The New York engagement will terminate on November 21.

Eucharistic Congress

Official motion picture record of the Eucharistic Congress of Chicago presented by the Eucharistic Congress Central Committee. Story by S. L. Rothfels, musical score by Otto Stangenberger and Erno Rapay. At the Johnson Theatre, New York, for two weeks, November 8. Running time, 28 minutes.

The official motion picture record of the Eucharistic Congress of Chicago was presented for the first time publicly at the Johnson Theatre, New York, Monday night. The picture is a religiously inspiring production, although a truthful record of the events leading to the four days of ceremonies held at Soldier's Field in Chicago and the final day celebrated at Mundelein, Ill.

It is to be presented as a road show in the principal cities of the country with the purpose to finance the sending of prints of the pictorial record to the world at large and the schools and churches of the Catholic faith the world over, so

that all of the faith may witness what occurred at the first Eucharistic Congress ever to be held in America.

The picture in its effect is more than a record of the actual events. It is a revelation to all, no matter what faith or creed, that there is in this jaded world of ours of today a tremendous belief and faith in God and His works.

Despite that, this picture is one that records the events of a Catholic convulsion. It is one that all churches, no matter what their denomination, can point to as one of the most tremendous of all revivals in religious faith. It should be an inspiration to other denominations, this gathering of the Catholics from all over the world, something that should and must awaken in them a responsive chord to their own faith.

And how effectively was it all carried out. From the standpoint of the theatre one might say that here was staged the greatest of outdoor spectacles in scores of years. It drew a million people in one day alone in Chicago and that in itself should speak for master showmanship or an order that even those of the various fields of entertainment endeavor where huge amphitheatres are needed, might study to their advantage. A crowd of 1,000,000 crowded into one little town, and so well handled and policed that there isn't a single instance on the screen of ineffective handling.

As to the presentation itself, there were a few moments prior to the picture taken up with speeches.

First was an explanation by Mgr. Quille of Chicago (who acted as secretary to the Eucharistic Congress), as to the why and wherefore of the picture. He stated that so far the film carried a message. Not a message for Catholics in particular, but a message to all mankind that religion was far from dead and that it is still the biggest thing in the life of the world today.

In addition to this, the monsignor distributed credits for the making of the picture, first mentioning that Martin Quiller of the "Exhibitors Herald," Chicago, had made it possible to interest William Fox and Winfield R. Sheehan, president and vice-president, respectively, of the Fox Film Corporation in the project of making a picture that would be a historic record of the congress, and then tapped that its tremendous applause with the fact that the picture, about to be shown, was a gift from the Fox Film Corporation.

This Mgr. Quille followed by relating that the first man he had met from the organization who was to have the direction of the filming of the congress was an A. P. A., a man named Hall (Ray Hall of Fox Varieties), whose assistance, according to the monsignor, was almost invaluable.

It was, Hall said, Mgr. Quille who wrote the titles and edited the film down to theatre length from the 38,500 feet shot.

He then credited S. L. Rothfels as a Jew for having staged the prodigious and others of the same faith for their assistance in making the presentation possible, not mention-

ing names, but grouping them as musicians and newspaper men.

A humorous touch was added by the monsignor's mention that in the presentation he has had the most able assistance of "the two Hayeses," meaning Cardinal Hayes of New York and Will H. Hays, president of the M. P. F. D. A., which led to a natural introduction of Will Hays and also of Secretary of Labor Davis, both of whom spoke.

The Secretary preceded Hays and made an address frequently punctuated by applause, his appearance being particularly appropriate, since it was he who carried and delivered the message of welcome to the Eucharistic Congress from President Coolidge.

Hays' speech was one that dwelt on religious tolerance so impressively it held the audience, although this usually excellent extemporaneous talker read his address. At its conclusion it was tumultuously received and it certainly tied up the picture business for all time with the churches.

A gesture that exhibitors should not overlook for it will in time react in their favor.

Then the picture itself.

It started in Rome and finished in Mundelein, Ill. Not a single thing that happened in the tour of the 12 princes of the church in their journey to the congress was missed. Their receptions abroad, their welcome to America in New York, the tremendous crowds to receive them, the parades, the official welcomes by Mayor Walker and Governor Smith of New York, those of the state officials of Illinois and the Mayor of Chicago. Only trip across country and finally the four days of the tremendous outpourings of the pilgrims at Soldier's Field in Chicago culminating in a really tremendous spectacle at Mundelein, Ill.

The various Cardinals were greeted with applause on each of their appearances. The pictures of the crowds in Chicago and at Mundelein are really beyond description.

The picture of the Eucharistic Congress is being shown at the Johnson under a rental arrangement with the Shubert, they being paid \$1,250 weekly for the house. After two weeks the picture is to go to Boston, at the Boston O. H., and after that, in all likelihood, the third stand will be Chicago, with Baltimore, Philadelphia, Pittsburgh and other cities to follow.

In those cities it will be presented as a road show. For this purpose a special committee headed by Mgr. Quille has been set up in effect in the Longacre building, New York. Other members of the committee who are active at the request of Will H. Hays are J. J. McCarthy, Pat Casey and Winfield R. Sheehan. Paul C. Mooney is managing director of the film on tour.

It was unusual to Mgr. Quille, acting as a showman, but he placed his position frankly before the audience, which on the opening night was in a considerable measure composed of gentlemen of the cloth of his faith, stating that he was trying to drive home the message of religion with the hope that the message would be accepted in the spirit in which it was presented.

After the road tour the film is to be generally distributed. In the event the exhibitor can not find a place for it on his regular program, or if the regular program will not permit of a break to admit it, it would be a good thing to take it on for special showings, through an arrangement with the churches and societies of his territory.

It is interesting and it is inspiring. No one will deny that.

Frederick



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PRIMA DONNA

in "MILADY'S SHAWL"

A Triumph of Voice and Beauty

WEEK OF NOV. 8, PALACE, DALLAS, TEXAS

Status: Unknown
 Unavailable for Viewing

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

Everybody's Acting (1926)

Newspaperman Peter O'Brien (Edward Martindel) is an editor who, along with four members of an acting company adopt a little girl.



Peter O'Brien (Edward Martindel) is a newspaperman who, along with four members of an acting company, adopts a little girl when her father shoots her mother and then kills himself. The five "fathers" help the adopted daughter's romance with taxi driver Ted Potter (Lawrence Gray), who is actually wealthy but is driving a cab to get information for a book. They stage false scenes of their home life to impress Potter's disapproving mother. The girl confesses the hoax, and Potter's mother slips him away on a boat, but the "fathers" manage to get the girl on the same boat. Potter's mother is finally brought around when she is told that editor O'Brien can help advance her social position. Richard

R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 54.



Doris Poole, orphaned daughter of traveling actors, is adopted by four members of the company and a newspaper reporter, Peter O'Brien. In 1926 the "family" settles in San Francisco, and Doris becomes the ingénue of a stock company. She falls in love with Ted Potter, a taxicab driver (in reality the son of Anastasia Potter, a wealthy and domineering businesswoman) who is working on a novel. Anastasia, opposed to her son's attachment to a common actress, investigates the girl's past and uncovers information about her father's execution for murdering his wife. To outwit her, the five "fathers" urge Ted to accept a position in the Orient his mother has offered him, and they secretly book

passage on the same steamer for Doris; the lovers are thus happily united, and Anastasia, realizing her defeat, sends her blessing. *American Film Institute Catalog of Feature Films*

232
MOVING PICTURE WORLD
November 27, 1926



“Everybody’s Acting”

Exceptionally Strong Cast Gives Even Values To the Story of a Pretty Waif of Stageland

Reviewed by Epes W. Sargent

and she is much impressed, but Doris blurts out the truth. Mrs. Potter sends the boy to China, but the fathers smuggle Doris aboard and then persuade Mrs. Potter that the newspaper editor can do more to advance her social position than her other efforts.

It is a simple story, but well told and most excellently acted. Raymond Hitchcock gets over as the other half of a song and dance team, of which Ford Sterling is the head. Sterling plays with restraint, but dominates his scenes. Betty Bronson makes a charming lead, playing with carelessness of touch, and Louise Dresser gets a change from sobby mother roles to shine as the cold and calculating business woman and does remarkably well.

Adolph Zukor and Jesse L. Lasky present
“Everybody’s Acting”
With Betty Bronson
A Marshall Neilan Production
A Paramount Picture

CAST:

Doris Poole	Betty Bronson
Michael Poole	Ford Sterling
Anastasia Potter	Louise Dresser
Ted Potter	Laurence Gray
Theopre	Henry Walthall
Ernest Rice	Raymond Hitchcock
Clayton Budd	Stuart Holmes
Peter O'Brien	Edward Martindel

Length—6,125 Feet

Doris Poole, orphaned daughter of traveling players is adopted by four actors and an editor. Grown to maturity she falls in love with a supposed taxi driver in reality a wealthy man. The five foster fathers outwit his masterful mother. Interesting human-interest drama.

Moving Picture World, November 27, 1926, p. 232

Everybody's Acting

Clever Acting and Direction Put It Over

(Reviewed by Laurence Reid)

YOU can never tell what Marshall Neilan is going to do. He is always handy with the big surprise. Here he writes and directs his own story—which, to dissect it, is not so far away from the orthodox, but which, nevertheless is treated in such a manner that it affords first rate entertainment. He ranges far and wide—does Neilan.

This time he plays around with the adoption idea—the central figure being a young girl who is taken in tow by four or five daddies. And they're not the sugar kind either. The girl has a love affair with a youth whose vocation is not of the footlights—and his mother objects. Therefore Neilan hits upon a happy idea. He has the trouper (the five daddies) dress up in their favorite roles to impress the other family. And the mother falls like a ton of cement. It is a whimsical pattern—with the high touch centered upon the make-believe scene. The camera work is highly pleasing and the all-star cast comes through with flying colors. Particularly good are Louise Dresser, Betty Bronson, Raymond Hitchcock, and Ford Sterling.

The Cast: Betty Bronson, Ford Sterling, Raymond Hitchcock, Stuart Holmes, Henry B. Walthall, Laurence Gray, Edward Martindel, Louise Dresser, Phila McCullough, Ted Prouty, Jocelyn Lee. Directed by Marshall Neilan.

THEME: Romantic comedy-drama of girl brought up by quintette of good Samaritans—who establish that she is “some pumpkins” by impressing her sweetheart's family with their pseudo affluence.

PRODUCTION HIGHLIGHTS: The clever acting. The camera work. The titles. The scene of adoption. The episode of impressing girl's



Human interest shots of Marshall Neilan's Paramount production, “Everybody's Acting”

family. The romance. The climax.

EXPLOITATION ANGLES: Play up the all-star cast. Mention it as a whimsical story of a girl who is reared by a group of actors. Play up Neilan.

DRAWING POWER: Satisfactory for all types of houses. Has plenty of clever acting and direction to appeal. Cast should draw them.

Produced and distributed by Famous Players.
Length, seven reels. Released November, 1926.

Motion Picture News, November 27, 1926, p. 2056

November 27, 1926, p. 2055

Everybody's Acting

Distributor: Paramount

Producer: Paramount

Length: Undetermined

DIRECTOR.....MARSHALL NEILAN

PLAYERS

Doris Poole.....	Betty Bronson
Michael Poole.....	Ford Sterling
Peter O'Brien.....	Edward Martindel
Ernest Rice.....	Raymond Hitchcock
Clayton Budd.....	Stuart Holmes
Paul Singleton.....	Philo McCullough
Thorpe.....	Henry Walthall
Ted Potter.....	Lawrence Gray
Anastasia Potter.....	Louise Dresser
Bridewell Potter.....	Jed Prouty
Barbara Potter.....	Jocelyn Lee

TYPE: Comedy drama.

THEME: Paternal and romantic love.

LOCALE: San Francisco.

TIME: The present.

STORY: A baby girl is left an orphan

when her father murders her mother and is hanged for the crime. The four male members of the company, together with a newspaper reporter, decide to adopt the infant, who thus has five godfathers. She travels with them during her early childhood and they adore her and she worships them. They settle in San Francisco and the girl becomes ingenue lead with a stock company, her four actor godfathers being fellow members of the company and the fifth a newspaper editor. The girl meets a taxicab driver and they fall in love. The boy is really the son of an enormously rich woman and is driving a cab to get material for a novel. The mother is opposed to her son's attachment and assigns a Pinkerton detective agency to look into the past of the girl. The foster fathers are furious when she confronts the girl with the past, as it has been kept from her. They plot against the mother and urge the boy to accept a position his mother has offered him in Tokyo. They then book passage for the girl on the same steamer. The mother realizes she is defeated and gives them her blessing.

HIGHLIGHTS: Stage scenes. . . .
The Murder. . . . *Orphan's acquiring five godfathers.* . . . *Love of girl and boy.* . . . *Mother's disapproval of match.* . . . *Plot of the godfathers.* . . . *Blessing of the mother.*

Exhibitors Herald, October 16, 1926, p. 63

Everybody's Acting

Famous Players-Lasky comedy. An original story by Marshall Neilan, adapted by Benjamin Glazer and directed by Neilan. At the Rivoli week of Nov. 6. Running time, 65 mins.

Doris Poole.....Betty Bronson
Michael Poole.....Ford Sterling
Anastasia Potter.....Louise Dresser
Ted Potter.....Lawrence Gray
Thorpe.....Henry Walthall
Ernest Rice.....Raymond Hitchcock
Clayton Budd.....Stuart Holmes
Peter O'Brien.....Edward Martindel
Paul Singleton.....Philo McCullough
Bridewell Potter.....Jed Prouty
Barbara Potter.....Jocelyn Lee

An intensely artificial and "gaggy" picture, made entertaining by its splendid cast and by a certain vigor in its hokum comedy. The names in the cast insure its pull at the boxoffice, and its propriety. But it is a pity the efforts of so brilliant an assembly of players could not have been applied to something more worthy.

The gist of the story is that four actors and an editor adopt an orphaned girl baby and bring her up in back-stage atmosphere, training her to all the accomplishments that will one day make her a successful actress. In due time she falls in love with the scion of a new-rich family.

(Continued on page 14)

Everybody's Acting

(Continued from page 12)

The young man's managing mama makes inquisition into the girl's antecedents.

The syndicate of fathers call in the stage carpenter and the property room staff of the theatre to stage a fashionable menage in their apartment in order to impress Doris' future mama-in-law. The actors play the girl's father, his tied friends and the perfect butler, and out of this situation they work up elaborate effects. The girl refuses to take part in the hoax, confessing the deception to the boy's mother, who in anger ships the young man abroad.

The conspirators manage to slip the girl on the same ship confident the romance will grow in spite of mama, and then reconcile the mother to the situation for a happy ending.

As may easily be seen, this technique of a play-within-a-play lays itself open to all sorts of extravagances. For once Neilan fails directing, a victim of gross exaggeration. Everything is laid on thick. Too thick. The comedy growing out of the phoney home of luxury is terribly gaggy and most stagey at moments, although it has many low comedy laughs which save the situation. Hitchcock does a capital bit of work as the make-believe butler and has the big laugh of the play.

There are good hits mixed in with the hokum. Whenever a situation develops the five foster-fathers gather heads together for a conference and the relations of all five outside their common ward have rich possibilities. The sentimental side is managed with restraint, but it is the artificial plot devices that strain credulity. Betty Bronson does not lend herself well to artifice, for she is inclined to overact the cute child in any circumstances, and the surroundings here of artificiality and make-believe serve to empha-

size the fact that she acts too hard anyway.

The picture is a medley of good and bad, but with the good predominating in sufficient weight to carry the picture through on its appeal to the average fan. *Rush.*

FOREVER AFTER

First National release featuring Mary Astor and Lloyd Hughes. Adapted from Owen Davis' stage play and directed by F. Harmon Weight. At the Strand, New York, for six days, beginning Nov. 7. Running time, 84 minutes.

Theodore Wayne.....Lloyd Hughes
Jennie Clayton.....Mary Astor
Jack Randall.....Hallam Cooley
Clayton.....David Torrence
Mrs. Clayton.....Nellie Jensen
Wayne.....Alon Francis
Mrs. Wayne.....Lila Leslie

War picture with a football game. The gridiron footage looks like an added starter and is entirely incidental to the story, the season's epidemic of football films apparently being the excuse.

A pretty plain story with the audience 40 minutes ahead of the picture by calling the action and finish. Loew's New York has played many a release equal to this one, sometimes on double feature day. That's about where "Forever After" belongs.

There doesn't seem to be any pull to the title, yet the Strand was jammed Sunday night. But Sunday evening on "the street" is always a panic so proves nothing. This output is overly long in getting started, F. Harmon Weight using up considerable time in planting the idea that Jennie's mother isn't in favor of Ted Wayne as a son-in-law.

Jennie (Miss Astor) and Ted (Mr. Hughes) are very youthful at the opening, the former having her hair down her back and the latter the captain of his school's mole-skin squad.

After about two reels you're pretty well convinced that Ted is non plus so far as Mrs. Clayton is concerned, and because he hasn't any money. The father thinks the boy is okay but has little to say in the matter. The pre-game theatre rally, the

"Everybody's Acting"

Paramount

REAL GOOD ENTERTAINMENT. NOVEL STORY THAT BLENDS ROMANCE, HUMOR AND JUST THE PROPER TOUCH OF PATHOS.

Cast.....An unusually strong cast with a long list of well known and capable players. Betty Bronson sweet and pretty and Lawrence Gray a likable chap, agreeable either as a taxi driver or as the millionaire son of Ma Potter, played as only Louise Dresser knows how. Ford Sterling, Henry Walthall, Raymond Hitchcock, Stuart Holmes and Edward Martindel all splendid as Betty's self elected foster fathers.

Type of Story...Romance. Marshall Neilan wrote the story, directed the picture, and then ran short of extras so he appeared in one scene of "Everybody's Acting," as enjoyable a picture as you will find among the current releases. It hasn't a big story but it is quite unusual and with clever treatment it makes a really good entertainment. Neilan keeps the box office in full view all the way through and his succession of audience pulling tricks is a manifestation of sure fire audience appeal. The episode showing how the girl's fathers renovate their living quarters in order to receive her prospective mother-in-law in proper style is skilfully suggested by a rapid fire series of dissolves indicating the complete transition from a cheaply furnished room to an artistically decorated apartment. A real clever touch. The story tells of the love of Doris Poole, adopted by Michael Poole, a stock actor, when her mother was killed by the girl's father while in a drunken rage. This opening sequence showing the killing might have been just as effectively told in a title. Doris is loved by young Ted Potter whose mother objects to the match. In spite of the efforts of Michael and the four old fogies who watch over Doris, Ted is sent to Europe. Doris is sent on a trip, on the same boat, and finally even Ma Potter gives in and they are married at sea.

ried at sea.

Box Office Angle....Fine audience picture. Plays right to the box office without any detours.

Exploitation....Paramount's press sheet appropriately suggests an "opportunity night" as a tie-up with "Everybody's Acting." The home talent idea usually draws well and will serve as a good booster for the picture. You can promise good entertainment and do your best to convince your folks that they'll enjoy this one.

Direction..... Marshall Neilan; particularly good

Author..... Marshall Neilan

Scenario..... Benjamin Glaser

Cameramen..... David Kesson-Donald Keyes

Photography..... Good

Locale..... American city

Length..... 6,139 feet

Status: Unknown
Unavailable for Viewing

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

Fig Leaves (1926)

Newspaper. Primitive morning paper, giant stone slabs with the latest news chiseled on it. Newsboy delivers the stone paper.



In a prologue, Adam and Eve live in a primitive apartment. Adam, with his morning paper (a stone slab with the latest news engraved on it), has to rush to catch the morning commuter train (a cart with strap hangers pulled by a dinosaur), while Eve, though she has an extensive wardrobe, declares she has "nothing to wear" and prates about a sale on "fig leaves," causing the serpent to tempt her. In modern New York, Adam is a plumber struggling for an existence, and Eve, discontented with her lot, longs for luxury. An automobile accident brings her to the attention of a Fifth Avenue shop, where she is engaged as a model under the egis of Josef André. The serpent emerges as a blonde seductress living across the hallway from the couple, and when Adam encounters his wife

modeling, comic complications arise; eventually Eve spurns the advances of André and is reconciled with Adam. *American Film Institute Catalog of Feature Films*



"Where's that confounded paper-boy?"



Scenes from *Fig Leaves* (1926)

5,498
Feet

“Fig Leaves”—Fox

A Fine All-Around Box-Office Entertainment
with Gorgeous Fashion Revue in Technicolor

Comedy
Drama

Reviewed by C. S. Sewall

CAST:

Adam Smith	George O'Brien
Eve Smith	Olive Borden
Alice Atkins	Phyllis Haver
Josef Andre	Andre De Burca
Andre's Assistant	William Austin
Eddie McWhiggen	Helene Conklin

Story by Howard Hawks.
Scenario by Hugo Loring and Louis D. Lighton.
Directed by Howard Hawks.

they will go into rhapsodies over the gorgeous fashion revue which is filmed in technicolor. Some of the costumes here will pique the men also. This sequence is long enough to make the picture a box-office hit. In addition, there is an interesting story, with psychology that hits the mark though veiled under a facetious treatment, comedy of a more obvious type supplied by Helene Conklin, and excellent acting.

As Eve, Olive Borden even exceeds her previous fine work and shows herself as distinctly of stellar calibre, besides being strikingly attractive in the gorgeous gowns of the fashion scenes. George O'Brien is excellent as Adam and Andre DeBurca has caught just the right spirit in his exaggerated interpretation of the temperamental fashion designer. The supporting cast is well rounded out and the models are there with the goods when it comes to a question of display.

Much cleverness has been shown in devising the sets and props for the Garden of Eden scenes to combine the idea of primitive and up-to-date stuff, for which the director and his technical staff deserve great credit.

Mr. Sheehan is to be congratulated on his first production which promises well for those to come. It is well-rounded box-office entertainment.

IN "FIG LEAVES," the first production made under the supervision of Vice-President and General Manager Winfield R. Sheehan, the William Fox organization has a genuinely entertaining picture plus a gorgeous fashion revue in Technicolor, that should prove a fine box-office attraction for any type of house.

The title signifies woman's eternal yearning for pretty clothes and the feminine plaint "I haven't a thing to wear" furnishes the keynote. In working out this idea, Howard Hawks, who wrote the story and also directed the production, has started out with Adam and Eve and the serpent and brought the story up to date showing their counterparts in modern life.

The Garden of Eden episode has been handled in a facetious and whimsical vein which is thoroughly amusing. The pair are shown living in a primitive apartment surrounded by a lot of the conveniences of modern civilization. Adam has his morning paper, a stone slab with the latest news and even ads chiseled on it, delivered at the door. He has to rush for the 8:15 express, a cart equipped with facilities for strap-hangers, and pulled by a dinosaur. And, of course, Eve, though she has quite a wardrobe, says she has "nothing to wear" and prates about a bargain sale of "fig leaves." This is the serpent's cue and he tempts her. Here the action switches to a modern Adam and Eve. Adam is a plumber, and the serpent is "the woman across the hall." An auto accident brings Eve to the attention of the owner of a deluxe Fifth Avenue shop, who engages her as a model and showers her with pretty clothes. Adam eventually finds this out and raises an awful rumpus, but, Eve has learned her lesson and there is a reconciliation.

The whimsically humorous treatment of the early episodes is also evident in the scenes in the male dressmaker's salon, where a matter-of-fact assistant calls the turn when the boss is ready to go into his usual rhapsody about Spring for every new girl who strikes his fancy.

The average man will enjoy the subtle slap at his lady's passion for pretty things, essentially, however, this is a woman's picture and it is almost superfluous to add that

Moving Picture World, July 17, 1926, p. 182

FIG LEAVES

Howard Hawks Production by William Fox. Story by Mr. Mervyn and scenario by Hugo Loring and Louis D. Lighton. Running time, 68 minutes. Advance showing.

Adam Smith.....George O'Brien
Eve Smith.....Olivia DeLand
The Serpent.....Thelma Houston
Jewel Anderson.....Anna May Wong
Andrew Armstrong.....William Austin
Eddie Miller.....Stanley Combs

Pictures of paramount feminine interest, and high general interest as well, both for subject matter and handling. The story is a novel comedy in treatment, although it might, under different management, have been a melodrama. From all sides it looks like a conspicuous winner because of its many avenues of approach to the fun police.

It deals in a fresh way with the husband and wife debate over clothes; has a startling fashion show done in exquisite color; there is a laughable probe in the Garden of Eden which is a gag from start to finish, and it winds up in one of those happy finales. Besides which there is the title, "Fig Leaves."

Story starts off jarrily with the introduction of Adam and Eve at the end of the honeymoon. They have an alarm clock. When a stream of sand fills a balance it drops a coconut on Adam's head. He eats grapefruit with a champagne and the juice spurts in his eye. Over breakfast, the newboy pitches in a stone newspaper. Adam reads the sporting page. Eve's attention is attracted to the bargain advertisements. This starts the subject of clothes. Eve "hasn't a thing to wear."

The title is "Ever since you ate the apple you've have the gimmes. First it was twin beds and now it's clothes."

They fight the familiar battle until the 8:40 local comes into sight. Best of flatboat on land drawn by a discolor, with a ridge pole down the middle for the straphangers. Eve is an extreme brunet. She sees Adam fall into a semi-firrtation with a blonde commutator and returns to the cave thinking deeply. Enters the Serpent, and Serpent and Eve are deep in conference when the story switches to modern times.

Eve Smith and Adam Smith get along as furiously as a boss plumber and his wife would. The Garden of Eden scene is repeated in modern settings up to Adam's departure in wrath from the breakfast table. Then the Serpent enters, but this time disguised as a handsome blonde neighbor from across the hall, a honey if ever there was one.

Eve is struck by an automobile belonging, as it happens, to the most expensive modist, Andre, in town. Out of this incident Eve gets employment as a model in Andre's shop, all unknown to Adam Smith.

The stage is now set for the most elaborate (and most beautiful) fashion show the screen has shown this long time—if it has ever been equaled before is a question. Fox literature avers that Miss Jordan's wardrobe cost \$12,000, and after seeing the display in colors of the most exquisite toning, one wouldn't dare dispute the claim. The fashion salon, of course, gives opportunity for the display of a group of lingerie models which comes within an ace of having the sex kick of a night club show. However, the undraped girls never offend, probably because the whole scene and its background, as well as the models who take part, are of breath-taking beauty.

It so happens that during the salon Adams enters the shop, bent at last upon buying for Eve "the best cloak in town," and while his wife is posing in an evening dress decollete back, front and otherwise, they come face to face. There is a scene, of course, and Adam declares all bets off. Andre is hovering around during this episode. He has laid siege to Eve without success, and expects much from the departure of the husband. Instead, Eve reverts to the cavewoman, knocks the affaminate dressmaker spinning and flies back to Adam.

In the working out of this action they use the gag of the doctor's wife who was presented with an expensive fur coat. She hooked it, so the story runs, and had her husband redeem it. In the end she got a shabby garment, and the ritzy covering subsequently appeared on the doctor's nurse.

Only, in this case, they throw a new twist into it. It is the blonde from across the hall who suggests the scheme, having the husband find the pawn ticket in the hallway. The blonde neighbor substitutes another pawn ticket calling for a saxophone. When the husband brings home the horn instead of a mink cloak there is an explosion, just as the blonde is seen hurrying out to the pawnshop to rather in the bargain.

The picture is full of similar quick comedy surprises. It is expensively and beautifully mounted. It has subdued horse-play for those who like their laughs rough, and it has certain subtleties that the discerning will appreciate.

Olivia DeLand makes a pretty heroine, and in the fashion show episode she is ravishing. Those big, dark, soulful eyes ought to carry her far in the picture field.

It is no trick at all to predict for this production a notable box-office record.

FIRST DIVISION PICTURES

The Critics Say So!

Reprinted from Film Spectator, Hollywood, Cal. Issue of May 29, 1926

Variety, July 7 1926, p. 16



Status: Print exists in the Museum of Modern Art film archive
Viewed on YouTube

Type: Movie
Genre: Comedy
Gender: Male (Newsboy). Group.
Ethnicity: White (Newsboy). Unspecified.
Media Category: Newspaper
Job Title: News Employee (Newsboy). Unidentified News Staff.
Description: Major: None
Description: Minor: Newsboy, Positive. Unidentified News Staff, Neutral

Fighting Hearts (1926-1927) – Serial: 12 Chapters

Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the *Oceanville Journal*. Printers Jerry Hawkins (Al Cooke) and Tom O'Rourke (Kit Guard). Sally's father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.



Sally is the go-getter daughter of the owner of a newspaper in a small town that courageously fights the political villains who try to put the paper out of business after failing to buy it. Harry is a young college graduate who becomes the editor when the old man's health fails. Jerry is a tramp printer and Tom is his assistant.

Episode Titles: Chapter One: Roll Your Own. Chapter Two: It's a Buoy. Chapter Three: Plane Jane. Chapter Four: Sock Me to Sleep. Chapter Five: Smouldering Tires. Chapter Six: Whiskering Chorus. Chapter Seven: The Lightning Slider. Chapter Eight: The Big Charade. Chapter Nine: Up and Wooing. Chapter Ten: When Sally's Irish Rose. Chapter Eleven: Twelve Smiles Out. Chapter Twelve: All's Swell That Ends Swell.

ORPHEUM

Youth, adventuresome and buoyant, is the keynote of F. B. O.'s new two reel series, "Fighting Hearts" from the popular pen of Sam Hellman, noted magazine author whose readers number millions throughout the English speaking world.

"Fighting Hearts" brings to the screen as a star again none other than dainty little Alberta Vaughn, it marks, moreover, this young star's last appearance in short reel subjects, F. B. O. planning to elevate her to feature stardom at the conclusion of the present series.

The entire cast which scored such a resounding hit in F. B. O.'s "Maxie" series has been retained for "Fighting Hearts." It includes the inimitable funsters Al Cooke and Kit Guard as well as Larry Kent, the handsome juvenile. Grant Withers has also been added to the assemblage as the juvenile heavy.

With Miss Vaughn as a courageous young newspaper woman, Mr. Kent as a college graduate who conducts a newspaper on which Alberta is employed, make a lovable little team.

Pete Morrison in "Range Buzards" and a big time vaudeville comedy team, Evans and Corella, are numbers on the program.



The Star Press, Muncie, Indiana, May 23, 1926, p. 8 – Printers Jerry and Tom, *Exhibitors Herald*, May 8, 1926, p. 106

"Fighting Hearts"

F. B. O. Offers Fine New Series With Alberta Vaughan and Practically Same Cast As in "Mazie"

Reviewed by C. S. Sewell

ENABLING EXHIBITORS to continue to cash in on the popularity of Alberta Vaughan and her able co-workers Al Cooke and Kit Guard who has appeared with her in several productions, F. B. O. is presenting this trio in a new series of two-reelers entitled "Fighting Hearts." Larry Kent, a newcomer in "The Adventures of Mazie," the preceding series, who scored a hit opposite Miss Vaughan is retained as the hero of "Fighting Hearts."

In addition to having the same principals, with the exception of Grant Withers who is the heavy in the new series, the stories are of the same type. Alberta appears as the go-getter daughter of the owner of a newspaper in a small town that courageously fights the grafters. Their efforts to put the paper out of business after failing to buy it, furnishes the melodramatic action. Kent is cast as a young college graduate who becomes the editor when the old man's health fails. Cooke as a tramp printer and Guard as his assistant furnish their familiar brand of comedy.

Fans who have followed the former offerings will be thoroughly entertained by the new series and it should prove a first-rate attraction for the majority of audiences. There is plenty of action, interesting stories, romance, good comedy, amusing and clever subtitles. Director Ralph Cedar has made them thoroughly entertaining and a fit successor to the "Mazie" series.

The opening chapter "Roll Your Own" centers around the efforts to get a roll of print paper from a nearby town to get out the paper in time to hold the county contract.

No. 2, "It's A Bouy," deals with the prevention of the foreclosing of a mortgage on the paper. Kent as an athlete enters an all-round carnival and despite crooked work beats the villain out. No. 3, "Plain Jane," concerns the efforts of the grafters to blow up the town quarry. Kent and his aids seek to prevent this. Alberta in an aeroplane arrives in the nick of time just as Kent is about to be killed by the explosion. No. 4, "Sock Me to Sleep," shows Kent very attentive to a pretty actress. Alberta is jealous. The villain hires a fighter to pick on Kent and the affair is settled by a ring battle which Kent wins. It develops that the actress is Larry's sister.

"Fighting Hearts"

F. B. O. 2 reels per chapter

This is a new series starring Alberta Vaughn, having the same principals as appeared in the "Adventures of Mazie" series.

As the daughter of an old editor who runs the Oceanville Journal, only honest newspaper in town, Alberta is kept on the hop, skip and jump to prevent the political boss of the county from gaining control of the Journal which is a perpetual frustration of the plans of his party. And that's where Alberta is in element. It provides an outlet for her natural pep and vitality.

Characteristic of these series, each of the editions reviewed thus far (has plenty of human interest appeal. And it is interesting watching romance born in the first chapter slowly grow until the inevitable wedding in the last episode.

Al Cooke and Kit Guard "do the stuff" in the usual mirth-provoking manner, and if they haven't the wide scope for their comicalities that they had in the previous series, they are still very pleasing.

There are some lively subtitles and snappy titles of episodes, including "Roll Your Own," "It's a Bouy," "Sock Me To Sleep," etc.

Fighting Hearts: Chapter One: Roll Your Own (1926)

Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the *Oceanville Journal*. Printers Jerry Hawkins (Al Cooke) and Tom O'Rourke (Kit Guard). Sally's father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

In the first episode, the gang tries to get a roll of print paper from a nearby town to get out the paper in time to hold the county contract.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)

Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)

Media Category: Newspaper

Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)

Description: Major: Sally Tracy, Harry Grayson, Positive

Description: Minor: Old Editor, Tom and Jerry, Positive

Fighting Hearts: Chapter Two: It's a Buoy (1926)

Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the *Oceanville Journal*. Printers Jerry Hawkins (Al Cooke) and Tom O'Rourke (Kit Guard). Sally's father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.



The second episode deals with the prevention of the foreclosing of a mortgage on the paper. Harry, who is an athlete, enters an all-round carnival and despite crooked work beats the villain out.

Motion Picture News, February 20, 1926, p. 906

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Serial

Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)

Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)

Media Category: Newspaper

Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)

Description: Major: Sally Tracy, Harry Grayson, Positive

Description: Minor: Old Editor, Tom and Jerry, Positive

Fighting Hearts: Chapter Three: Plane Jane (1926)

Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the *Oceanville Journal*. Printers Jerry Hawkins (Al Cooke) and Tom O'Rourke (Kit Guard). Sally's father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.



The third episode deals with the efforts of the grafters to blow up the town quarry. Grayson and his aids seek to prevent this. Sally, in an airplane, arrives in the nick of time just as Harry is about to be killed by the explosion.

"PLANE JANE" is one of the "Fighting Hearts" series of F. B. O. comedies. It is dominated by Al Cooke and Kit Guard, those irrepressible and inimitable purveyors of rough and tumble humor,

and spins along at breakneck speed for two good fast reels.

There's a plot to put the county quarry out of commission so that certain crooked politicians can get their feet into the local treasury trough, but the boys break up the doily work and everybody's satisfied when it's over.

These boys should have one of these series things all to themselves.

Exhibitors Herald, May 8, 1926, pp. 126-127 - *Motion Picture News*, March 6, 1926, p. 1106

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Serial
 Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)
 Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)
 Media Category: Newspaper
 Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)
 Description: Major: Sally Tracy, Harry Grayson, Positive
 Description: Minor: Old Editor, Tom and Jerry, Positive

Fighting Hearts: Chapter Four: Sock Me to Sleep (1926)

Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the *Oceanville Journal*. Printers Jerry Hawkins (Al Cooke) and Tom O'Rourke (Kit Guard). Sally's father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

Harry is being very attentive to a pretty actress and Sally is jealous. The villain hires a fighter to pick on Harry and the affair is settled by a ring battle which Harry wins. It turns out the actress is Harry's sister.

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Serial
 Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)
 Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)
 Media Category: Newspaper
 Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)
 Description: Major: Sally Tracy, Harry Grayson, Positive
 Description: Minor: Old Editor, Tom and Jerry, Positive

Fighting Hearts: Chapter Five: Smouldering Tires (1926)

Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the *Oceanville Journal*. Printers Jerry Hawkins (Al Cooke) and Tom O'Rourke (Kit Guard). Sally's father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

The action centers around Oceanville's annual Auto Races in which Harry and Tod, rivals for Sally's hand, are entered. Sally favors Harry and detests the villainous Tod. Tod first wrecks the press by tossing a wrench into the printing press and stripping its gears, then hires thugs to keep Harry from the races. Sally starts the race. Harry revives and takes the wheel finishing first. Tom and Jerry, the printer's helpers, enter the race in a car that has wheels on both top and bottom so that when it makes a turnover it can still run.



"Fighting Hearts"
(F. B. O.—Two Reels)
(Reviewed by M. T. Andreies)

THIS is No. 5 of the two-reel comedy series, "Smouldering Tires," starring Alberta Vaughn, supported by excellent cast in a decidedly pleasing story. Fast action, suspense, thrills, all interwoven with a sympathetic romance, should win a large following for those series in all neighborhood houses. The action centers around Oceanville's annual Auto Races in which Harry and Tod, rivals for Sally's hand, are entered.

Sally, however, favors Harry, who is also the editor of her Journal, while she detests the villainous Tod. To revenge himself Tod first wrecks the press, then hires thugs to keep Harry from the races. Sally starts the race. Harry revives and takes the wheel, finishing first. No small amount of fun is contributed by Tom and Jerry, printer's helpers, who enter the race in a car that has wheels on both top and bottom so that when it makes a turnover it can still run. Directed by Ralph Cedar.

The Cast

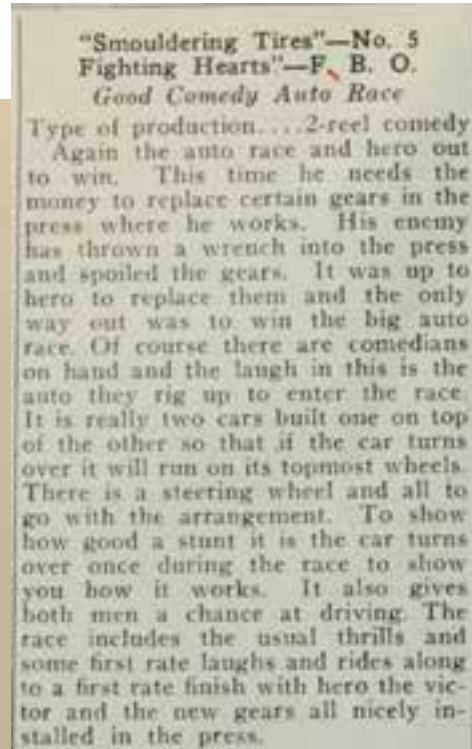
Sally Tracy.....	Alberta Vaughn
Harry Grayson.....	Larry Kent
Tod Raleigh.....	Geant Withers
Tom O'Rourke.....	Kit Guard
Jerry Hawkins.....	Albert Cooke
Luckus Raleigh.....	William Tucker

Summary—Fine type of production with the peppy Alberta in fully entertaining story. Good comedy. Should please majority.

Motion Picture News, May 15, 1926, p. 2368



Moving Picture World, June 5, 1926, p. 477



The Film Daily, May 30, 1926, p. 24

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)

Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)

Media Category: Newspaper

Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)

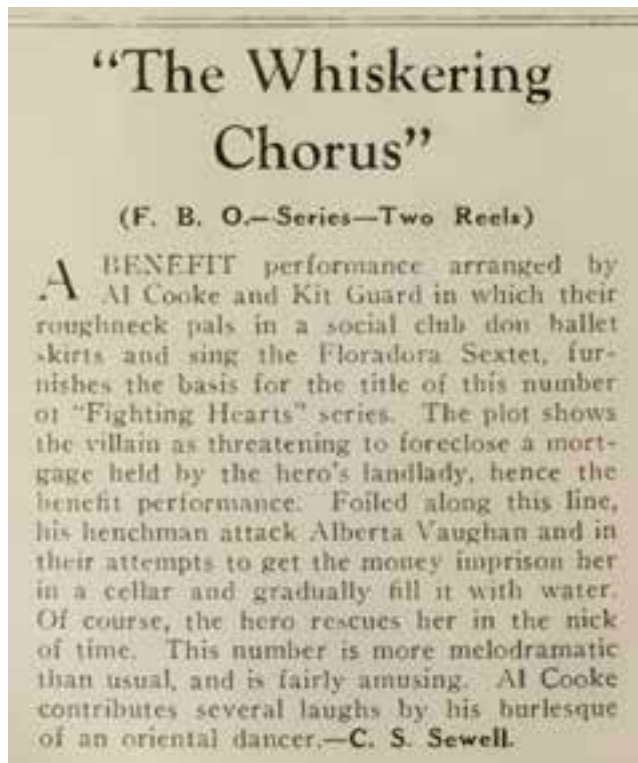
Description: Major: Sally Tracy, Harry Grayson, Positive

Description: Minor: Old Editor, Tom and Jerry, Positive

Fighting Hearts: Chapter Six: Whiskering Chorus (1926)

Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the *Oceanville Journal*. Printers Jerry Hawkins (Al Cooke) and Tom O'Rourke (Kit Guard). Sally's father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

The villain is threatening to foreclose a mortgage held by the newspaper's landlady so Printers Jerry and Tom put on a benefit performance to help Harry out. They get their roughneck pals in a social club to put on ballet skirts and sing the Floradora Sextet. The villain is defeated so he turns his henchman on Sally and in their attempts to get the money imprison her in a cellar and gradually fill it with water. Harry rescues her just in the nick of time.



Moving Picture World, May 22, 1926, p. 328

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)

Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)

Media Category: Newspaper

Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)

Description: Major: Sally Tracy, Harry Grayson, Positive

Description: Minor: Old Editor, Tom and Jerry, Positive

Fighting Hearts: Chapter Seven: The Lightning Spider (1926)

Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the *Oceanville Journal*. Printers Jerry Hawkins (Al Cooke) and Tom O'Rourke (Kit Guard). Sally's father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.



It's springtime and Sally Tracy is playing in an annual baseball game between Oceanville and Hilldale. Harry is pitching. The villain bets a thousand dollars with Sally's father, the old editor, that Hilldale will win. To insure his bet he orders his gang to tie up Harry at the newspaper office and bribes villain Tod Raleigh (Grant Withers) to pitch and lose the game for Oceanville. When Harry doesn't show up at the game, Printers Jerry and Tom come to the rescue. Harry joins the team at the last minute, knocks a homer with the bases full in the eighth inning. Sally hits another. So the thousand dollar bet is won by Sally's father and all's well that ends well.

"The Lightning Slider"

(No. 7 "Fighting Hearts"—F. B. O.
Two Reels)


(Revised by M. T. Andrews)

NOW that the spring is here Alberta Vaughn, the bright little star of this series, takes to playing ball. And what a mean bat she wields. . . . There is an annual baseball game between Oceanville and Hilldale for which Harry is selected to pitch. In the meantime a heavy makes a thousand dollars bet with Sally's father that Hilldale will win. To insure his bet he orders his gang to tie up Harry at the office and bribes Tod to pitch and lose the game for Oceanville. Seeing that their boss doesn't show up for the game, Jerry and Tom do some rescue work in their usual amusing style, and Harry joins his team at the last minute. He knocks a homer with bases filled, Sally hits another, so the thousand dollars are transferred to her father, and everybody is happy. Directed by Ralph Ceder.

THE CAST

Sally Tracy.....	Alberta Vaughn
Harry Grayson.....	Larry Kent
Tod Raleigh.....	Grant Withers
Tom O'Rourke.....	Kit Guard
Jerry Hawkins.....	Albert Cooke

Summary—The ball game with the critical eighth inning when the hero returns and helps to win, will appeal to all young folks. Good average comedy as the series go.



Alberta Vaughn and Larry Kent are seen in "The Lightning Slider," episode No. 7, of the "Fighting Hearts" series, produced by F. B. O.

Motion Picture News, May 22, 1926, p. 2469

June 5, 1926, p. 2688

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)

Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)

Media Category: Newspaper

Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)

Description: Major: Sally Tracy, Harry Grayson, Positive

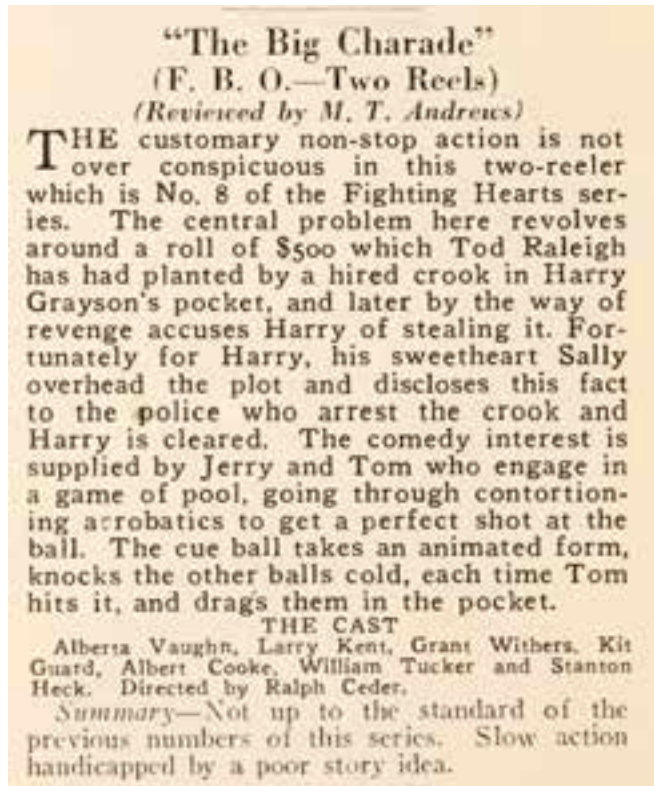
Description: Minor: Old Editor, Tom and Jerry, Positive

Fighting Hearts: Chapter Eight: The Big Charade (1926)

Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the *Oceanville Journal*. Printers Jerry Hawkins (Al Cooke) and Tom O'Rourke (Kit Guard). Sally's father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

Villain Todd Raleigh (Grant Withers) hires a crook to plant \$500 in Harry Grayson's pocket and then accuses the editor of stealing it. But Sally overhears the plot and informs the police who arrest the crook and clear Harry of any wrongdoing. Printers Jerry and Tom play a game of pool trying to get that perfect shot – but the cue ball has ideas of its own – in animated form, it knocks the other balls cold each time Tom hits them, and drags them into the pocket.





Motion Picture News, June 5, 1926, p. 2690



Moving Picture World, June 26, 1926, p. 710

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)

Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)

Media Category: Newspaper

Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)

Description: Major: Sally Tracy, Harry Grayson, Positive

Description: Minor: Old Editor, Tom and Jerry, Positive

Fighting Hearts: Chapter Nine: Up and Wooing (1926)

Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the *Oceanville Journal*. Printers Jerry Hawkins (Al Cooke) and Tom O'Rourke (Kit Guard). Sally's father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

In this episode, Sally is about to be arrested for the disappearance of charity funds left in her care. Harry enters the ring to win the money back and licks Tod, the villain, and a tramp returns the money when he learns it was for the orphans. Printers Jerry and Tom appear as comedy relief.



Moving Picture World, July 17, 1926, p. 170

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)

Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)

Media Category: Newspaper

Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)

Description: Major: Sally Tracy, Harry Grayson, Positive

Description: Minor: Old Editor, Tom and Jerry, Positive

Fighting Hearts: Chapter Ten: When Sally's Irish Rose (1926)

Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the *Oceanville Journal*. Printers Jerry Hawkins (Al Cooke) and Tom O'Rourke (Kit Guard). Sally's father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

Sally finds a cashier's check made out to Harry after he had killed a story charging the cashiers and others with ruining the bank. The check was Harry's pay for playing in a football game where his side wins despite the villain's attempt to put him out of business. Most of the action takes place on the football field between teams captained by the young editor and the son of the bank president.

"When Sally's Irish Rose"
(F. B. O. Two Reels)


THE latest of the Fighting Hearts series is the tenth episode of the adventures of Sally Tracy, newspaper publisher, and her young editor. Most of the action in this story is supplied by the football game between teams captained by the young editor and the son of the bank president. Before the game Harry had agreed not to publish a story about a shortage at the bank because of the serious illness of the cashier's wife. Sally notices a \$1,000 check from the professional football promoter and believes that her editor had accepted a bribe. She fires him and it is not until the football game is half over that she learns the truth about the check. Harry is heartened and plays furiously. His tactics saves the day; defeat the banker's team and restore him to favor in Sally's eyes. All the comedy moments in this picture are furnished by the football game which has many amusing "gags."

THE CAST
Alberta Vaughn, Larry Kent, Grant Withers, Kit Guard, Albert Cooke, William Tucker, Stanton Heck, Author, Sam Hellman, Director, Ralph Ceder.

Summary—Fairly entertaining comedy suited for all houses.

Motion Picture News, July 24, 1926, p. 318

"When Sally's Irish Rose"
(F. B. O.—Two Reels)



The complication in this number of "Fighting Hearts" series is due to Sally finding a cashier's check made out to Larry after he had killed a story charging the cashiers and others with wrecking the bank. The check was Larry's pay for playing in a football game where his side wins despite the villain's attempt to put him out of business. Larry Kent, pictured here, plays opposite Alberta Vaughn and Kit Guard and Al Cooke clown as usual.

Moving Picture World, July 24, 1926, p. 231



The Film Daily, July 25, 1926, p. 7

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)

Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)

Media Category: Newspaper

Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)

Description: Major: Sally Tracy, Harry Grayson, Positive

Description: Minor: Old Editor, Tom and Jerry, Positive

Fighting Hearts: Chapter Eleven: Twelve Smiles Out (1926)

Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the *Oceanville Journal*. Printers Jerry Hawkins (Al Cooke) and Tom O'Rourke (Kit Guard). Sally's father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)

Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)

Media Category: Newspaper

Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)

Description: Major: Sally Tracy, Harry Grayson, Positive

Description: Minor: Old Editor, Tom and Jerry, Positive

Fighting Hearts: Chapter Twelve: All's Swell That Ends Swell (1926)

Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the *Oceanville Journal*. Printers Jerry Hawkins (Al Cooke) and Tom O'Rourke (Kit Guard). Sally's father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

The 12th and last entry in a two-reel series under the title of "Fighting Hearts." Sally Tracy and Harry Grayson, reporter and editor on the *Oceanville Journal*, are sent to pay back a large sum of money the newspaper has borrowed from the Hillvale bank. They are ambushed by Tod Raleigh and his henchman, Grogan, and Harry is knocked out, while Sally and the money are taken on board a tramp steamer in the bay. But, once on board, Tod and Grogan are double-crossed by the ship's captain, who makes them crew members while he takes charge of Sally and the money. When Tom and Jerry, the *Journal's* printers, come to her rescue, he also shanghais them. Harry follows, by motorboat, with the Oceanville police, and, once on deck, finds the always-spunky Sally more than holding her own in a spirited battle with the captain and his crew. The villains are captured, the money is returned, and The End finds Sally and Harry heading for marriage. Les Adams, *IMDb summary*

**“All’s Swell That
Ends Swell”**
(F. B. O.—Two Reels)



This number concludes the “Fighting Hearts” series with an episode in which Larry and Alberta win over one of their enemies, the banker. Tod and the politician attempt to kidnap and rob them but fall prey to a double crossing crook, while hero and heroine are left to their happiness. Kit Guard, pictured here, clowns amusingly with Al Cooke. Up to the standard of the series.
—C. S. Sewell.

Moving Picture World, August 24, 1926, p. 424

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)

Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)

Media Category: Newspaper

Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)

Description: Major: Sally Tracy, Harry Grayson, Positive

Description: Minor: Old Editor, Tom and Jerry, Positive

The Fighting Marine (1926) – Serial: 10 Chapters

Reporter Dick Farrington (Gene Tunney).



Answering an advertisement in the newspaper, reporter Dick Farrington becomes the champion and guardian of Lady Chatfield, who, in order to inherit vast mining properties in the American West, must occupy them without interruption for 6 months. Under the terms of the eccentric will, if Lady Chatfield leaves the property for even a day, the land will be inherited by the miners and the mine superintendent. Lady Chatfield is sorely beset by troubles that result from the devious plotting of the mine superintendent, but Farrington comes to her aid again and again, and she satisfies the terms of the will, inheriting the property. Lady Chatfield and Dick fall in love. *American Film Institute Catalog of Feature Films*

Episode Titles: Chapter One: The Successful Candidate. Chapter Two: The Second Attack. Chapter Three: In the Enemy's Trap. Chapter Four: The Desperate Foe. Chapter Five: Entombed. Chapter Six: The Falling Tower. Chapter Seven: Waylaid. Chapter Eight: Challenged. Chapter Nine: The Signal Shot. Chapter Ten: Fired and Hired.



"The Fighting Marine"
Patheserial

The Gene Tunney Knockout

Type of production... 10 chapter serial

The contender for Jack Dempsey's heavyweight title, Gene Tunney, is featured in all his fistic glory in a story replete with sizzling action and a teasing thread of mystery. The story is the work of Frank Leon Smith, especially written to give the fighter every opportunity to show his fine brand of fistic wares. After viewing the first three chapters, and reading the synopsis of those to follow, it looks like a "natural" at the box office, for it will certainly get all the fight fans coming, as well as the regular serial fans who love their mystery plentifully mixed with fast action.

As a reporter, Tunney is sent to cover an assignment that promises a big story. A lawyer has advertised for an ex-Marine who is a boxer. He makes good beating up a gang of roughnecks picked for the purpose, and secures the mysterious job that is filled with danger. It is to guard the heiress, Lady Chatfield, but the hero is told nothing as to the secret in back of it all. Gene poses as Lord Grantmore, wears a monocle, and otherwise acts like a titled Englishman. They proceed to the mining town of Goldbrook, where the heiress is to occupy a mysterious mansion on the occupancy of which hinges a great fortune. The engineer of the mines is deeply interested in thwarting the plans of Lady Chatfield, and with his gang of roughneck miners makes things lively for the pugilist star in a series of fights that are hair-raisers. Action—plot and counter-plot—suspense—mystery. Other people enter the story who seem to be mysteriously interested in the mansion and its possessor. One of the highlights is a cabin built over a river with a teetering floor that sags down when anyone steps on it. There are some breathtaking scenes as various people get trapped in this sinister cabin. A first class chapter play with a real boxing bout for Tunney staged in a later chapter.

The Film Daily August 22, 1926, p. 10

"The Fighting Marine"

Gene Tunney Enters Lists as Hero
(Reviewed by Paul Thompson)

TILDEN, Dempsey, "Lefty" Flynn, "Red" Grange and now Gene Tunney, with Suzanne Leiglen surely in the offing, the movies are surely seducing our athletic heroes. The man who hopes to win the heavyweight pugilistic crown and, because of his record in the war, hopes shared by the majority whether fight fans or not, has made his debut as a hero of the screen. Pathe will show his fighting and histrionic prowess in ten chapters in a melodrama called "The Fighting Marine." The first of these will be released September 12th. Judging by the three chapters shown at a preview here is meat for strong men and fair women, admitting that the unfair, so-called, weaker sex also can assimilate the same diet.

The favorite Pathe team, Spencer Bennet, director, and Frank Leon Smith, scenarist, has prepared the serial. Judging by the physical prowess displayed Dempsey bettors will hedge wisely their bets on the fight for the world's championship. Tunney is really good and makes a mighty effective newspaper-reporter, Sir Galahad knight-errant for the fair lady in distress, in this case Marjorie Gay, alias Lady Chatfield. It is going to be quite a shock to 100 per cent. American admirers of Tunney to find him masquerading as an English lord and wearing a monocle, which he does quite convincingly.

The plot is concerned with Tunney's agreeing to act as a guard for the heroine for six months in a California mining camp, that she may inherit the property there left by her grandfather, the founder of the town. In the first three reels Tunney has licked twelve opponents and only the producers know how many are scheduled for annihilation before the end of the serial.

The Cast: Gene Tunney (starred), Marjorie Gay, Walter Miller, Virginia Vance, Sherman Ross, Mike Donlin, Wally Oetell, Jack Anthony and Anna May Walthall. Director, Spencer Bennet.

Theme: Gene Tunney protecting English heroine in California mining camp.

Production Highlights: Physical prowess of star. Ingenious introduction.

Exploitation: Angles Obviously Tunney's athletic fame, Dempsey fight and hero's war service.

Drawing Power: Great. Public already made for it. Tunney is good actor.

Made and distributed by Pathe.

Length, ten chapters. Released September 12, 1926.

TUNNEY MOVES FOR COAST TO FACE CAMERA

Will Have Role of Fighting Marine in Serial

CHICAGO, April 7.—(By The Associated Press.)—Gene Tunney, challenger for the world's heavyweight championship, left Tuesday night for Los Angeles to dig into Jack Dempsey's battle front and to face the ordeal of the movies.

While on the coast Tunney will endeavor to go 10 fast episodes with a motion picture director in a serial which will exalt the qualities of a fighting marine. He will also get down to serious waiting for a match with Dempsey, Harry Wills or some other in the heavyweight division.

Billy Gibson, manager of Tunney, expects a match with either Wills or Dempsey to break very soon.

"It makes no difference to Gene who he fights and I think he will get both Wills and Dempsey before the end of the summer," said Gibson.

"These bouts will be staged in the east around or in New York. Both big boxers need a tryout before entering a championship match. Dempsey particularly needs one before fighting Wills. If he actually intends to fight him. So what is more likely than either of them trying to knock out Tunney?"

Tunney, bronzed by the Florida sun, looks to be in perfect shape. This will be his first experience as a movie actor.

"As for acting," Tunney said, "they tell me all I'll have to do is as I am told. Well, I got along with the first sergeant when I was in the marines, and I don't think I'll have any quarrels with the movie director."

—oo—

"THE FIGHTING MARINE" FEATURES GENE TUNNEY

The long-awaited Patheserial, "The Fighting Marine," starring Gene Tunney, ex-Devil Dog, member of the American Legion and clean-living boxer, gets under way today at the Annex Theatre, with the showing of Episode One.

Right after the title and credits, the story moves along in a rapid-fire manner. Dick Farrington (Gene Tunney) receives a reportorial assignment which sends him to the office

of a lawyer who has advertised for an ex-Marine, Legionnaire, and boxer. Dick has to fight his way through a number of "roughnecks" stationed near the office and a few minutes later after he has been ushered into the presence of Lady Chatfield, heiress, Dick's new job is posing as one Lord Gantmoe, wearing a monocle and assuming the attitude of a titled gentleman.

The new Patheserial is said to be a thriller from Thrillersville, a story with the action which a red-blodded ex-soldier would have craved right after the war. It has a thread of intriguing mystery running throughout, for Dick has little knowledge as to why he has taken the job of a protector of the titled English woman. There is romance and adventure, fast-moving scenes, dramatic crises, hand-to-hand fights, hair-breadth escapes, daring exploits. The story has a background of Hollywood and a little mining town on the Mojave Desert.



Gene Tunney

in "The FIGHTING MARINE"

WITH WALTER MILLER
MARJORIE GAY AND
VIRGINIA VANCE

EX-MARINE, one of the A. E. F., member of the American Legion, good sportman, great fighter and the handsomest man in the ring.

It is announced that he will fight Dempsey for the title in New York in September.

He is a front-page newspaper story and the publicity is mounting higher and higher.

His name on your theatre front will bring them in, in crowds.

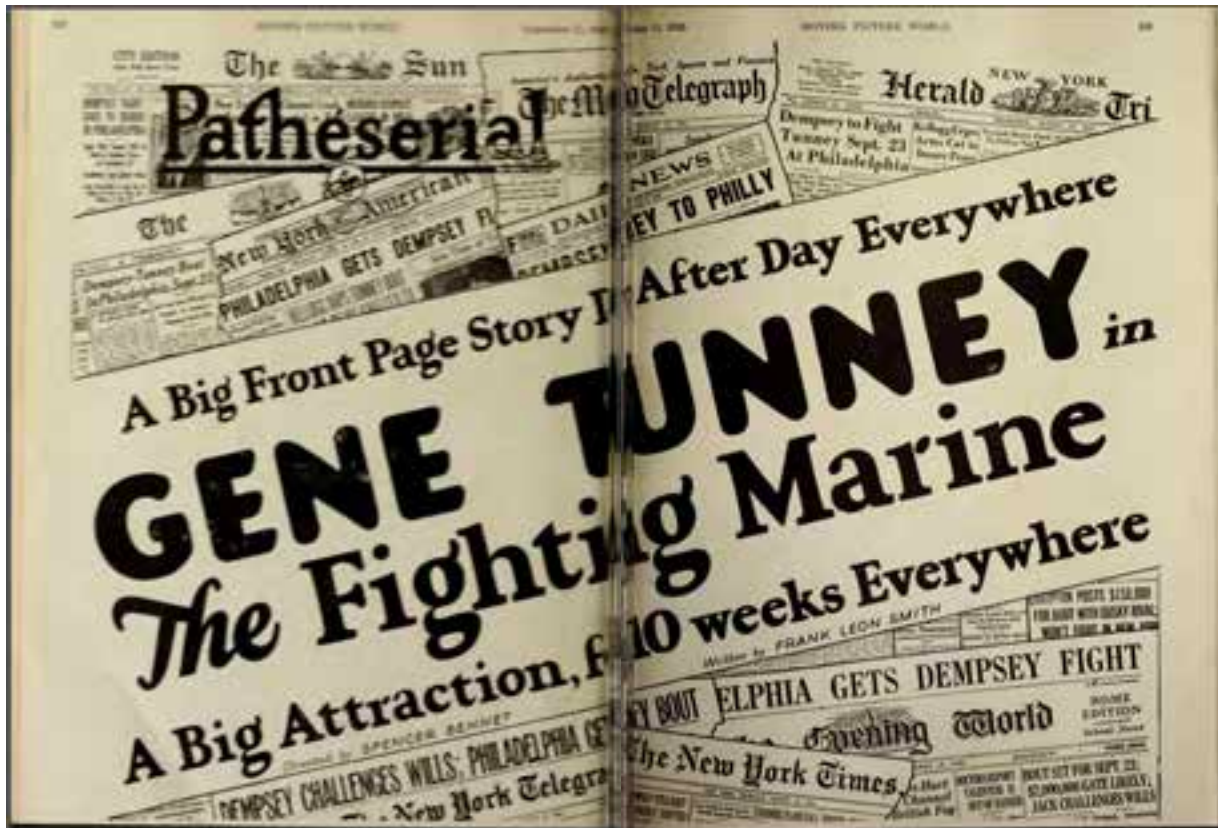
Your receipts will be in the heavy-weight class.

Directed by
VINCE BENNET

Story by
FRANK LEON SMITH

Pathéserial

Moving Picture World, September 4, 1926, p. 31ff



Moving Picture World, September 11, 1926, pp. 100, 101



What do you ask in a serial star?
Fame? He's already world-famous!
Popularity? His started when he
 was a fighting marine. It's been
 growing ever since!

GENE TUNNEY
in a coming Pathéserial

*Big Publicity to help you to
 unequalled receipts!*

**GENE
 TUNNEY**

Fights Dempsey for
 the title in September!

GENE IS THE STAR OF
"The Fighting Marine"
 A Wonder
 Pathéserial

Week Days **STRAND** Sat.-Sun. Holidays

10c-20c Where You Can Afford to See the Big Ones 10c-25c

TODAY AND TOMORROW
AND FOR 9 WEEKS HEREAFTER EVERY THURS.-FRI.-SAT.

GENE TUNNEY
Champion Heavyweight of the World In —
“The Fighting Marine”

You would think a whirlwind struck the Strand yesterday—
Theatre taxed to capacity all day.

NOTE THESE FACTS!

1. First and only serial ever run at the Strand.
2. Costs this theatre more money than any drama ever shown within its doors, and the Strand has and will show all the big ones.
3. No raise in prices.
4. Comes to you within two weeks after its release date.
5. Made before the fight and released the day after.

Big, handsome, natural born actor, in ten smashing episodes.
MERCHANT TICKETS (red) will be accepted from 12 to 6 P. M.
Opening Episode Only

The Times, Herald Port, Huron, Michigan, October 15, 1926, p. 3

September 11, 1926

MOVING PICTURE WORLD

99

"The Fighting Marine" a Knockout

By Epes Winthrop Sargent

MANY theatre owners figure the serial as a side proposition. Now and then someone gets energetic and puts over a chapter play with a whim, but as a rule it is as standard as the overture.

But the new Tunney serial "The Fighting Marine," issued by Pathe Exchange gives a few new and good exploitation angles. It gives a chance to put in a lot of extra press-work on the sporting editors. Even the smallest paper has its fight editor, even though he may have to ink the hand press on publication day. Get after these with all the copy you can find in the press book. You can find a lot, for Pathe realizes the value of this angle and will give you plenty of material.

From now on, Tunney himself will be giving you the best sort of "pure reading" exploitation in the form of press dispatches from his training camp. That's good stuff, but it will not particularly land in on the serial unless you supplement this with your own press stories in which the serial specifically is managed.

How to Land the Sporting Editor

The best way to land the interest of the sporting editor is to give him an advance look if you can arrange it, either at your theatre or, if necessary, at the exchange, even though the latter may cost a little carfare.

And with the editor back of you, you can arrange for a series of attacks on the local sporting club. Offer the club members a small discount if they will buy a block of season tickets, good for the run of the serial. Make the number necessary to obtain this concession proportionate to the membership of the club. Figure that at least one quarter of the members should be in on the buy if a ten percent reduction is to be rebated to them or placed in the club treasury.

Get the secretary to permit you to post stills and even lithographs in the vicinity of the bulletin board. Hang a six sheet in the auditorium where the bouts are held. If this club does not hold regular bouts, talk them into pulling a special event.

In the case of proprietary clubs in which the membership is more or less a fiction, you can offer a rebate on tickets sold on fight nights, and that should be sufficient to let in a couple of 24-sheets.

Will Aid in Getting New Members

It might be a good plan to offer to reserve a certain section for club members if tickets are purchased in advance. Talk to the secretary on the publicity value of mass attendance. Point out the aid such a scheme will be in getting new members. Decorate with the club flags and pennants. Make a loan exhibit in the lobby of club trophies, borrowing the display cases from some obliging store keeper. Track with the club at all points, provided that they will track with you.

But it is not only the large clubs that will help you out with this. Get after the Y. M. C. A. physical director. Get after the physical training teachers if your school system has them. This is where you can make your strongest appeal to the children, who generally are the staunchest supporters of the serial.

If your town is large enough, work an inter-school boxing contest, with one or two three-round bouts for each chapter and work down so that the elimination contests may be had the week previous to the last chapter with the finals for the big blow-off.

Don't make the mistake of using men in these bouts. Limit the contests to boys under sixteen, and make it strictly an inter-school affair.

If there are not enough schools, then you theatre, or, if necessary, at the exchange, capitalize the friendly rivalry that generally exists between the schools.

Make the Bouts Inter-Village Contests

If your town is in a populous section, with many smaller towns in compact radius, perhaps you can make the affair even more exciting by making these bouts inter-village contests between the various schools, and if you can plant this, you will pull them in from all your feeder towns.

Get the newspaper interested. Permit it to offer the cups or whatever prize is set up. Let the newspaper take the credit. You can't deposit credit in the bank as readily

as you can admission receipts. Let them get the circulation if they'll help you sell your tickets.

Probably the prizes can be had free or for very little from the dealers in sporting and athletic goods.

Work it right and you can get car banners for each recurrent chapter if you can show the inter-urban car lines that it will help make business for them.

The sporting goods stores will be glad to come in. Anything that arouses interest in athletics will interest them, since it will mean some sales. Get them to insert heralds in all packages sent out, see that they have a cutout for display. Get sets of stills for them to place in the window, and if they advertise, offer to supply a cut for use in these displays. It will make the display more interesting and at the same time give you good advertising.

Build a perambulator that you can send around town. Keep it on the streets for a week before the opening chapter, then send it out with each succeeding engagement. Use a special newspaper space to remind the reader that another chapter is due next Tuesday or Friday, or whatever your day

(Continued on page 109)

Turn the Tunney Limelight on Your Box-Office

By William J. Reilly

IF you were today offered a picture featuring Gertrude Ederle—a picture with real entertainment value—would you book it? The odds are 100 to 1 you would. If some one had taken a gamble on a Gertrude Ederle picture before she swam the Channel, and had it ready the day the news flashed that she had broken all existing records for the swim, the "gamble" would have been an immediate financial certainty. Unfortunately, no one was farsighted enough or gambler enough to enter such a production venture.

The nearest approach to a Gertrude Ederle picture today in popular sporting favor is the Gene Tunney Patheserial, "The Fighting Marine." This is true although Tunney is the challenger and Dempsey the champion. Dempsey has played in pictures before. The edge is off the public appetite to see him on the screen.

When Pathe signed Tunney to make "The Fighting Marine," the Dempsey fight was not in sight. With the champion fight set for September 23 in Philadelphia, Tunney's drawing power at the box-office has been inestimably enhanced.

"The Fighting Marine" in ten episodes is immediately available. Figure the fight out any way you like, but the picture remains an audience magnet. Even the close races in the two major baseball leagues cannot lift news of the big fight from their dominant position on the sporting pages.

Houses playing pictures or pictures and vaudeville that never booked a serial before have brought "The Fighting Marine." The Ike Libson circuit in Cincinnati, for instance, has not played a serial in ten years. It plays the Tunney picture starting Sunday, September 5. That's the tip-off on "The Fighting Marine."

American Legion posts by the hundreds have asked Pathe to book the picture in their towns. Tunney is one man you do not have to force on the Legion.

The limelight is on Gene Tunney. Turn it on you box-office. "The Fighting Marine" is a showmanship picture. If we owned a theatre we'd book it.

“The Fighting Marine” a Knockout

(Continued from page 99)

may be.

Do not merely play this as a serial. Shoot it upto importance with extra effort and you can make it worth double the usual serial to you. You have a good story—real entertainment to back up the name. Sell that, too. If you can give some of your new patrons a different slant on serials in general the Tunney picture will bring you returns long after the run of the picture itself.

Don't overlook the fact that the American Legion is strong for Tunney—win or lose. He went over with the A. E. F., and you can get a hook in with your local post that will be worth more to you than an acre of lithographs—though you will need pictorial paper for every chapter and all you

can afford on the first installment. Tunney can be sold to a large percentage of non-theatre patrons who are not interested in the usual theatrical advertising. Get them with pictorial posters in quantity and with circus throwaways.

Make your big fight on the first chapter, as usual, for this is what puts over the rest, but don't put it over just as a serial. If your serial can bring in more money to your box office than a high priced long feature, sink the feature. Make the serial the feature for the playing dates.

And if Tunney should lose don't get the idea that he is going to be relegated to the undertaker's. Tunney is going to be a popular idol still.

If he wins, hire a brass band and tell about the serial all over again.

Moving Picture World, September 11, 1926, pp. 99, 109

Dempsey-Tunney Fight Aids Serial

The signing by Tex Rickard of Gene Tunney and Jack Dempsey to battle for the heavyweight championship of the world next month adds greatly to the box-office value of Tunney's new Pathe-serial, “The Fighting Marine,” released September 12, but which will also be available for special pre-release runs by exhibitors who want to cash in right away in the vast volume of newspaper and news film publicity being accorded the leading contender for the heavyweight crown.

In assigning Frank Leon Smith, serial editor, to write a special story for Tunney's screen debut, Pathe instructed him to prepare a vehicle for the ex-marine that would give full play to his past experiences and fame as a fair fighter in the trench and the roped arena. The title, “The Fighting Marine” suggests that Smith followed his orders to the letter and the completed film attests to the wisdom of the Pathe idea in giving Tunney this type of vehicle.

Moving Picture World, August 7, 1926, p. 363

Booking Dempsey and Tunney Films

Many exhibitors who have booked the Patheserial, "The Fighting Marine," starring Gene Tunney, have also booked for showing with the initial episode, "Manhattan Madness," starring Jack Dempsey. Through this program combination showmen will present to picturegoers the two heavyweights who will engage in "the battle of the century" some time in September.

Moving Picture World, September 4, 1926, p. 21

Pearson Picks Winner; Tunney Star of "Fighting Marine"

New Heavyweight Champion of World Re-enacts Experiences as Fair Fighter in Trenches and Roped Arena

(Special to the Herald)

NEW YORK, Sept. 28.—Elmer Pearson, vicepresident and general manager of Pathe, picked a winner when he chose Gene Tunney, now heavyweight champion of the world by virtue of his triumph over Jack Dempsey at Philadelphia last Thursday, to star in "The Fighting Marine," ten-chapter Patheserial now showing as one of the timeliest pictures ever made.

TUNNEY is a credit to the boxing profession and to the screen as well, with his record of temperate living, his interest in education, his volunteer services with the Marines in the World War, and his reputation as a clean and scientific boxer. With such a career and added to it his undisputed right to the world heavyweight title Tunney is one of the most popular figures in the world today.

Film Centers on Experiences

When Frank Leon Smith was assigned to write a special story for Tunney's introduction to the screen the Pathe officials instructed him to prepare a vehicle that would center upon Tunney's experiences as a fair fighter in the trenches and the boxing ring. "The Fighting Marine" was the result.

Spencer Bennet was named director and the newcomer to the screen was surrounded with a strong supporting cast. Walter Miller, himself a star in several Pathe serials, was given the second male lead. Wally Oettel, comedian, also familiar in Pathe serials, was made third male lead. The important feminine roles went to Virginia Vance, Marjorie Gay and Anna May Walthall.

Others assigned to the cast included Frank S. Hagney, former heavyweight champion of South America; Gene Delmont, another well known boxer; Mike Donlin, oldtime baseball star.

the picture was successful in Portsmouth England, where "The Soul of Humanity," the first half of "Les Miserables," played to 18,000 admissions the first week and "The Barricades," the second half, played to almost 19,000, Universal says.

Five Preferreds Made; Bachmann Goes to N. Y.


(Special to the Herald)

NEW YORK, Sept. 28.—J. G. Bachmann has completed the first five Preferred Pictures for 1926-27 and is due here Saturday from Los Angeles with the prints of "His New York Wife," the latest finished production, which is a November release.

The other four completed and released are "Lew Tyler's Wives," "The Romance of a Million Dollars," "Dancing Days" and "Shameful Behavior?". The others to be made are "The Aristocrat," "Studies in Wives," "Shenandoah," "Shopworn," "Exclusive Rights," "Eden's Fruit," "The Worst Woman" and "The Worst Man."




J. G. Bachmann



THE MARINE
SERIAL
THE
FIGHTING
MARINE
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THE
FIGHTING
MARINE
SERIAL

GENE TUNNEY "THE FIGHTING MARINE" PREPARES FOR CHAMPIONSHIP BATTLE

There are less than two weeks left for Gene Tunney's challenge of Jack Dempsey for the World's Heavyweight Championship. But all the while of getting ready for the big scrap at Philadelphia in ten days, more adventures than in a year, are being filmed for the big fight. Tunney was seen in a thrilling way against a giant in the "Fighting Marine" serial. He was seen in a thrilling way against a giant in the "Fighting Marine" serial. He was seen in a thrilling way against a giant in the "Fighting Marine" serial.



GENE TUNNEY IS COMING

in "THE FIGHTING MARINE"

PATHE'S WINDOW BULLETIN FOR THE FIGHTING MARINE

Here's a useful accessory on the new Tunney Serial. Of course its value ceases with the big fight, but it is a sample of the way the exchange is battling out special helps on this release. It all helped.

TUNNEY WINS DECISION IN HEAVY MATCH

—

**Fighting Marine Outgenerals
and Outpunches Dempsey
In Every Round**

—

**OLD FIRE IS MISSING
IN DEMPSEY'S ACTIONS**

—

**Devastating Punch, Furious
Aggressiveness, of Former
Days is Absent**


—

Feature Version of Pathe Tunney Serial

PATHE EXCHANGE, INC. announces a feature version of the Patheserial, "The Fighting Marine," starring Gene Tunney, the recently crowned heavyweight king of the prize ring. This Pathe production contains the dramatic highlights of the serial and retains many of the daring and hair-raising escapes in which the popular ex-Marine figures. It is claimed that the interest is heightened by the shortening of the serial to feature length. The thread of mystery that runs throughout the entire length of the story is presented in the feature with rapid-fire action and with a surprising finish.

Included in the cast of the feature version of "The Fighting Marine," are Walter Miller, Marjorie Gay, Virginia Vance, Frank Hagney, Sherman Ross, Mike Donlin, Wally Oettel, Jack Anthony, and Anna May Walthall.

Tunney Grows Tougher



Back at somewhere the champ is chasing the villain in
Pathe's "Fighting Marine."

Clarion-Ledger, Jackson, Mississippi, 9-24-1926, p. 1 – *Motion Picture News*, October 10, 1926, p. 1489
Moving Picture World, October 30, 1926, p. 563

The Fighting Marine: Chapter One: The Successful Candidate (1926)

Reporter Dick Farrington alias Lord Grantmore (Gene Tunney) finds himself drafted as the bodyguard of an English titled woman who must reside for six months in a Western mining town founded by her grandfather to fulfill the terms of an eccentric will. The engineer of the mines and his gang of roughneck miners will stop at nothing to prevent this. Farrington is out to get the story exclusively.



Status: Unknown
Unavailable for Viewing

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

The Fighting Marine: Chapter Two: The Second Attack (1926)

Reporter Dick Farrington (Gene Tunney).

Farrington, acting as Lord Chatfield, arrives with the heiress, Lady Chatfield at the mining town of Goldbrook, where on inquiring the way to the great mansion, they meet Ruby, a beautiful and well educated girl. She seems out of place as the keeper of a tiny restaurant serving meals to miners and rough hangers-on of the camp. Why is she questioning the big newspaper reporter as to whether or not he really was a lord?

Rapid-Fire Action in Chapter Two of Tunney Film

Exciting adventures shrouded in mystery and a hand-to-hand fight against heavy odds befall Gene Tunney, Patheserial star, World War Veteran and popular heavyweight boxer, in Episode Two of "The Fighting Marine," starring Tunney and featuring Walter Miller and Marjorie Gay. Dick Farrington (Tunney) arrives with the heiress, Lady Chatfield, at the mining town of Goldbrook, where on inquiring the way to the great mansion, on which occupancy by the heiress hangs a fortune, they meet Ruby, a beautiful and well educated girl who seems entirely out of place as the keeper of a tiny restaurant.

Why was this beautiful girl serving meals to miners and the rough hangers-on of the camp? Why had she entered business here just at a time when the whole town was talking about the heiress? And why had she questioned the big newspaper reporter as to whether or not he really was a lord?



Status: Unknown
Unavailable for Viewing

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

The Fighting Marine: Chapter Three: In the Enemy's Trap (1926)

Reporter Dick Farrington (Gene Tunney).

Status: Unknown
Unavailable for Viewing

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

The Fighting Marine: Chapter Four: The Desperate Foe (1926)

Reporter Dick Farrington (Gene Tunney).

Status: Unknown
Unavailable for Viewing

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

The Fighting Marine: Chapter Five: Entombed (1926)

Reporter Dick Farrington (Gene Tunney).

Farrington is still doing his valiant best to keep Lady Chatfield in the mining camp for six months so she may fulfill the conditions of her grandfather's will and inherit the property. One of the villains knocks Farrington down several times, but Farrington eventually beats up the villain. The conspirators will stop at nothing, however, and blow up the mine leaving the heroine and some of the other characters at the bottom of a mine pit with all entrances blocked. Will Farrington save the day?

Gene Tunney Continues Fighting (Pathe-The Fighting Marine Serial)

HE beat Jack Dempsey at Philadelphia, but the new champion continues fighting despite his manager, Billy Gibson's, assertion that he will do no more until next June. That is what comes of the foresight of Pathe in casting the Greenwich Village boy in their thrilling serial even before he had captured the pugilistic crown. He is still doing his valiant best to keep Lady Chatfield in the mining camp six months so she may fulfill the conditions of her grandfather's will and inherit the property. One of the villains in this chapter, the fifth of the series, does what Estelle Taylor's husband could not do; that is, he succeeds in knocking Tunney off his feet, not once but several times. Tunney agreeably does not stay there, but gets up to worst the villain.

In this episode the conspirators, stopping at nothing, blow up the mine and leave the heroine, Marjorie Gay, and some of the other characters at the bottom of a mine pit with all egress blocked. I have a sneaking feeling they will get out somehow or other, for there are five more thrilling, blood-curdling chapters yet to be unreeled and the story naturally must go on.
—PAUL THOMPSON.

Status: Unknown
Unavailable for Viewing

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

The Fighting Marine: Chapter Six: The Falling Tower (1926)

Reporter Dick Farrington (Gene Tunney).



These scenes are from the sixth episode of "The Fighting Marine," starring Gene Tunney. Snyder and Redman held the camera on this Pathe serial.

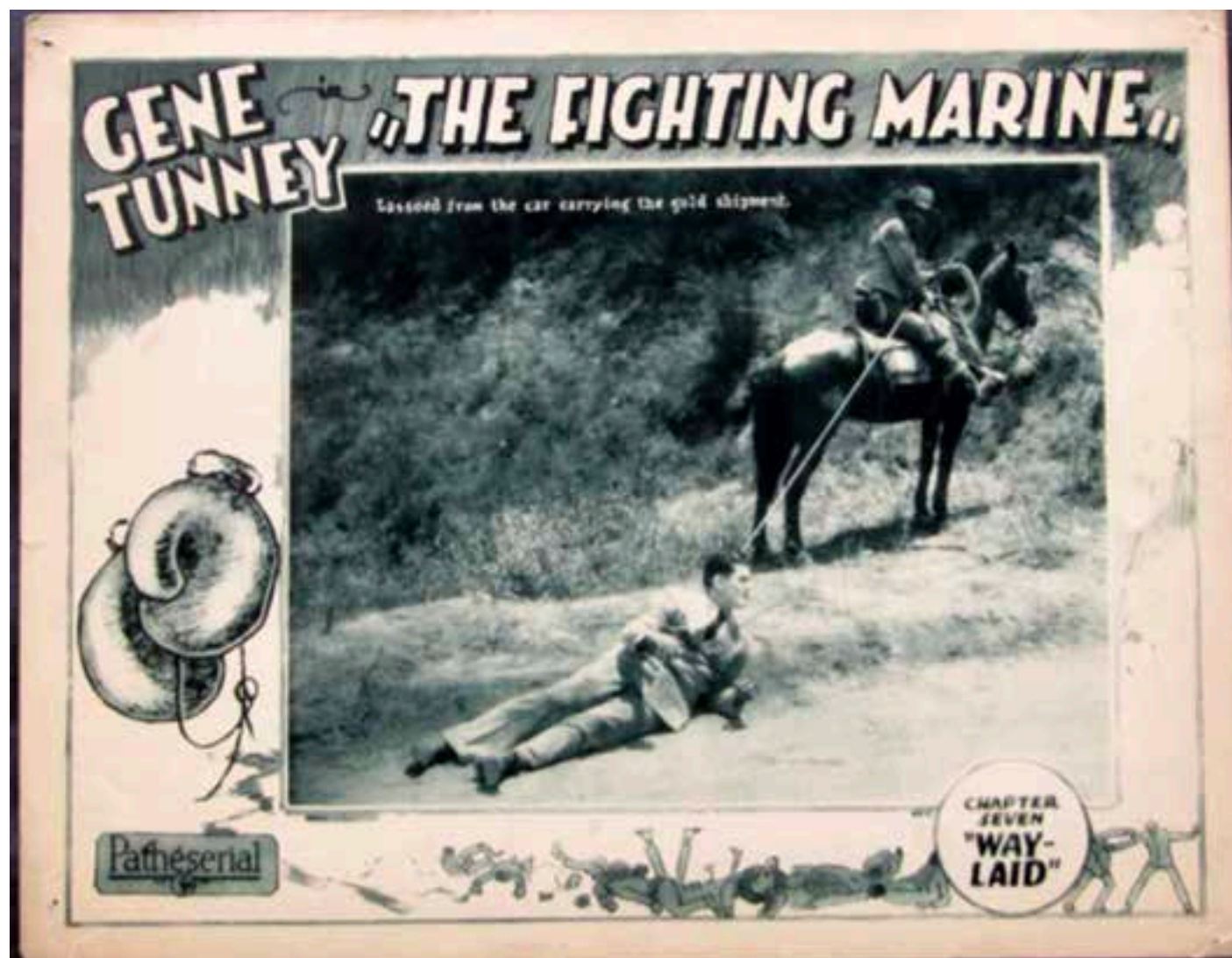
Status: Unknown
Unavailable for Viewing

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

The Fighting Marine: Chapter Seven: Waylaid (1926)

Reporter Dick Farrington (Gene Tunney)



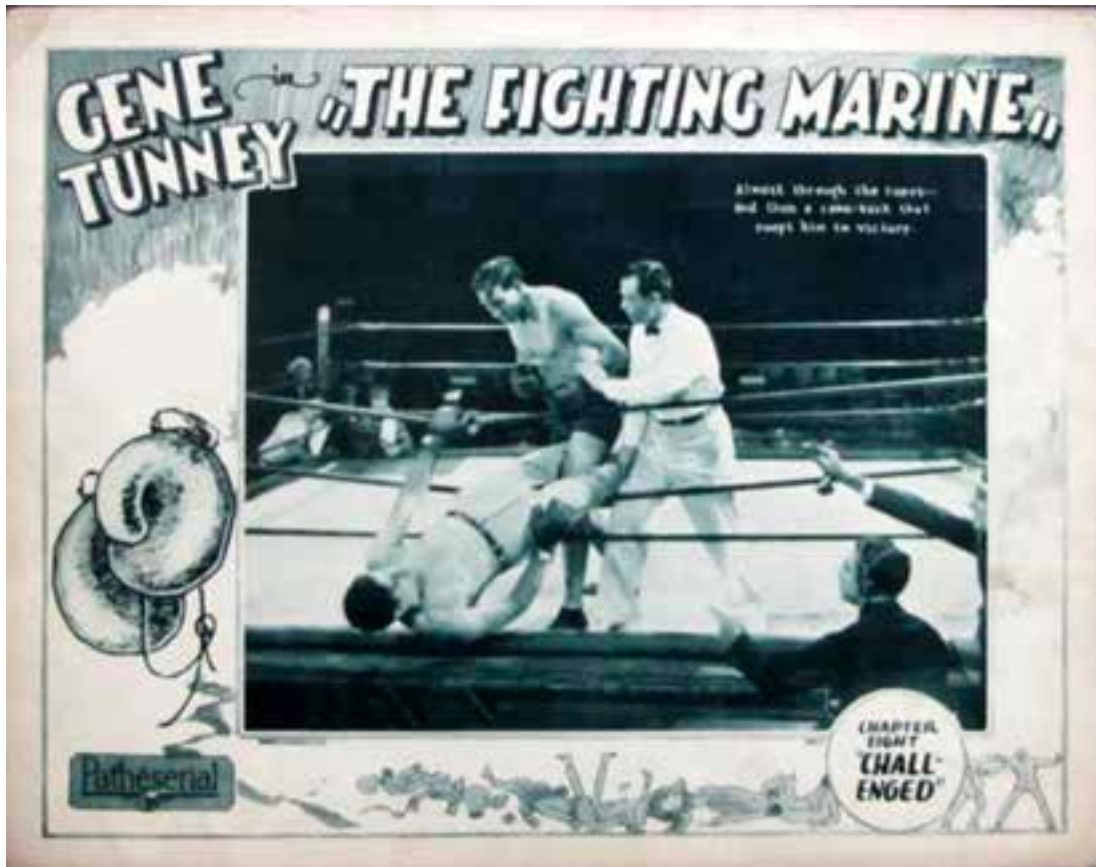


Status: Unknown
Unavailable for Viewing

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

The Fighting Marine: Chapter Eight: Challenged (1926)
Reporter Dick Farrington (Gene Tunney)





Status: Unknown
Unavailable for Viewing

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

The Fighting Marine: Chapter Nine: The Signal Shot (1926)

Reporter Dick Farrington (Gene Tunney).

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Dick Farrington).

Ethnicity: White (Dick Farrington)

Media Category: Newspaper

Job Title: Reporter (Dick Farrington)

Description: Major: Dick Farrington, Positive

Description: Minor: None

The Fighting Marine: Chapter Ten: Fired and Hired (1926)

Reporter Dick Farrington (Gene Tunney).

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Dick Farrington).

Ethnicity: White (Dick Farrington)

Media Category: Newspaper

Job Title: Reporter (Dick Farrington)

Description: Major: Dick Farrington, Positive

Description: Minor: None

The Film Reporter (1926)

Cameramen. This novelty newsreel deals with the doings of the screen and sports celebrities.

Fleischer Has New Series Ready



Max Fleischer, president of Red Seal Pictures Corporation, has put his okay on a new series of 13 releases to be known as "The Film Reporter." The first of the series will be ready for general release next month. The issues are one reels, prepared and edited by Herb. Fogel.

With a laugh in every subtitle, the subject matter of "The Film Reporter" deals entirely with the doings of the screen and sports celebrities, flashing upon the silver screen little intimate shots of the big timers.

The first series has shots of Mayor Walker, Renee Adoree, The Trackless Train, Reginald Denny, Billie Dove, George Jessel, Adolphe Menjou and Will H. Hays, among others.

Moving Picture World, August 21, 1926, p. 489

"The Film Reporter"
(Red Seal—One Reel)

WITH this issue, Red Seal inaugurates a new series dealing with film stars both on and off "the sets," which should prove interesting to the fans. Among those covered by this reel are George Walsh, Pat O'Malley, and Reginald Denny.

—C. S. Sewell.

September 11, 1926, p. 122

"Film Reporter"
(Red Seal—One Reel)

ISSUE B, the second of this series which should prove of interest to the fans shows several sport subjects including Tilden playing tennis. Among the screen players pictured in the other sections are Edmund Lowe and his wife, Lilyan Tashman, Madge Bellamy buying dresses, and Johnny Hines teaching Mary Brian some new Charleston steps.

—C. S. Sewell.

Moving Picture World, October 9, 1926, p. 357 – *Motion Picture News*, August 14, 1926, p. 591 – September 4, 1926, p. 868

Red Seal to Release Film Reporter, a News Reel

The Film Reporter, a novelty reel concerning the doings of the folk in the two worlds of sport and screenland, will be handled by the Red Seal Corporation. The title was changed from Screen Stars to the present one. This reel will be released once a month.

"The Film Reporter"
(Red Seal—One Reel)

THIS is issue number one of what promises to be an interesting series. It is nothing more or less than sidelights (photographically) on the "great and near great." This is a monthly news release devoted to the screen in this initial showing, but later to include celebrities not only of the stage but also of sports. Moments in the lives of Will Hays, Adolphe Menjou, Billie Dove and others are pictured for their admirers and followers to see and ponder.—PAUL THOMPSON.



The Film Daily, October 3, 1926, p. 7

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists (Newsreel Cameramen)

Description: Major: None

Description: Minor: Pack Journalists, Positive

Fox News No. 16 (1926)

Interviewer. Camera interview with Admiral Von Tirpitz, author of U-Boat Warfare and Kaiser's Naval Chief



Exhibitors Herald, December 11, 1926, p. 50

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Interviewer).

Ethnicity: White (Interviewer)

Media Category: Newsreel

Job Title: Reporter (Interviewer)

Description: Major: Interviewer, Positive

Description: Minor: None

Fox News No. 20 (1926)

Cameraman. Fox News Cameraman pays a visit to the studio of Van Dogen, famed portrait painter of France's society women.



Motion Picture News, December 25, 1926, p. 2428

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman).

Ethnicity: White (Cameraman)

Media Category: Newsreel

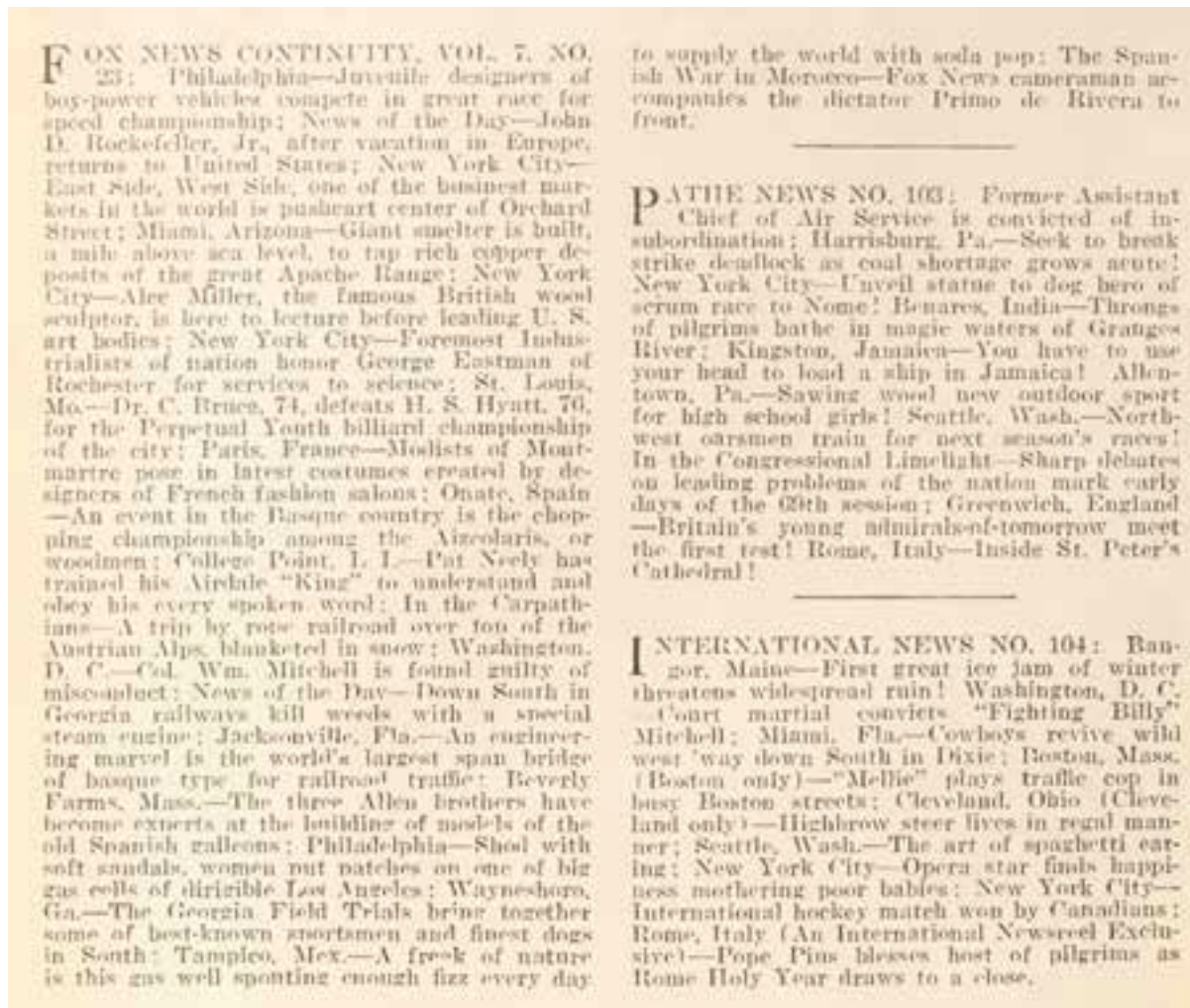
Job Title: Photojournalist (Cameraman)

Description: Major: Cameraman, Positive

Description: Minor: None

Fox News No. 23 (1926)

Cameraman. Fox News Cameraman accompanies the dictator Primo de Rivera to front.



Motion Picture News, January 2, 1926, p. 78

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman).

Ethnicity: White (Cameraman)

Media Category: Newsreel

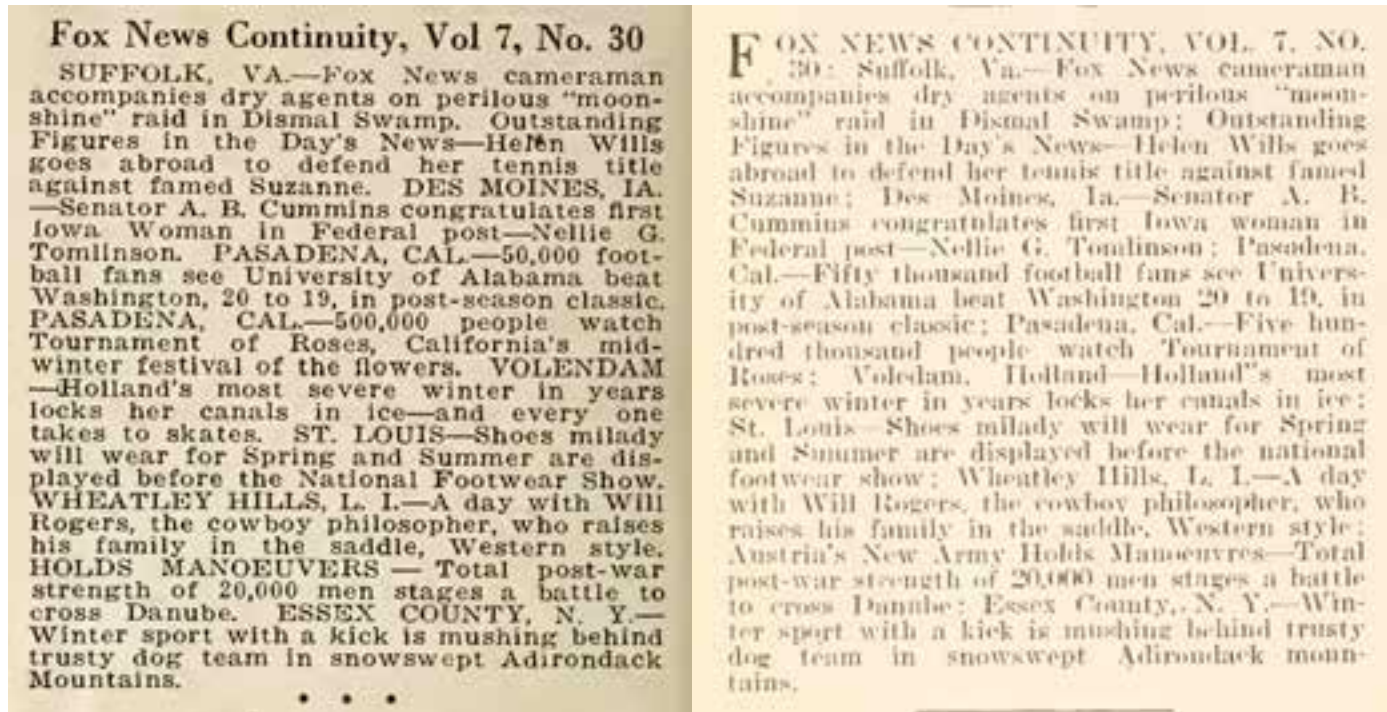
Job Title: Photojournalist (Cameraman)

Description: Major: Cameraman, Positive

Description: Minor: None

Fox News No. 30 (1926)

Cameraman. Fox News Cameraman accompanies dry agents on a perilous “moonshine” raid in Dismal Swamp.



Exhibitors Trade Review, January 16, 1926, p. 20 – *Motion Picture News*, January 23, 1926, p. 478

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman).

Ethnicity: White (Cameraman)

Media Category: Newsreel

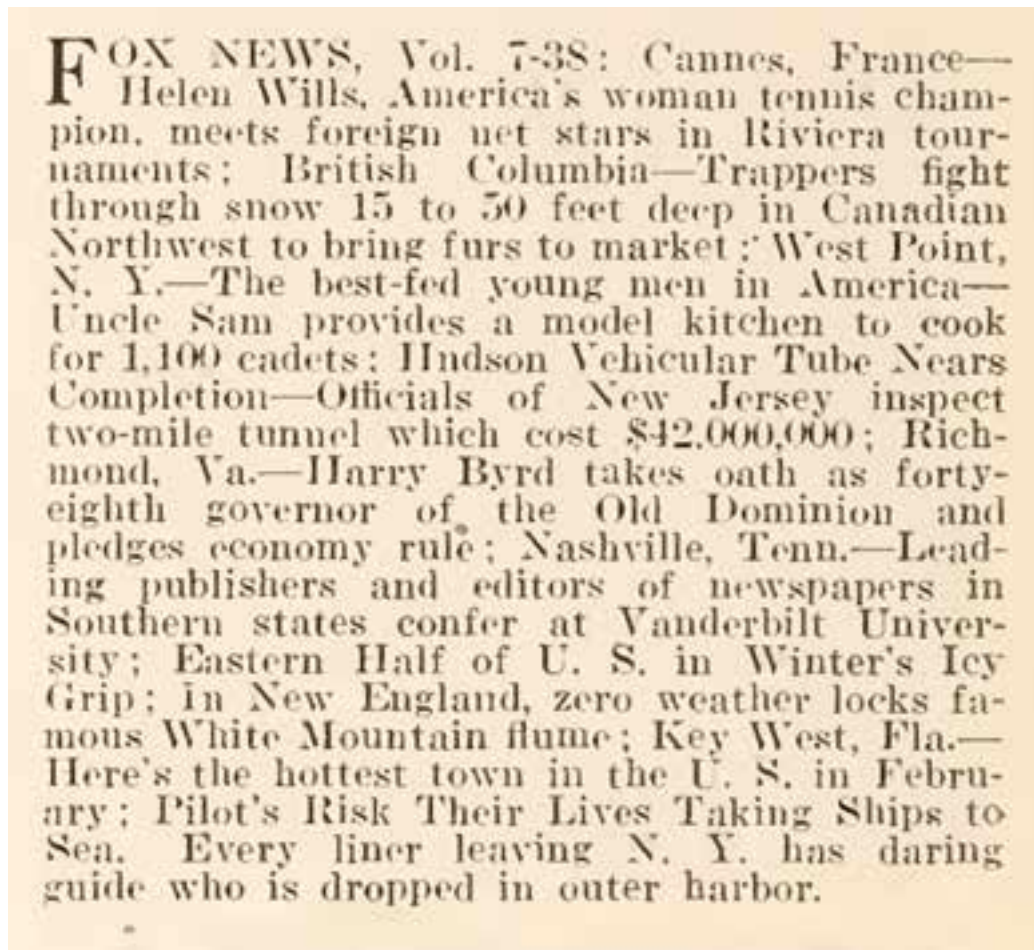
Job Title: Photojournalist (Cameraman)

Description: Major: Cameraman, Positive

Description: Minor: None

Fox News No. 38 (1926)

Publishers and Editors of newspapers in Southern states confer at Vanderbilt University.



Motion Picture News, February 20, 1926, p. 906

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Groups-2

Ethnicity: Unspecified-2

Media Category: Newsreel

Job Title: Pack Journalists-2 (Publishers, Editors)

Description: Major: Publishers, Editors, Positive

Description: Minor: None

Fox News No. 76 (1926)

Cameraman. Fox News Cameraman records coast guard's patrol of the ship lanes.

FOX NEWS CONTINUITY, VOL. 7, No. 76: Hokkaido, Japan—The volcano of Ta-kachi suddenly erupts, causing the death of 900; Washington, D. C.—Louis Borno, President of Haiti, is received by Sec'y Kellogg; New York City—Gov. Smith and Mayor Walker extend an official welcome to Papal Legate and six other Cardinals; Alton, Ill.—Cadets of the Western Military Academy hold the year's final parade and athletic exercises; Lubeck, Germany—This city, founded in 1143 and member of Medieval Hanseatic League, holds 800-year liberty pageant; Los Angeles, Cal.—The fleetest sailing craft of nation start 6th annual race to Honolulu, 2,500 miles off; New York City—Corbett, Jim Jeffries and Sharkey hold reunion, with Berlenback present; Italy—King of Italy reviews Tyrrhenian fleet; Summer millinery for milady's wear; In North Atlantic—Fox News cameraman records coast guard's patrol of the ship lanes.

Motion Picture News, July 3, 1926, p. 47

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman).

Ethnicity: White (Cameraman)

Media Category: Newsreel

Job Title: Photojournalist (Cameraman)

Description: Major: Cameraman, Positive

Description: Minor: None

Fox News No. 84

Cameraman. Fox News Cameraman invades gloomy Dismal Swamp in Norfolk, Virginia

FOX NEWS, VOL. 7, NO. 84: Lake Denmark, N.J.—In the path of ruin left by a \$100,000,000 blast; London, Eng.—Prince of Wales reviews 15,000 special constables who served during strike; New York City—Mary Browne, Elizabeth Ryan and Marion Jessup back with Wightman Cup; Canyon Lodge, Ariz.—A bob cat and a coyote tamed by Hopi Indian girl; Chicago, Ill.—Elks hold 62d convention and dedicate memorial building to fallen war heroes; Haines Falls, N.Y.—Thirty summer sojourners perish, thirteen injured, as the Twilight Inn in the Catskills burns at night; West Newton, Mass.—Dignitaries of city, state and nation attend funeral of former Secretary of War, John W. Weeks; Atlanta, Ga.—Thousands of homefolks greet Bobby Jones; Muscle Shoals, Ala.—An airplane flight over famous 160 million dollar Tennessee River plant; Coney Island, N.Y.—What chorus girls do on their day off; London, Eng.—Kings and queens of three nations attend great air pageant; Norfolk, Va.—Cameraman invades gloomy Dismal Swamp.

Motion Picture News, July 31, 1926, p. 410

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman).

Ethnicity: White (Cameraman)

Media Category: Newsreel

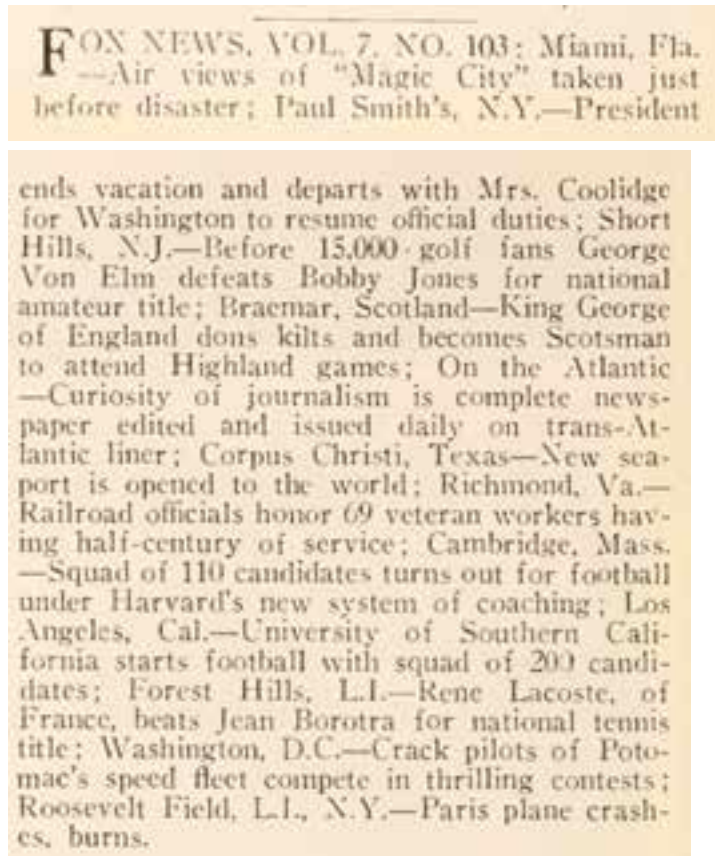
Job Title: Photojournalist (Cameraman)

Description: Major: Cameraman, Positive

Description: Minor: None

Fox News No. 103 (1926)

Newspaper is edited and issued daily on a trans-Atlantic Liner.



Exhibitors Herald, October 9, 1926, p. 62 – *Motion Picture News*, October 16, 1926, p. 1490

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman).

Ethnicity: White (Cameraman)

Media Category: Newsreel

Job Title: Photojournalist (Cameraman)

Description: Major: Cameraman, Positive

Description: Minor: None

Fresh Faces (1926)

Newspaper. Town newspaper in Bingville conducts a beauty contest.



Motion Picture News, May 8, 1926, p. 2361

"Fresh Faces"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

WALTER HIERS is the hero in this comedy from the Educational studios which can be readily classified among those not so good. Walter is the judge in a beauty contest conducted by the town newspaper and he must needs call on all his tact and diplomacy to soothe the ruptured feeling existing between the three principals who are tied for first place. There are humor-besprinkled circumstances and much helter skelter back and forth, with the beauty crown on one head one minute and on another the next. Walter's methods of helping his choice and sweetie contract the enmity of the staunch supporters of the other two contestants and they threaten to maul him; and he, being a timid soul, evades their glances and their persons as ably as his rotund frame will allow. The girl of his heart is eventually declared the winner as a result of a recounting of the votes. The cast puts this one over in a satisfactory manner. Harry Beaudine directed.

THE CAST
Walter Hiers, Duane Thompson, Yola D'Avril, Eddie Baker, Natalie Joyce, Bill Blaisdell.

Summary—Though but a farce of average merit it possesses a certain amount of hilarity and wisecracking—enough to satisfy patrons of the smaller houses.

July 3, 1926, p. 50

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

Gimme Strength (aka Gimmie Strength) (1926)

Reporter Jimmie (Jimmie Adams) can keep his job if he obtains photographs of a noted physician and his criminal patient. Jimmie is in love with a girl Reporter (Molly Malone), who pretends to be a nurse to get a story. Editor.

Gimme Strength
 Distributor: Educational
 Producer: Christie Productions
 Length: Two reels
 DIRECTOR.....HAROLD BEAUDINE
 PLAYERS
 Reporter.....Jimmie Adams
 The Girl.....Molly Malone
 The "Nuts".....Jack Duffy,
 Kalla Pasha, Bill Irving, Eddie Baker
 TYPE: Farce comedy.
 THEME: Cub reporting.
 LOCALE: An American city.
 TIME: The present.
 STORY: A reporter can keep his job if he obtains photographs of a noted physician and his criminal patient. The reporter goes through numerous exciting incidents because he hides his identity and is mistaken for the criminal by four insane men who believe they are doctors. The real physician rescues the reporter and offers to aid him, to square accounts. The reporter asks for the photographs but forgets them in his interest in a girl reporter.
 HIGHLIGHTS: Employers offer to reinstate reporter if he obtains photographs. . . . Four different treatments reporter undergoes at hands of insane doctors. . . . His rescue by real physician. . . . The latter's offer to aid him. . . . Reporter's interest in girl reporter.

"Gimme Strength"
 (Educational-Comedy—Two Reels)
 THERE IS MUCH more rough and tumble stuff than is usually found in Christie Comedies in this two-reeler starring Jimmie Adams who appears as a reporter. Fired because he mixed the photographs of a bank president and a burglar he is given another chance and sent to a private sanitarium. He is seized by four "doctors" who believe him to be a criminal and have theories of different treatments to reform him and certainly going through some terrific mauling, including pounding and massaging and a session in a steam chest. It develops that the supposed doctors are really insane patients, but Jimmie is rewarded by getting the photographs he went after, and incidentally falls in love with a supposed nurse who turns out to be a reporter also. Molly Malone appears in this role. Several of the situations are amusing slapstick.—C. S. Sewell.

Exhibitors Herald, May 22, 1926, p. 61

Moving Picture World, May 29, 1926, p. 414

* * *
"GIMME STRENGTH" is a two reel Educational Christie comedy featuring Jimmie Adams. It's about a newspaper reporter sent to get a photo of a doctor and about as funny as anything this very funny young comedian has made.
 Four supposed doctors take turns in

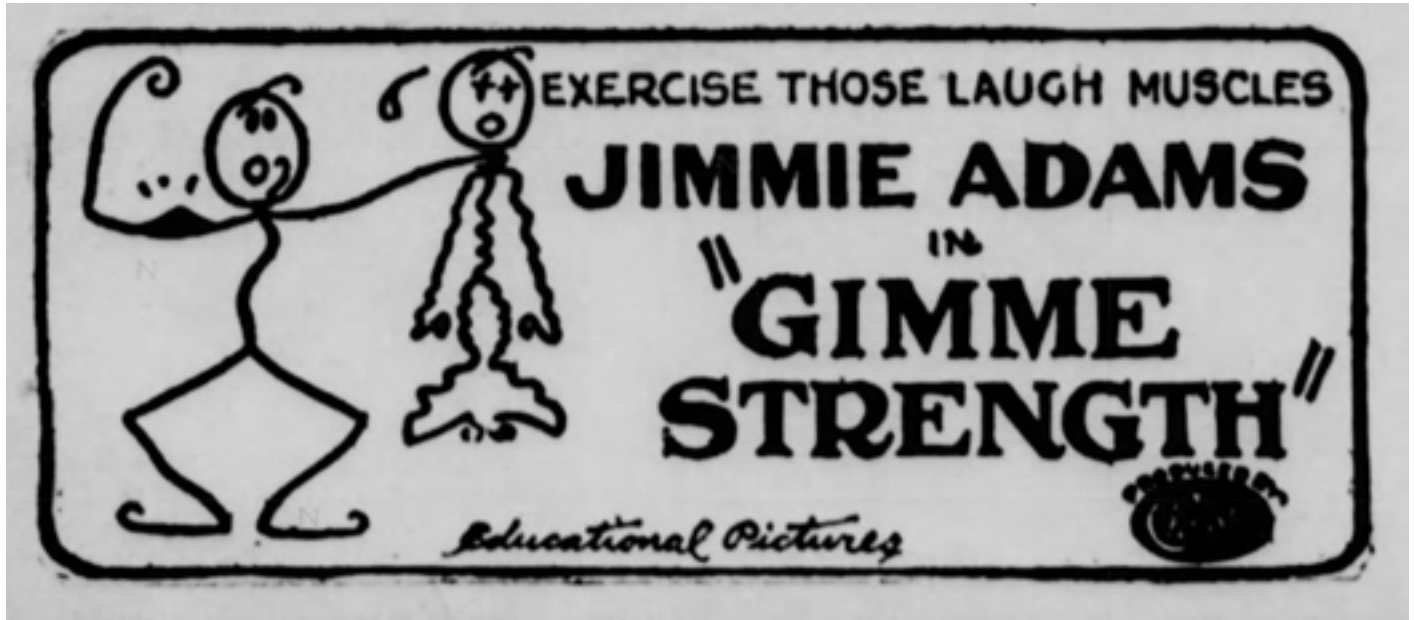
treating Jimmie, who's mistaken to be a famous crook, to cure him of criminality. He survives everything from steam to static and gets the photo, meanwhile creating a roar that shook the rafters of the auditorium in which the picture was viewed.

Mr. Adams gets better and better.

Exhibitors Herald, Service Talks column, May 8, 1926, p. 126



Motion Picture News, May 22, 1926, p. 2468



The Evening Review, East Liverpool, Ohio, August 23, 1926, p. 12

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Jimmie, Editor). Female (Girl Reporter)

Ethnicity: White (Jimmie, Editor, Girl Reporter)

Media Category: Newspaper

Job Title: Reporter (Jimmie, Girl Reporter). Editor (Editor).

Description: Major: Jimmie Girl Reporter, Positive

Description: Minor: Editor, Positive

Grantland Rice's Spotlight (1926)

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.

In 1914 he began his Spotlight column in the *New York Tribune*. He also provided monthly Grantland Rice Spotlight 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 Spotlight," was the most influential of its day, and he also produced popular short motion pictures of sporting events. Summary from *Encyclopedia Britannica*: *Grantland Rice, American Sports Writer*





Titles produced in 1926 include *Glory or Dollars*, *Jacks-of-One-Trade*, *Ball and Bat*, *With the Wind*, *Top-Notchers*, *By the Wholesale*, *Hooks and Holidays*, *Durable Souls*, *More Ways Than One*, *The Restless Race*, *Bull's-Eyes*, *Big and Little*, *The Great Arena*, *The Strenuous Life*, *The Uprising Generation*, *All Astride*.



BY GRANTLAND RICE

"Glory or Dollars"

(Pathe-Sportlight—One Reel)

IN this subject of the Sportlight, Grantland Rice differentiates between the amateur and the professional value of sports. The major premise is what furnishes the athlete with better incentive to win, and what is the moral influence of each. We see the college football athletes battling for glory of their Alma Mater, then the scene shifts to the professional football game, where the colorful college atmosphere and ardent enthusiasm are missing. A baseball game and swimming are two other subjects which help to illustrate the difference between the amateur and the professional sports. This film will interest young and old alike, especially since it comes at the

time when the subject of professional sports is on the front page of every newspaper.—MAURICE ANDREWS.

Motion Picture News, June 26, 1926, p. 2972

"Big and Little"

(Pathe-Sportlight—One Reel)

GRANTLAND RICE, the authority on sports on the New York *Herald-Tribune* and *Collier's* who also contributes to other magazines, displays his usual catholicity in this week's sportlight pictures. Fishing, sailing, golf and other activities are the subjects for his descriptive captions and the pictures. The average is decidedly high. Girl campers in war canoe races, landing tarpon and other smaller fish, small classes of yachts, and a miniature golf course that through its trickiness nullifies its size; all lend themselves to effective pictorial treatment. As always, Grantland's comments add greatly to the enjoyment of the photos.—PAUL THOMPSON.

September 11, 1926, p. 1005

“Hooks and Holidays”
(Pathe-Spotlight—One Reel)

ALMOST anyone might guess that this release has to do with angling, and it does. Grantland Rice and the photographer go fishing in many waters with the climax at Florida catching the tarpon, the king of fish. Before they arrive there they fish for many members of the piscatorial family in various sections with resultant good luck in landing their sought-for prey and good camera shots to illustrate the subtleties. In one of the trout fishing sequences I have a vague idea that I detected the author himself making the casts and basketing the catch. There is only one criticism I have to offer and that is that this series makes the man in the front of the house anxious to get

up, put on his coat and tie him to the nearest store where fishing tackle is retailed and start on the long, long trail. It is insidious propaganda and should be suppressed. Otherwise I commend the latest Spotlight issue—**PAUL THOMPSON**

“Jacks-Of-One-Trade”

(Pathe—Spotlight—One Reel)

GRANTLAND RICE offers a pleasing illustrated editorialization in this single reeler, the pictures showing a star diver, ball player, dancer, etc., all of whom have risen to eminence through concentrated specialization. Good for any and all programs.—**Peter Milne.**

Motion Picture News, November 20, 1926, p. 1958 – *Moving Picture World*, June 26, 1926, p. 709



Grantland Rice's
Sportlights

GRANTLAND RICE is the country's most celebrated authority on sports. Under the title "Sportlights" his articles are syndicated through 67 big newspapers. When you show the really splendid pictures under the same name, you are showing something that has a solid backing of newspaper publicity.

1926 will be the greatest year for sports the country has ever seen. Why not capitalize upon that interest by showing the finest sports pictures it is possible to make?

Produced by John L. Henkinson
One Reel, Every Other Week.

Pathépicture

Motion Picture News, March 27, 1926, p. 1382ff

Grantland Rice's Sportlights

**The Whole World Is Sport-Mad
Turn This Fact To Your Advantage**

Gertrude Ederle swims the Channel, breaks into the headlines of the world's press, and gets the biggest welcome New York ever gave anybody. Suzanne Lenglen turns professional and is a first page story. The Dempsey-Tunney fight is getting miles of publicity. The newspapers find sports one of the biggest circulation builders.

The interest is there. Capitalize on it with the Sportlights, edited by the country's biggest sports authority. Every number great.

Produced by John L. Hawkinson.

Pathépicture
TRADE MARK

The advertisement features a central collage of black and white line drawings depicting various sports. At the top right, a skier is shown in mid-turn. Below that, two boxers are engaged in a fight. In the center, a baseball player is swinging a bat. To the right of the baseball player, a high jumper is in the air. Below the high jumper, a tennis player is shown in a ready position. At the bottom left, a fencer is holding a sword. In the bottom center, two athletes are in starting blocks, ready for a race. At the bottom right, a target is shown with several arrows hitting the bullseye. The entire collage is framed by a thin black border.

Exhibitors Herald, October 2, 1926, p. 98ff

Pathe Starts Issuing Press Sheets Covering Numbers of Sportlights

In keeping with its policy of giving exhibitors a wealth of material with which to exploit its short features, Pathe has established the plan of issuing press sheets for the Grantland Rice Sportlights.

The new book contains live stories for the sport pages descriptive of the material with which the various Sportlight numbers are made up and newsy publicity stories for the motion picture pages of newspapers. Advertisements are also included. One page is devoted to a pictorial layout of the most interesting scenes in the Sportlights and this has been made up so that it can be used by showmen as a sport bulletin for display in the windows of stores. When it is used for this purpose, the publicity material, printed on the reverse page in the complete press sheets, is omitted.

Pictorial sport news is always of interest to the public and the Sportlight bulletin, arranged to carry the exhibitor's imprint, is declared an accessory that will draw in many patrons for showmen.

There is an ever-growing interest in sports throughout the world and the Sportlight series, one of the most popular short features, is keeping pace with the new developments in the world of sportdom. John L. Hawkinson, the producer, is now in Europe gathering new material for the Sportlight series and appointing representatives who will send film shots of European stars and events regularly for the various numbers. Mr. Hawkinson is probably the leading authority in the country on pictorial sport and in Grantland Rice, who has been affiliated with him for several years in producing the Sportlight series, Mr. Hawkinson has an associate whose name is a by-word among lovers of sport.

Status: Prints may exist
Unavailable for Viewing

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

The Green Archer (1926) – Serial (10 Chapters) (Episodes Five to Ten)

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.



Titles in 1926: Chapter Five: The Affair at the River. Chapter Six: The Mystery Ship. Chapter Seven: Bellamy Baits a Trap. Chapter Eight: The Cottage in the Woods. Chapter Nine: The Battle Starts. Chapter Ten: The Smoke Clears Away.

The Green Archer	
Producer: Pathe	
Distributor: Pathe	
Length: 10 two-reel chapters	
DIRECTOR: SPENCER BENNET	
Author: Edgar Wallace	
Adaptor: Frank Leon Smith	
Cameraman: El 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 Gratton
John Wood	William E. Randall
Coldharber Smith	Walter Lewis
Spike Holland	Wally Oettel
Batler	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 reclusive millionaire has kidnapped 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, January 26, 1926, p. 67

Police in Stunt to Boost Pathe's "The Green Archer"

MEMPHIS, TENN.—Burt Jourdan, manager of the Majestic theatre, has included a police department stunt in his extensive exploitation campaign for Pathe's "The Green Archer," serial.

Through the co-operation of the police department a series of advertisements are being inserted in the Memphis newspapers calling Jourdan's attention to the fact Chief Burney has been invited to send his most efficient detectives to solve the mystery of "The Green Archer." The newspaper ads, printed in the form of a letter to Jourdan, are signed by John J. Breslin, field exploitation representative for Pathe.

In order to get the attention of adults for the Patheserial, Jourdan had 2,500 tele-

grams, announcing the run of the serial, sent out the day before the opening of the first episode. These telegrams were all delivered through the local telegraph company.

A distinctive lobby layout was arranged which included a shadow box display of the articles of mystery used in "The Green Archer."

Here is the copy of the unique advertisement which called upon the police department to solve the mystery of who the Green Archer was:

CAN THE POLICE OF MEMPHIS SOLVE IT?

Memphis, Tenn.,
Feb. 17, 1926.

Mr. Burt Jourdan, Manager,
Majestic Theatre,
City.

Dear Mr. Jourdan:

I have invited Chief Burney, of Memphis, to send his most expert and efficient detective to the Majestic theatre to try and solve the great mystery as to whom is "The Green Archer" in the thrilling Pathe mystery serial that will be shown at your theatre Wednesday and Thursday, Feb. 24th and 25th, and every Wednesday and Thursday thereafter.

Edgar Wallace, the author of "The Green Archer," has so cleverly covered all trails of the real criminal in this thrilling story, it is almost an impossibility to discover who "The Green Archer" really is until the tenth and last episode. We are wondering if Chief Burney's detective will be able to solve this mystery, that has so far baffled everyone that has tried to tell who is "The Green Archer."

Very truly yours,
JOHN J. BRESLIN.

Exhibitors Herald, March 13, 1926, p. 58

*An Open Letter to
Police Captain Charles E. Lee*

The Mysterious GREEN ARCHER appears at the MESEROLE THEATRE every Saturday afternoon.

WHO IS THE GREEN ARCHER?

A deep mystery requiring the services of the entire force under your command.

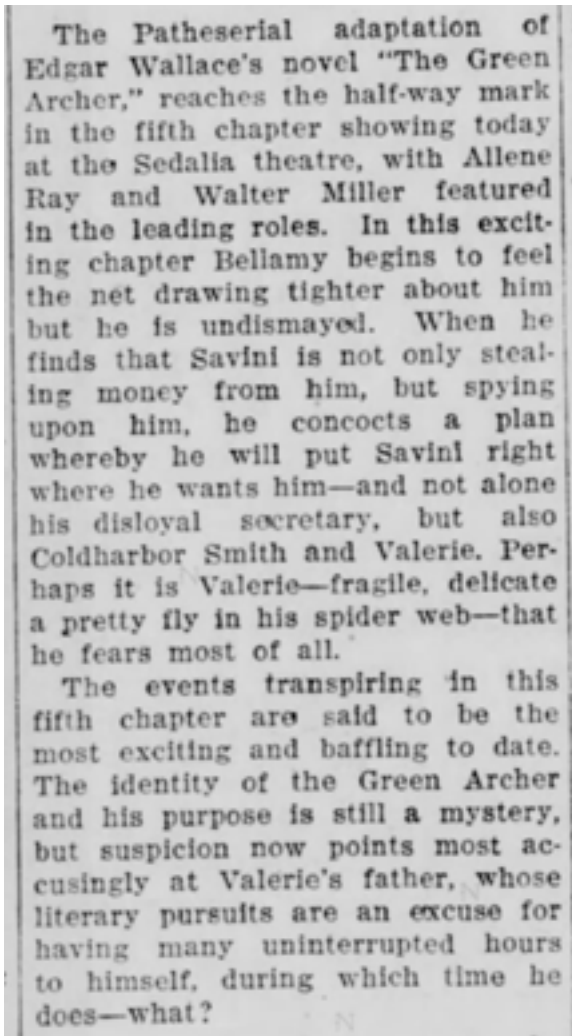
You are invited to dispatch the most competent detectives on your staff to the MESEROLE THEATRE every Saturday afternoon to help solve the greatest mystery of modern times.

THE GREEN ARCHER APPEARS AT
2:25 P. M. and again at 5:30 P. M.

January 2, 1926, p. 73

The Green Archer: Episode Five: The Affair at the River (1926)

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.



The Sedalia Democrat, Missouri, January 22, 1926, p. 4

Status: Three Nitrate reels (Episodes 3, 4 and 5) 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 Six: The Mystery Ship (1926)

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.



Motion Picture News, January 9, 1926, p. 187

Status: Three Nitrate reels (Episodes 3, 4 and 5) 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 Seven: Bellamy Bait a Trap (1926)

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 (Episodes 3, 4 and 5) 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

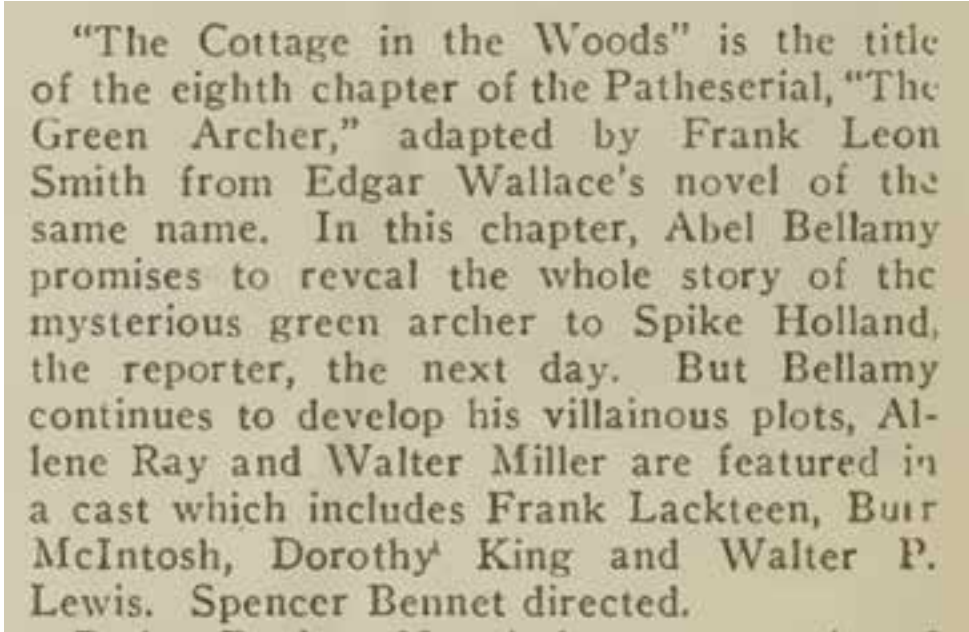
Job Title: Reporter (Spike Holland)

Description: Major: Spike Holland, Positive

Description: Minor: None

The Green Archer: Episode Eight: The Cottage in the Woods (1926)

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.



"The Cottage in the Woods" is the title of the eighth chapter of the Patheserial, "The Green Archer," adapted by Frank Leon Smith from Edgar Wallace's novel of the same name. In this chapter, Abel Bellamy promises to reveal the whole story of the mysterious green archer to Spike Holland, the reporter, the next day. But Bellamy continues to develop his villainous plots, Al-lene Ray and Walter Miller are featured in a cast which includes Frank Lackteen, Burr McIntosh, Dorothy King and Walter P. Lewis. Spencer Bennet directed.

Moving Picture World, January 23, 1926, p. 328

Status: Three Nitrate reels (Episodes 3, 4 and 5) 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

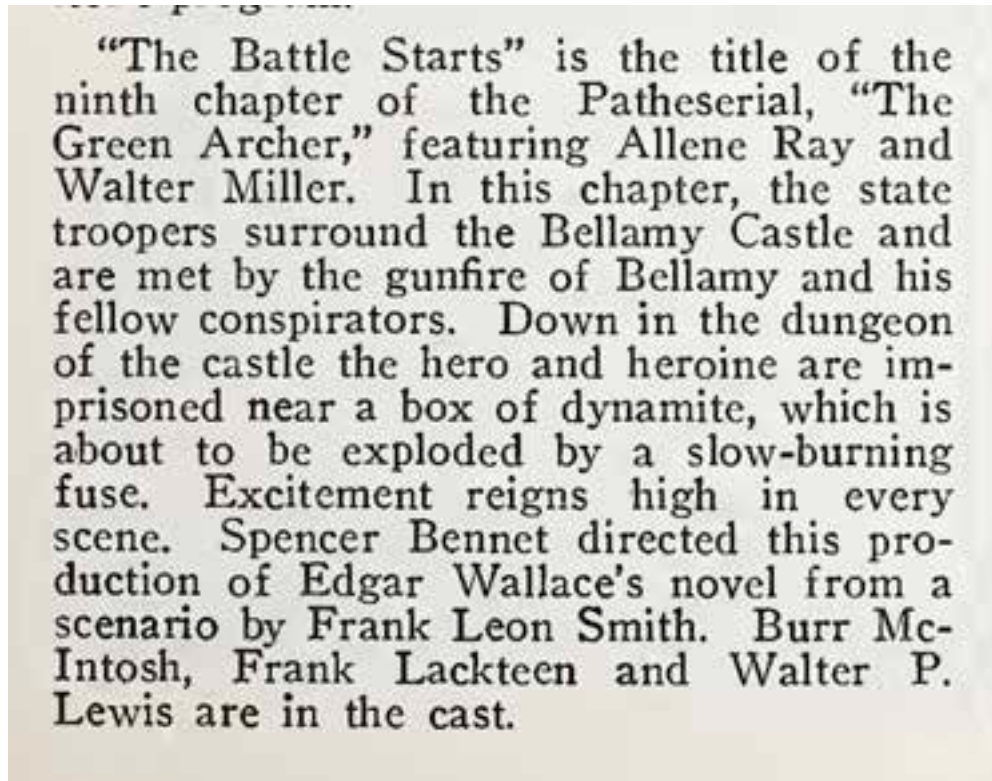
Job Title: Reporter (Spike Holland)

Description: Major: Spike Holland, Positive

Description: Minor: None

The Green Archer: Episode Nine: The Battle Starts (1926)

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.



"The Battle Starts" is the title of the ninth chapter of the Patheserial, "The Green Archer," featuring Allene Ray and Walter Miller. In this chapter, the state troopers surround the Bellamy Castle and are met by the gunfire of Bellamy and his fellow conspirators. Down in the dungeon of the castle the hero and heroine are imprisoned near a box of dynamite, which is about to be exploded by a slow-burning fuse. Excitement reigns high in every scene. Spencer Bennet directed this production of Edgar Wallace's novel from a scenario by Frank Leon Smith. Burr McIntosh, Frank Lackteen and Walter P. Lewis are in the cast.

Exhibitors Herald, January 23, 1926, p. 75

Status: Three Nitrate reels (Episodes 3, 4 and 5) 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 Ten: The Smoke Clears Away (1926)

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 (Episodes 3, 4 and 5) 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

Her Big Night (1926)

Reporter J.Q. Adams (Tully Marshall). Cub Reporter Harold Crosby (William Austin)



A familiar plot about Francis Norcross (Laura La Plante) trading places with a look-alike actress after encouragement from press agent Tom Barrett (Lee Moran). Things get complicated when popcorn-eating reporter J.Q. Adams (Tully Marshall) gets suspicious and sends cub reporter Harold Crosby (William Austin) to impersonate the actress's husband. Adams then presses Barrett for an interview with the actress leading to typical farce situations involving deception and mistaken identity. Sources disagree on the scenario credits. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 54.



Tom Barrett, a motion picture press agent, noting Frances Norcross' resemblance to film star Daphne Dix, offers her passes to the star's personal appearance. While waiting for her fiancé, Johnny Young, Frances is offered \$1,000 to impersonate Daphne and successfully appears in her place, assuaging the fears of Myers, a producer, who knows Daphne is with millionaire Harmon on a yacht. Reporter J. Q.

Adams has his suspicions aroused and sends a cub reporter to impersonate Daphne's husband. At Daphne's apartment, Adams arrives and presses Barrett for an interview with the star. Frances is confronted by the reporter and manages to bluff her way; Harmon arrives to ask forgiveness, and he is followed by his wife, then Johnny, both demanding explanations. Frances exchanges places with the real Daphne, and, after she explains, all ends happily. *American Film Institute Catalog of American Film*



7,603
Feet

"Her Big Night"—Universal

An Exceptionally Bright, Fast and Laughable
Farce Starring Laura La Plante in Dual Role

Farce
Comedy

Reviewed by C. S. Sewell

CAST:

Frances	Laura LaPlante
Johnny	Blair Hansen
Gladys	Zasu Pitts
Reporter	Tully Marshall
Barrett	Lee Moran
Myers	Mack Swain
Atlas Dix	John Roche
Crosby	William Austin
Harrison	Nat Carr
Mr. Harrison	Cissy Fitzgerald

Story by Peggy Gaddis,
Scenario and direction by Melville W. Brown.

There have been pictures galore dealing with the motion picture from the studio angle, but in "Her Big Night" a Jewel production starring Laura La Plante, Universal hits out along a different angle and offers a crackerjack farce comedy which strikes closer home to the fans for it all revolves around the failure of a noted star to make a personal appearance in a local theatre and the substitution of her shop-girl double to take her place.

The picture starts out as a pleasing little romance between Frances, a shopgirl and her sweetheart Johnny, who wants to buy his employers cigar business. Frances' chance to help him comes when a press agent offers her a small fortune to pose as the star. The suspicious of a "live" reporter necessitate the further carrying out of the deception, the jealousy of the sweetheart, the sudden return of the star's husband, the arrival of one of her elderly admirers followed by his irate wife and the attempt of a cub reporter to pose as the star's husband result in a continually accelerating succession of hilarious farce comedy situations leading up to a whirlwind finish, making this picture an exceptionally bright, sprightly and amusing comedy, loaded with real laughter that should ring the bell in the box office.

Everyone of the well selected cast seems to enter wholeheartedly into the joyous nature of the story and do excellent work. Laura La Plante in the dual leading roles, Tully Marshall as an exceptionally convincing reporter, Lee Moran as the press agent, Mack Swain as a producer, William Austin as the cub and Cissy Fitzgerald as the irate wife, all add to the general hilarity and Melville W. Brown has directed the plot so as to bring out the last ounce of mirth.

This is one of the best farces we have seen in a long time, and for real, fast and genuine amusement it stands well up in the front row.

Moving Picture World, September 4, 1926, p. 41

**HER BIG
NIGHT—
Universal**



THE inside dope on what's what in the movies always proves interesting to an audience. Here we have Laura La Plante, a little shop-girl, doubling for a famous movie star at a personal appearance. An old newspaper reporter with a nose for news senses the duality and tries to prove it. Now the star happened to have a husband, and husbands are such nuisances at times. After a big mix-up, matters gradually become straightened, and everybody's happy.

Photoplay, November 1926, p. 54

Her Big Night

Highly Amusing Farce—Not by Elinor Glyn

(Reviewed by Paul Thompson)

WHETHER movie patrons are Laura La Plante fans or not they are going to like her and this farce-comedy. It has plausibility, is convincing, with ingenious situations and is ever laugh-provoking. What more can the most capricious ask for? Echo should answer: "Nothing" and there you are, Melville W. Brown, both scenarist and director of Peggy Gaddis' story, has piled up laugh after laugh, especially in the latter part of the piece when you think the last possible situation or combination has been reached. It is all mighty good fun, and if a reviewer can enthuse on a hot day, it is fair to assume his verdict will be more than substantiated when the picture is released in the winter.

The blonde La Plante is here a department store clerk in love with Einar Hanson. Offered a thousand dollars to double for a famous movie actress and make a personal appearance for the latter in the absence of the star, she goes through with it. Tully Marshall, one of the most convincing reporters I have seen on the stage or screen, suspects the deception and because the movie star is tangled up with a scandal, endeavors to prove the hoax so he can spring his story and beat the town. Through the opportune return of the celluloid camp, also played by Laura the fair, he is thwarted and the press agent, whose idea it was in the first place, scores his merited triumph.

The Cast: Laura La Plante (starred), Einar Hanson, Zasu Pitts, Tully Marshall, Lee Moran, Mack Swain, John Roche, William Austin, Nat Carr and Cissy (she of the wink) Fitzgerald. Director, Melville W. Brown.

THEME: Shop girl doubling for movie star.

PRODUCTION HIGH-LIGHTS: Early closeups, La Plante and Hanson: La Plante doubling in two roles.

EXPLOITATION ANGLES:

Star's appearance in previous successes; laughter element of piece.

DRAWING POWER: Should be excellent; all the world not only "loves a lover" but to laugh.

*Produced and exhibited by Universal—a Jewel picture
Length, 7405 feet. Released December 12, 1926*

HER BIG NIGHT

Universal-Jewel, starring Laura La Plante. Directed by Melville W. Brown. Story by Peggy Gaddis. Scenario by Melville W. Brown. Cast includes Einar Hanson, Zasu Pitts, Tully Marshall, Lee Moran, Mack Swain, John Roche, William Austin, Nat Carr and Cissy Fitzgerald. At Loew's New York, one day, Dec. 23. Running time, 74 minutes.

If this Universal-Jewel never starts any box office sizzling, it will start credit in the new starring bonnet of Laura LaPlante. Adapted from Miss Gaddis' story, "Doubling for Lora," telling of the trials of a department store girl who, to cop some quick money, agrees to double as an actress whom she resembles. In so doing she gets in bad with her sweetie.

Miss La Plante is in the dual role and Al. Miss LaPlante is fast acquiring the ropes of a gilt-edged film comedienne. She has looks and personality to carry her along to success with it.

The picture is good in spots; drawn out at intervals and skids along and then is yanked out of its ordinary run by some corking scenes in which Miss La Plante is the dominating figure.

Tully Marshall, as a reporter, is one of the old school, hardboiled and never accepts anything until it is positive.

The picture, thanks to deft directing, works out nicely, and the old wise dog of a newspaper man is nicely outwitted, naturally relished by the fans everywhere.

Lee Moran as the personal representative of the actress, and he has some tall jumping around to help carry out the "double" gag.

Cissy Fitzgerald does nicely, and the juvenile Mr. Hanson, as the sweetheart of Miss La Plante, is clean cut, withal a satisfactory lad all the way.

This picture will give satisfaction in the outside exhibiting territory. At the New York the audience appeared to like it immensely. And that New York crowd of regulars sees about all the independents, as well as the regular output of the other feller's.

Photography unusually good, and this is a big asset to any picture.
Mark.

	good laughs.	
Box Office Angle.	Will amuse them sufficiently although in less reels it would prove a greater hit.	
Exploitation....	If Laura La Plante's name brings them to your box office you can do an adequate business with "Her Big Night." Talk about the story as dealing with a shop girl who looks so much like a famous movie star that she is paid a large sum of money to impersonate her. Stills of Laura La Plante in the lobby should attract and you might mention that the new Danish leading man, Einar Hansen, appears opposite her.	E E
Direction	Melville Brown; supplies many good comedy touches	I
Author	Peggy Gaddis	
Scenario	Melville Brown	A
Cameraman	Arthur Todd	S
Photography	Good	C
Locale	New York City	P
Length	7,603	L L

The Film Daily, August 22, 1926, p. 8

*SilentHollywood*

Status: Print exists at UCLA Film and Television Archive
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (J.Q. Adams, Harold Crosby). Group.
Ethnicity: White (J.Q. Adams, Harold Crosby). Unspecified.
Media Category: Newspaper
Job Title: Reporters (J.Q. Adams, Harold Crosby). Miscellaneous.
Description: Major: J.Q. Adams, Harold Crosby, Positive.
Description: Minor: Miscellaneous, Neutral

High Steppers (1926)

Reporter Julian Perryam (Lloyd Hughes) of *The Truth*. Father Perryam (Alec B. Francis) editor of *The Week*, a scandal sheet. Publisher Victor Buckland (Edwards Davis) of *The Week*. Reporter Audrey Nye (Mary Astor).

(Note: Reviews and film summaries differ as to whether Cyril Buckland (John T. Murray) is the publisher who stealing from the charity before being exposed and killed when a mob dynamites his building. His son is Victor, who is in love with Julian's sister, Janet, and flees after his father is killed.)



After being expelled from Harvard, Julian Perryam (Lloyd Hughes) gets a job as a reporter for *The Truth*. His father (Alec B. Francis) is the editor of a scandal sheet, *The Week*, and Julian discovers his father's publisher Victor Buckland (Edwards Davis) is involved in stealing from a charity fund. With the help of fellow Reporter Audrey Nye (Mary Astor), Julian exposes Buckland, who is then killed by a mob, and Julian marries Audrey. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 54.

Expelled from Oxford for his jazz existence, Julian Perryam returns to the family mansion near London. There he finds his sister Janet and his mother equally caught up in a swirl of frivolity and his father (editor of *The Week*, a scandal sheet) too busy to interfere in their diversions. Julian is discouraged, moreover, by the rebuff of Evelyn Iffield, with whom he is in love, and observes that his sister is falling prey to Cyril Buckland, son of his father's publisher. In London he meets Audrey Nye, an intelligent girl expelled with Julian, who gets him a position working with her as a reporter for *The Truth*. He learns that Victor Buckland is stealing from a charity fund and prepares to expose him. As a result, Buckland is killed by a mob, his son flees the country, Evelyn is reconciled with her husband, and Julian marries Audrey, who has aided him in investigating Buckland. *American Film Institute Catalog of Feature Films*



This drama was a hint that perhaps the Jazz Age was beginning to wind down; its characters overcome their wild, wicked ways early in the film. Of course, there is still enough revelry to titillate 1926 audiences. As Julian Perryam, the likable but bland Lloyd Hughes is outclassed by his co-stars. Perryam is going through a round of bad luck; he is thrown out of school and loses at love. In search of a change, he heads for London, where he meets Audrey Nye (Mary Astor), a former Jazz baby who has gotten a responsible job on a newspaper. She helps Perryam get hired as a reporter. Victor Buckland (Edwards Davis) has been leading on Perryam's sister, Janet (Rita Carewe, the daughter of director Edwin Carewe). Victor's father, Cyril (John T. Murray), meanwhile, is stealing from a charitable fund. Perryam is instrumental in exposing these deeds, and a mob dynamites Buckland's building. Victor flees, and Perryam weds Audrey. Janiss Garza, *allmovie.com*

www.allmovie.com/movie/high-steppers-v95176

High Steppers
 Distributor: First National
 Producer: Edwin Carewe
 Length: Undetermined
 DIRECTOR EDWIN CAREWE
 Author Philip Gibbs
 Adaptor Lois Leeson

PLAYERS

Audrey Nye	Mary Astor
Julian Perryam	Lloyd Hughes
Paulette Ifield	Dolores del Rio
John Perryam	Alec Frances
Janet Perryam	Rita Carewe
Cyril Buckland	John T. Murray
Lady Ifield	Emily Fitzroy
Victor Buckland	Edwards Davis
Grandfather Perryam	Charles Sellen
Major Ifield	John Steppling
Mrs. John Perryam	Clarissa Selwynne

TYPE: Society melodrama.
 THEME: Jazz and detective work.
 LOCALE: London.
 TIME: Present.

STORY: Julian Perryam, ousted from school and rebuffed in love, goes to London. He meets Audrey Nye, who has realized the futility of jazz-living, and is working on a newspaper. She gets Julian a job as reporter. He discovers that Cyril Buckland, whose son's wives have almost conquered his sister, Janet, is stealing from a charitable fund. Buckland, exposed, is killed when a mob dynamites his building. Young Buckland flees. Julian marries Audrey.

HIGHLIGHTS: Jazz scenes. . . .
 The investigation. . . . The expose and death of Buckland.



Action highlights from a compact First National production "High Steppers."

Exhibitors Herald, April 17, 1926, p. 102 – *Motion Picture News*, February 6, 1926, p. 1089



Motion Picture News, May 1, 1926, p. 2136ff

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Julian Perryam, Father Perryam, Victor Buckland). Female (Audrey Nye).
 Group.

Ethnicity: White (Julian Perryam, Mr. Perryam, Victor Buckland, Audrey Nye). Unspecified.

Media Category: Newspaper

Job Title: Reporters (Julian Perryam, Audrey Nye). Editor (Father Perryam). Publisher
 (Victor Buckland). Miscellaneous.

Description: Major: Julian Perryam, Audrey Nye, Positive. Father Perryam, Negative. Victor
 Buckland, Very Negative

Description: Minor: Miscellaneous, Neutral

The Highbinders (1926)

Newsboy Humpty Dugan (George Hackathorne) is a hunchback newsie.

Author David Marshall is sandbagged by holdup men and loses his memory. He finds his way to a bookshop run by his friend Ladd, who takes him in with the hope of helping him to regain his memory. David there meets Hope Masterson and falls in love with her. Bill Dorgan, a gangster in love with Hope, kidnaps her, and David comes to her rescue. David is hit again on the head, and this time he regains his memory. He still recognizes Hope, however, and they look forward to a long and happy life together. *American Film Institute Catalog of Feature Films*

A writer, after losing his memory, gets involved in a kidnapping and regains his memory, in George W. Terwilliger's predictable drama, *The Highbinders* (1926). William T. Tilden, as the author, is hit on the head during a robbery and loses his memory. A friend helps him out, hoping that Tilden will regain his identity. The unfortunate writer meets a young woman with whom he falls in love, but she is kidnapped by a gangster. Tilden rescues her and is again hit on the head – a blow that helps him to regain his memory.

Larry Langman, *American Film Cycles: The Silent Era*, p. 30⁴

The Highbinders

Melodramatic Romance of Society and Underworld

(Reviewed by Frank Elliott)

WILLIAM TILDEN, who lo, these many moons, has been swinging a mean racquet on the tennis courts of this and other nations, has tried his hand at writing and acting for the screen.

This picture offers nothing new in plot construction. We didn't expect to see Bill do a John Barrymore, so we were not disappointed on this score. The redeeming feature of the offering is the work of some of the players in the supporting cast. Ben Alexander is good as Bill's youthful brother; George Marion, of "Anna Christie" fame, is appealing as the old bookstore man. Realistic gangster portrayals are contributed by Edmund Breece, Walter Young and Tammany Young. George Hackathorne is his usual excellent self as the hunchback newsie; Marjorie Daw and Effie Shannon are acceptable in the principal feminine roles. The picture is artistically mounted, there are many handsome interiors and fine exterior shots.

The Cast: William J. Tilden, Marjorie Daw, Ben Alexander, George Hackathorne, George Marion, Walter Young, Tammany Young. Author, William T. Tilden. Director, George W. Terwilliger.

THEME. Melodramatic romance of society and underworld, when youthful novelist, scion of wealth, finds his true love in the niece of a gangster.

PRODUCTION HIGHLIGHTS. David saving brother from beating. Engagement broken. Attack upon and death of

Humphrey. Roy's escape; gang wind-up.

EXPLOITATION ANGLES. Tie-ups with sports' stores on tennis angle. Get co-operation of local athletic clubs. Play up Tilden.

DRAWING POWER. Suits program houses. Cast names should sell it.

*Produced and distributed by Associated Exhibitors.
Length, six reels. Released May, 1926.*

Motion Picture News, May 1, 1926, p. 2113

172

Moving Picture World

May 8, 1926

5,486 Feet

"The Highbinders"—Asso. Exhib.

W. T. Tilden, Tennis Champion, Makes Debut as Both Star and Author of Crook Melodrama

Reviewed by C. S. Sewell

CAST:	
Frank Marshall	William T. Tilden
Hope Buchanan	Marjorie Daw
Ray Mitchell	Ben Alexander
Clumpy	George Hackathorn
Ladd	George Marion
Dorgan	Walter Long
Harriet	Tommy Young
Mr. Cortright	Edmund Brown
Constance	Elke Shannon
Albee	George Back
	Hugh Thompson
	Madeline Martin

Story by William T. Tilden,
Adapted by Walter Johnson,
Directed by George W. Terwilliger.

There are several minor threads woven into the story, the villainy and cruelty of a step-father which led to Marshall taking his little brother Ray to the show with him, the abuse and finally the death of a poor innocent which led to Ray finding Mar-

Melo-drama

shall after he was roadbugged, and the activities of the step-father and the crooks which finally led to a running fight in Marshall's home.

There is plenty of movement and no dearth of melodramatic situations, but the multiplicity of the lines of action makes the development vague at times and hard to follow. The supporting cast is composed almost entirely of well-known players, such as Marjorie Daw, little Ben Alexander, George Hackathorn, George Marion, Walter Long, Tommy Young, Edmund Brown and Elke Shannon, all of whom give fair performances. In fact, the excellence of the cast instead of aiding Mr. Tilden shows him at a disadvantage by contrast. He is lacking in screen personality for the role of a hero and reveals neither the ease or ability of those veterans.

The story never seems to stir, tug or grip the spectator and at best will probably prove only mildly entertaining for melodrama fans, although the presence of Tilden in the picture furnishes a good exploitation angle.

Moving Picture World, May 8, 1926, p. 172

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Newsboy)

Ethnicity: White (Newsboy)

Media Category: Newspaper

Job Title: News Employee (Newsboy)

Description: Major: None

Description: Minor: Newsboy, Positive

His New York Wife (1926)

Pack Journalists.

Lured to New York with false promises of having her play produced, Lila Lake is forced to accept a secretarial position with Mrs. Julia Hewitt, a dashing young widow secretly married to Jimmy Duval, son of Alice Duval, a prominent society leader. Alice seeks the aid of young lawyer Philip Thorne, who hires detectives to follow Julia; the latter, however, has left town with Jimmy, and Lila has agreed to impersonate her. Thorne, who has previously met Lila, and is unaware of her situation, rescues her from the detectives, and through a misunderstanding they are both arrested and are subsequently disillusioned in each other. Jimmy, however, achieves a reconciliation between his wife and mother, and when Thorne discovers his mistake, he is happily united with Lila. *American Film Institute Catalog of Feature Films*

“His New York Wife”

Alice Day, Newest Mack Sennett Star to Go Into Features, Makes Good in Comedy Drama

J. G. Bachman presents
“His New York Wife”
Directed by Albert Kelley
A Preferred Picture

CAST:

Lila Lake Alice Day
Philip Thorne Theodore Von Eltz
Alice Duval Ethel Clayton
Julia Hewitt Fontaine La Rue
Jimmy Duval Charles Cruze
Lila's Aunt Edith Yorke

Length—8,294 feet

Lured to New York with false promises of having her play produced, Lila accepts a job as social secretary and gets into a mix-up by posing as a chap's wife. Her sweet-heart misunderstands but all is straightened out. Interesting drama and romance.

Reviewed by C. S. Sewell

H EADING THE CAST of the Preferred Picture “His New York Wife” is Alice Day, the newest of Mack Sennett's comediennees to join the ranks of stellar players in feature productions.

Miss Day's role, in which she gives a thoroughly enjoyable performance is that of a small town girl, who, lured to New York by false promises is forced to take a job where she has to masquerade as the wife of a young rich chap who has gone away with his real wife to avoid reporters.

Between the efforts of the reporters and several private detectives who seek to get something on the supposed wife, and complicated by the fact that the lawyer who is



in love with Alice gets mixed up in the affair and believes that she is really the young chap's wife, the story proves moderately interesting and several amusing situations are developed, and the picture should prove an average program attraction, for there is quite a bit of heart interest and pathos and a pleasing if not altogether probable romance in addition to the comedy angles.

In addition to being a very attractive little lady, Alice Day is an excellent actress and should duplicate in features her success in comedies.

Moving Picture World, November 27, 1926, p. 233

His New York Wife

Distributor: Preferred Pictures

Producer: Preferred

Length: 5,294 feet

DIRECTOR.....ALBERT KELLEY
Cameraman.....Nicholas Musuraca

PLAYERS

Lila Lake.....Alice Day
Philip Thorne.....Theodore Von Eltz
Alicia Duval.....Ethel Clayton
Lila's Aunt.....Edith Yorke
Julia Hewitt.....Fontaine La Rue
Jimmy Duval.....Charles Cruze

TYPE: Romantic drama.

THEME: Impersonating another.

LOCALE: New York City.

TIME: The present.

STORY: A girl goes to New York believing her plays are accepted. She meets and is attracted to a lawyer. She learns the dramatic company is a bogus organization, and she takes a position as secretary to a widow secretly married to a wealthy man. Complications arise when the girl impersonates the widow to stave off reporters. The lawyer saves her from the latter, but detectives arrest the girl. Disillusioned because she believes the lawyer set the trap, the girl prepares to return to the country. The real widow returns, and the lawyer follows the girl when he learns she has merely been impersonating the widow.

HIGHLIGHTS: *Discovery that play organization is bogus. . . . Girl's meeting with lawyer. . . . Girl's impersonation of widow. . . . Scene in which detectives force entrance to her apartment. . . . Her rescue by lawyer. . . . Girl's arrest. . . . Return of widow and her explanation to lawyer. . . . Girl's departure followed by lawyer.*

"His New York Wife"

Preferred

SATISFACTORY PROGRAM FARE. SOME NEW VARIATIONS TO THE YARN ABOUT THE SMALL TOWN GIRL WHO COMES TO THE BIG CITY.

Cast. . . . Alice Day pretty and wholly pleasing. Theodore Von Eltz the good looking hero. Others Ethel Clayton, Edith Yorke, Fontaine La Rue.

Type of Story. . . . "His New York Wife" starts off with a title that says "it's the old story—youth, ambition, the breaking of home ties," and immediately you settle back to witness, as you expect, the sad plight of a small town girl at the mercy of a mustache twirling villain, the well known New York play producer. But there is a pleasing disappointment in the variations that the story unfolds. True, the small town heroine, finds herself in a tight place but the situations do get fairly away from the stereotyped formula. Alice Day is the wholesome type of girl, pretty and pleasing too. She should get her chance in a better story. Eventually Albert Kelley, director, keeps things moving nicely and his comedy interjections won't go amiss with a certain crowd. They aren't always the sort that is considered entirely refined, however. Little Lila Lake is discouraged when the plays that were such a hit in Spring Valley fail to find a place on the New York stage, so Alice becomes secretary to the new Mrs. Jimmy Duval, whose mother-in-law is trying to have her marriage to her son annulled. The Duvals depart to escape reporters and Alice is supposed to pose as Mrs. Duval. The lawyer engaged by Jimmy's mother had met Alice on the trail and had fallen in love with her. He is shocked to learn she is Jimmy's wife and to make it easy for her he tells the boy's mother that Jimmy has married the best little girl in the world. There follows a session of mix-ups in which Alice has a hectic time of it, but finally her status is explained and she seems destined to marry the young lawyer.

Box Office Angle. . . . Suitable for the daily change program. No particular high lights but a pleasing star and some fine comedy business will keep them interested.

Exploitation. . . . A good suggestion is that advising the distribution of plain visiting cards to be inserted under doors of patrons in your neighborhood. They could read: "Sorry to miss you, Philip Thorne and 'His New York Wife.' See us at the Strand." Get them interested in Alice Day.

DirectionAlbert Kelley, fair
AuthorLeon Abrams
ScenarioLeon Abrams
CameramanNick Musuraca
PhotographySatisfactory
LocaleNew York
Length5,294 feet

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Romance
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists
Description: Major: None
Description: Minor: Pack Journalists, Negative

Hold Still (1926)

Cub Reporter Anne (Anne Cornwall). City Editor (Bill Blaisdel). Photographer 1. Photographer 2.

The city editor refuses to give Anne a reporter's job. Two photographers have failed to get a picture of Senator Hangnail, and Anne is promised a job if she succeeds. She gets into the senator's house and is suspected of being a mafia black-hand terrorist. Escaping that, she manages to snap several pictures but, when they are developed, she has photographed everything but the senator's face. The senator has hired a couple of bodyguards to protect him the 'black-hand' woman, and takes them to eat at a café. She poses as a waitress and gets the picture. She is offered the job but her boyfriend, Jimmie, says he will have to get another girl to be his wife, and she turns down the job. *Letterboxed and IMDb summaries*









Scenes from *Hold Still* (1926)

Hold Still

Distributor: Christie Productions

Producer: Christie Productions

Length: Two reels

DIRECTOR:.....HAROLD BEAUDINE

PLAYERS

Anne.....Anne Cornwall

Senator Hangnail.....Jack Duffy

City Editor.....Bill Blaisdell

Jimmy.....Jimmie Harrison

TYPE: Cub reporter comedy.

THEME: Trying to get a newspaper job.

LOCALE: An American city.

TIME: The present.

STORY: For the fiftieth time the city editor refuses Anne a job as reporter. Two photographers tell him their attempts to photograph a senator have been failures. The editor promises the girl the job if she succeeds. She gets into the senator's house, where she is mistaken for a blackhand agent with a bomb. She pursues the latter, snapping half a dozen pictures of him on the run. The photos are developed and the girl discovers she has photographed everything but the senator's face. The latter meanwhile hires police officers to protect him from the blackhand woman. During a banquet Anne secures flash-light equipment, loads the tray with a heavy charge, points the camera at the senator and pulls the trigger. She escapes with the camera plate. She shows the city editor the photo, when the officers come to arrest her for trying to blow up the senator. The editor explains and the girl is released.

First Comedy Featuring Anne Cornwall Is Ready

Anne Cornwall's first Christie comedy for Educational in which she has a feature role is ready for release. It is titled "Hold Still." Miss Cornwall takes all the falls and knocks to which men comedians in such speedy films are subjected. She plays the character of an ambitious young woman striving to land a job as newspaper reporter, finally satisfying a hard boiled city editor when she obtains a photograph of the elusive senator. Jack Duffy appears as the senator while Bill Blaisdell, George Hall and Jimmie Harrison appear as principals in the large supporting cast.

“Hold Still”

(Educational—Two Reels)



Featuring along with Jack Duffy in this Christie Comedy, Anne Cornwall richly deserves this billing, for she is sprightly, vivacious,

clever and genuinely amusing and should become a favorite with the fans. Added to her ability as a comedienne, she is small and decidedly pretty. She appears as a girl who hounds an editor for a job. He sends her to get a photo of a senator (Jack Duffy). After a number of scenes of rough and tumble and slapstick she succeeds although she literally wrecks a cafe in taking a flashlight. Then she chucks the job to marry her sweetie. Although along familiar lines, this is a corking good comedy that should please everywhere.—C. S. Sewell.

Anne Cornwall, Screen Beauty, in Comedy Role

ANNE CORNWALL'S first Christie Comedy for Educational in which she has a featured role is ready for release. It is titled "Hold Still." Miss Cornwall's appearance in a featured part in a fast-action comedy is somewhat unique in the present day of such comedies, for she is among the few good girl comedy stars to be developed in recent years.

Unlike some of the present day leading feminine comedy players, Miss Cornwall takes all the falls and knocks to which comedians are subjected.

In spite of the rather knock-about, energetic role she portrays, Miss Cornwall's beauty always remains an additional asset.

She plays the character of an ambitious young lady striving to "land" a job as newspaper reporter, finally satisfying a hard-boiled city editor when she obtains a photograph of the elusive senator.

Jack Duffy appears as the senator, while Bill Blaisdell, George Hall and Jimmie Harrison appear as principals in the large supporting cast.

Moving Picture World, October 16, 1926, p. 425, 427



The Film Daily, October 10, 1926, p. 7

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Female (Anne). Male (City Editor, Photographer 1, Photographer 2), Group

Ethnicity: White (Anne, City Editor, Photographer 1, Photographer 2). Unspecified.

Media Category: Newspaper

Job Title: Cub Reporter (Anne). Editor (City Editor). Photojournalists (Photographer 1, Photographer 2).

Miscellaneous

Description: Major: Anne, Positive

Description: Minor: Editor, Photographer 1, Photographer 2, Positive. Unidentified News Staff, Neutral

The Hollywood Reporter (1926)

Editor Basil Manning (Charles K. French) of the *Hollywood Morning Express*. Reporter Billy Hudson (Frank Merrill) is known as “The Hollywood Reporter.” Photographer Dell Crossley (William Hayes).

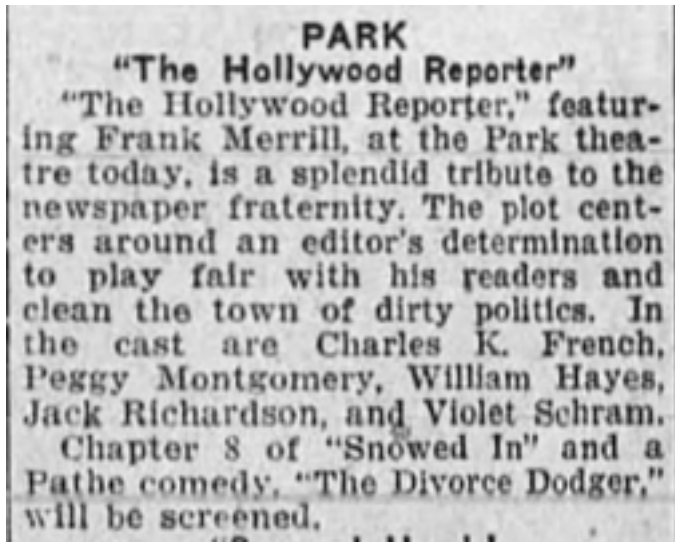
Basil Manning (Charles K. French) of the *Hollywood Morning Express*, refuses to endorse Hymie During (Jack Richardson) for mayor. When During threatens to expose Manning’s past prison term, Manning tells Billy Hudson (Frank Merrill), known as “The Hollywood Reporter,” that he can marry Manning’s daughter if he can get dirt on During. With the help of photographer Dell Crossley (William Hayes), Hudson proves During runs a gambling den and Manning prints the story on the front page. Hudson then marries Lois Manning (Peggy Montgomery) and Manning finally clears his reputation, having been framed several years ago. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, pp. 54-55.

When Basil Manning, the editor of the *Hollywood Morning Express*, refuses to support the election campaign of Hymie During, the degenerate city boss who wants to be mayor, Hymie threatens to expose the fact that Manning once served time in the state pen. Billy Hudson, known as the “Hollywood Reporter,” wants to marry Manning’s daughter, Lois, and the old man offers to give his consent to the match if Billy can come up with some dirt on Hymie. By chance, Billy learns that Hymie runs a gambling den in his house, and, with the aid of Dell Crossley, the paper’s photographer, he gets a picture of the den which Manning headlines on the front page. Billy marries Lois, and Manning, having at last found the man who framed him years earlier, finally stands free of the stigma of a criminal reputation. *American Film Institute Catalog of Feature Films*

HOLLYWOOD REPORTER, THE. Produced and distributed by Hercules Film Prod., Inc. Released Jan., 1926. Star, Frank Merrill. Director, Bruce Mitchell. Length, 4,755 feet.

Theme: Newspaper melodrama, hero of which obtains photo that swings election against crooked political boss, lifts stigma of false prison sentence from newspaper owner, compels political boss to marry woman he wronged, and wins newspaper owner’s daughter.

Motion Picture News, Book Guide Section, May 13, p. 1926, p. 31



The Post-Star, Glens Fall, New York, April. 2, 1926, p. 9

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Basil Manning, Billy Hudson, Dell Crossley). Group.

Ethnicity: White (Basil Manning, Billy Hudson, Dell Crossley). Unspecified.

Media Category: Newspaper

Job Title: Editor (Basil Manning). Reporter (Billy Hudson). Photojournalist (Dell Crossley). Miscellaneous.

Description: Major: Basil Manning, Billy Hudson, Positive.

Description: Minor: Dell Crossley, Positive. Miscellaneous, Neutral

Honeymoon Squabble (1926)

Newspaper. Newlywed is shocked by what she reads in a newspaper.



Motion Picture News, March 6, 1926, p. 1108



"A Honeymoon Squabble"

(Universal—Comedy—Two Reels)

EDNA MARIAN has the chief role in this, and as a newlywed arrives at the honeymoon hotel. She makes hubby scratch off "and wife" from the register and takes a separate room. Another couple do likewise. Naturally the suspicion of hotel employees is aroused and the house detective assigned to ferret out the mystery. From behind a potted palm he watches the couples tossing messages back and forth, then he orders the husbands to leave. Wives and husbands become all mixed up, and the detective makes things worse by a stiff pursuit through the halls and rooms. Marriage licenses finally clear everybody. Though most of the comedy is based on the chase, the subject has a lot of humor, thanks principally to some accomplished work by the gent burlesquing a detective. He is very good.—**Sumner Smith.**

Motion Picture News, March 6, 1926, p. 1108 – *Moving Picture World*, January 30, 1926, p. 473



Exhibitors Herald, February 20, 1926, p. 80

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

Hot Dog Cartoons: Pete the Pup (1926)

Cartoonist Walter Lantz interacts with his newest creation, Pete the Pup in this combination live action and animated silent cartoon series.

The Pete the Pup series was also called Hot Dog Cartoons.

The live action parts involved Walter Lantz at his animators table drawing the cartoon (like the Koko the Clown series). Traditional, Hand-drawn Animation.



Walter Lantz began producing the Pete the Pup cartoons as a replacement for Dinky Doodle; Dinky's companion series, Unnatural History, carried on uninterrupted.

The Pete cartoons utilized a similar format to both Dinky and Unnatural History: live action combined with animation. In the films, the animated Pete the Pup lives in a large, three-dimensional dollhouse located in Walter Lantz's home. Narratives in the Pete cartoons are not much different from those in the Dinky cartoons; and one could say that Pete is simply Dinky in a dog costume. The smart-alecky Pete alternately heckles and is heckled by the live-action Lantz.

The last Pete cartoon, released May 27, 1927, wrapped up not just the Pete series but the entire era of Lantz's tenure at the studio. More importantly, it marked the last commercial release of an entertainment-based animated cartoon from the Bray Studios. J. R. Bray, sensing that audiences were growing tired of cartoons, surmised there was no lucrative future in the industry and shuttered his animation department.

Walter Lantz went on to bigger successes; directing Oswald the Lucky Rabbit after Disney's loss of that character, then finding fame for producing series such as Andy Panda and Woody Woodpecker. Lantz outlived all of the other major Bray directors and passed away in 1994.

Hot Dog Cartoon: For the Love of Pete (1926)

Cartoonist Walter Lantz interacts with his newest creation, Pete the Pup in this live action cartoon series.



The cartoonist himself appears throughout the cartoon with his new character “Pete, the Pup.” Lantz discovers his pants have been stolen – the only pair he owns. He immediately calls on Pete the Pup by phone for assistance. Pete is taking a bath and is annoyed at being disturbed so he squirts water through the phone until it drenches the cartoonist on the other end. Finally Pete shows up in person through the phone and the cartoonist tells him what he wants from him. Pete goes on a search for a pair of pants and returns successful after a series of adventures. *Summary Notes*



Motion Picture News, September 11, 1926, p. 1006

"For the Love of Pete"
Hot Dog Cartoon—Bray Prod.
Clever Cartoon

Type of production...1 reel animated

Walter Lantz, the cartoonist of "Dinky Doodle" fame, starts this one off as the first of a new series featuring a new character, "Pete, the Pup." The artist himself appears throughout the footage with the cartoon drawings, resulting in one of the most original combination cartoons ever offered in this field. Throughout, the ideas are original, and the gags follow each other in profusion. The artist discovers his pants have been stolen—the only pair he possesses. He immediately calls Pete the Pup by phone for assistance. Here some unique stunts are worked in combination cartoon technique. Pete is in the midst of a bath. Annoyed at being disturbed, he squirts water through the phone which drenches the cartoonist on the other end. Finally Pete appears in person sticking through the transmitter, and learns what the artist wants of him. Then the pup starts a neighborhood search for a pair of pants, and returns successful after amusing adventures. Pete is a new and welcome addition to the cartoon characters. He's good.

The Film Daily, September 19, 1926, p. 12

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

Hot Dog Cartoon: Pete's Haunted House (1926)

Cartoonist Walter Lantz interacts with his newest creation, Pete the Pup in this live action cartoon series.

The cartoonist sees Pete the Pup in his little house reading about spooks, so he drops skeletons down the chimney and shoves apparitions in the windows. Lantz also picks up the cardboard house until the pup thinks he is in the middle of a major earthquake or hurricane. Pete finally figures it out and blows the cartoonist up with a giant firecracker.

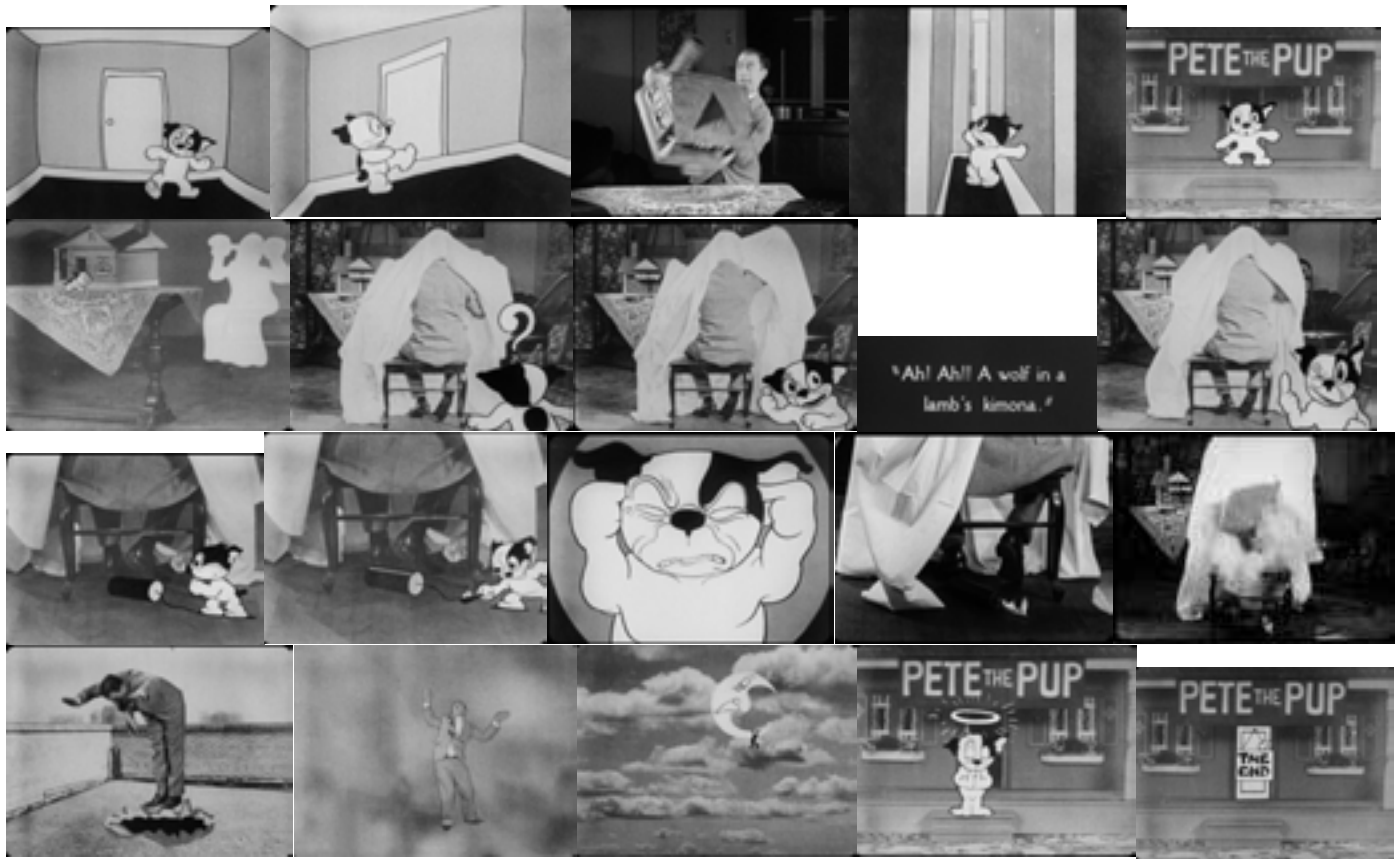
"Pete's Haunted House"
 (Bray-Hot Dog Cartoon—One Reel)
THIS is one of the cleverest animated cartoons I have seen for some time. More honor to actor-artist-director Walter Lantz. It is an ingenious combination of drawings with photographs. For example, we see the artist (photographed) putting cardboard skeletons, which he has fashioned into the diminutive house occupied by the dog and then drawings of the terror which these inspire in the pup. The artist continues to make life miserable for his canine creation by picking up the cardboard house where Pete lives and moving it about until the dog gets the idea that another San Francisco earthquake or Miami hurricane has struck his home. Puzzled and unhappy, he leaves the house to discover the cause of all his troubles. His revenge is in placing a lighted firecracker under Artist Lantz and blowing the latter skyward. It is genuinely amusing and unusual. The latter in these days of so many futile, pointless animated cartoons is enough of a laudatory adjective in itself to influence an exhibitor to book it or an audience to wish to see it on the screen. It certainly got to me.—**PAUL THOMPSON.**

Motion Picture News, October 23, 1926, p. 1592

"Pete's Haunted House"
 (Bray—One Reel)
ONE of the new Bray series of "Hot-Dog Cartoons," built around the adventures of a puppy and combining cartoon work and photography, with Walter Lantz, the cartoonist appearing in several of the scenes. Lantz seeing the pup in his little house reading about spooks, drops skeletons down the chimney and shoves apparitions in the windows. The pup gets wise and blows the cartoonist up with a giant firecracker. Clever and amusing.—**C. S. Sewell.**

Moving Picture World, October 16, 1926, p. 427





Scenes from *Pete's Haunted House* (1926)

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

Hot Dog Cartoon: Pete's Party (1926)

Cartoonist Walter Lantz interacts with his newest creation, Pete the Pup in this live action cartoon series.



Cartoonist Walter Lantz (in live action) gives Pete a birthday party.



Motion Picture News, November 6, 1926, p. 1776

Status: Print may exist
Unavailable for Viewing

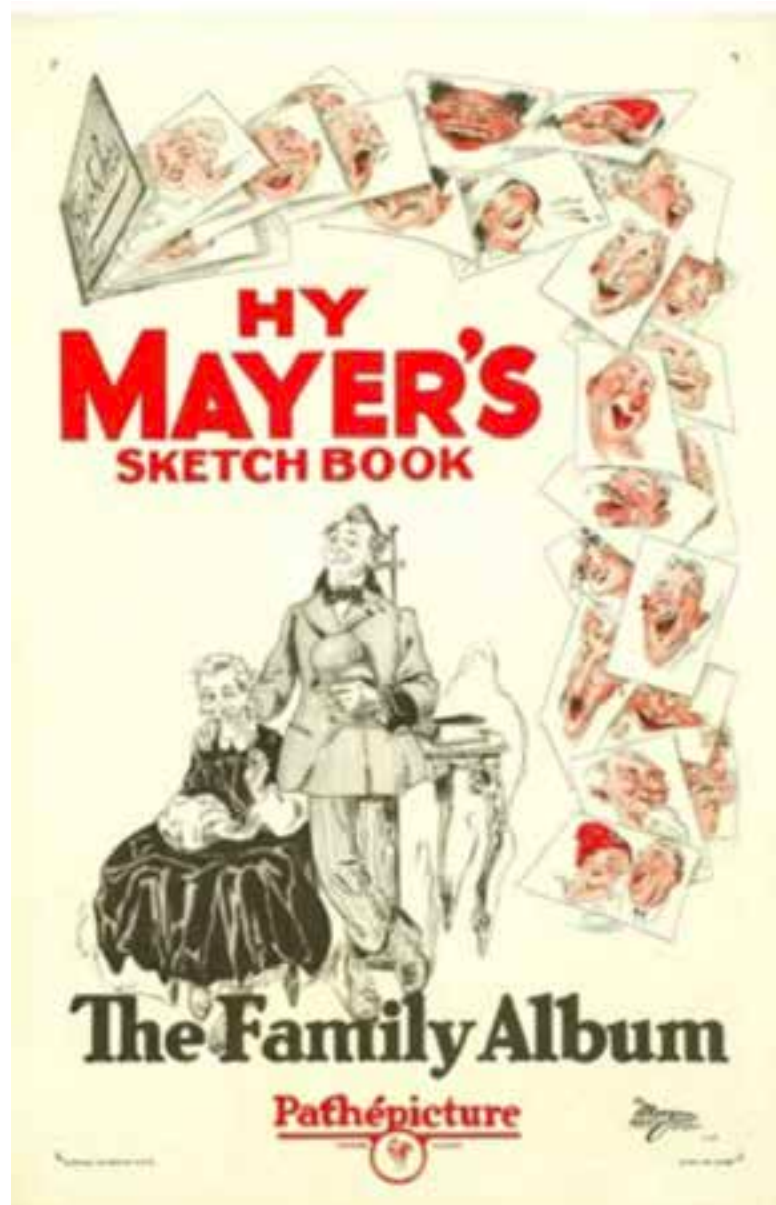
Type: Movie
Genre: Animation
Gender: Male (Walter Lantz)
Ethnicity: White (Walter Lantz)
Media Category: Newspaper
Job Title: Cartoonist (Walter Lantz)
Description: Major: Walter Lantz, Positive
Description: Minor: None

Hy Mayer Sketches (1926)

After working as a magazine illustrator in Munich, Paris (*Le Figaro Illustré*), and London (*Pall Mall Gazette*), he emigrated to the United States in 1886. In 1893 he moved to New York, and illustrated a number of children's books. He was a political cartoonist for the *New York Times* from 1904, and then in 1914 chief cartoonist of *Puck*. From 1909 to 1917 he contributed artwork to early films such as the *Universal Animated Weekly* newsreel series. He created and directed the original "Travelaugh" series, released through Universal Studios from 1913 to 1920, and the "Such Is Life" series, with titles *Such Is Life at a County Fair* (1921) and *Such Is Life in Munich* (1922), released by Film Booking Offices of America from 1920 to 1926. These two short subject film series combined animation with live action film taken in exotic locations. He is credited with directing over 100 short films from 1913 to 1926.

Titles in 1926 include *The Family Album*, *A Pup's Tale*, *Nuremberg the Toy City*, *Tripping the Rhine*, *Skits 'n' Sketches*.





"Tripping the Rhine"—Pathe
Splendid, Imaginative Material
 Type of production.....1 reel combination cartoon and pictorial.
 Cartoonic novelties come and go, fluctuating in merit and appeal, but it seems that Hy Mayer can go on forever with a perfect assurance of putting arresting features in the pen and ink impressions of his travels abroad. The current release takes the spectator through regions that are nothing short of pastoral masterpieces, and in this case, interspersed as they are, with humorous touches of good natured satire from the very facile pen of the comic artist, we have a novelty that should have the folks out front feeling that they haven't had enough when the final foot of film passes the shutter. In this particular type of work, there seems to be nothing at all on the market to compare with Mayer's sparkling travelogues, from a point of imaginative quality, keen discerning irony, and pictorial entertainment.

"Tripping the Rhine"
 (Pathe-Hy Mayer Sketch Book—One Reel)

FOR this particular contribution of that talented traveler-artist, Hy Mayer, he has selected a part of the world that he is doubly familiar with. The Rhine was near the scene of his birthplace and also the cause of his many and frequent revisits. Going up the river on the typical Rhine steamer he brought back to the reviewer memories of many years ago on a similar trip. The photographer goes ashore often to get scenes and types that the boat itself does not afford. There is the usual clever blending of drawings and camera-shots of people and things, the artist himself often figuring in the camera man's shots. I need add no greater praise than that it is up to the Hy Mayer standard—PAUL THOMPSON.

The Film Daily, December 5, 1926, p. 21 - *Motion Picture News*, November 27, 1926, p. 2051

"Nurnberg the Toy City"
 (Pathe—Hy Mayer Sketch Book—One Reel)

HERE is another delightful addition to the contributions to the screen of an acknowledged master-artist of the newspaper and screen worlds. He depicts with the camera famous spots in the city noted for its toy manufacturing and combines these with drawings of the characters and scenes blending these with an

almost uncanny cleverness. The city itself is unusually picturesque; that I remember from personal experience, and Mayer has taken full advantage of its possibilities with camera and brush or pencil. One of his stunts is to draw a face or a scene and then have this dissolve into an actual photograph which might have been inspired by the drawing. It enters the world of the mystic so mysterious and intriguing is the result. Again hats off to Hy Mayer and his contributions to the screen.—PAUL THOMPSON.

Motion Picture News, October 30, 1926, p. 1682



The Film Daily, November 21, 1926, p. 18

Status: Prints may exist

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Hy Mayer)

Ethnicity: White (Hy Mayer)

Media Category: Newspaper

Job Title: Illustrator (Hy Mayer)

Description: Major: Hy Mayer, Positive

Description: Minor: None

The Impostor (1926)

Reporter Bruce Gordon (James Morrison).

Reporter Bruce Gordon (James Morrison) trails Judith Gilbert (Evelyn Brent) because he believes she is a member of a gang of jewel thieves and wants to reform her. Gilbert is actually trying to recover a valuable piece of jewelry stolen from her brother and has even resorted to posing as a prostitute to infiltrate the gang. Gordon rescues her when the villain locks her in a cellar and she nearly suffocates after breaking a gas pipe trying to escape. After the complications are straightened out, Gordon proposes to Gilbert.

Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 55.



Dick Gilbert, the dissipated son of a wealthy family, is forced to raise money to pay off gambling debts and uses a valuable family jewel as security for a loan from Prince Borkoff, but it is stolen by Morris, a gambler. To save face for Dick, his sister Judith determines to recover the gem, and in the guise of Canada Nell, a girl of the streets, she meets Morris, who becomes infatuated with her. She learns that Mrs. Smith, a social climber, has purchased the jewel and (finding that it is stolen) plans to use it to further her position. Judith impersonates herself at a party and retrieves the jewel; through a series of maneuvers she evades capture by De Mornoff, a jewel thief, and returns the jewel to the family safe just before her brother pays off his debt. Bruce Gordon, a reporter, who wishes to reform her, arrives with the police on the tail of the gang; Judith reveals her true identity and accepts the proposal of Gordon. *American Film Institute Catalog of Feature Films*

Exhibitors Herald, May 1, 1926, p. 62

5,457
Feet

“The Imposter”—F. B. O.

Evelyn Brent in Exciting Melodrama of Rich Girl Who Posed as Crook to Aid Her Brother

Melo-
drama

EVELYN BRENT'S newest starring vehicle in her series for F. B. O. "The Imposter," is an out and out melodrama which offers plenty of suspense and action for her fans and all who like entertainment of this type.

The story centers around the masquerade of a society belle as a tough dance hall girl in her efforts to get back a valuable necklace that blackmailing crooks have taken as the price of silence concerning a disgraceful tangle into which the girl's brother has been snared. She gets the jewel but is accused by the villain of double crossing him and is

Reviewed by C. S. Sewell

CAST:

Judith Gilbert	Evelyn Brent
Dick Gilbert	Carrol Nye
Gordon	Jim Morrison
DeHornoff	Frank Leigh
Lefty	Jimmy Quinn

Story by Clifford Howard
 Scenario by Ewart Adamson
 Directed by Chet Withey

in time to save her brother bringing about the arrest of the crooks and reveals her identity to the astonished reporter and also the fact that he has won her love.

Miss Brent gives a pleasing and capable performance and is assisted by a competent cast headed by Jimmy Morrison as the reporter, while Frank Leigh is cast as the principal crook, a polished villain.

There is good suspense in several of the scenes and while some of the developments are quite implausible and the punches rather theatrical they are of the kind that have proven sure-fire with the melodrama fans.

locked in a cellar. Her efforts to escape result in breaking a gas pipe and she is slowly suffocating when rescued by a reporter who wishes to reform her. She returns the jewel

Moving Picture World, May 15, 1926, p. 251

The Imposter
 Distributor: F. B. O.
 Producer: F. B. O.
 Length: Undetermined.
 DIRECTOR: CHET WITHEY
 PLAYERS
 Judith Gilbert..... Evelyn Brent
 Dick Gilbert..... Carrol Nye
 Gordon..... Jim Morrison
 De Mornoff..... Frank Leigh
 Lefty..... Jimmy Quinn
 Morris..... Carlton Griffin
 Ann Penn..... Edna Griffin
 TYPE: Crook drama.
 THEME: Outwitting crooks.
 LOCALE: An American city.
 TIME: The present.
 STORY: A society girl disguises herself as a street gamin in order to obtain a jewel, which her father holds as security for a Count, and which was stolen by a man hired by her dissipated brother to get money for him to pay his gambling debts. Exciting incidents occur with the girl pretending she too is a thief. Learning the jewel has been sold to a social climber, who sees a chance to increase her social standing with the girl's family, the girl, disguised as a thief, offers to impersonate herself at a garden party, at which the woman returns the jewel. After several interesting occurrences, the girl manages to get the jewel in the safe in time. The brother, not knowing this, confesses. The thief breaks in attempting again to get the jewel, but the girl covers him with a gun. The brother is forgiven and a reporter who has been following the girl thief, desirous of marrying her to make an honest woman of her, learns her identity, and the girl tells him he still has a chance.
 HIGHLIGHTS: Scene in which jewel is stolen. . . . The girl posing as a thief. . . . Her impersonation of herself at a garden party. . . . Scene in which girl locks thief in room. . . . His escape. . . . Reporter's motorcycle chase. . . . Reappearance of thief. . . . His arrest. . . . Revelation of the girl's identity to reporter.

Exhibitors Herald, May 1, 1926, p. 82

"The Impostor"
A Mildly Entertaining Crook Melodrama
 (Reviewed by Maurice T. Andrews)
 IN those houses where patrons prefer fast, exciting action to an absorbing, logical story, this picture will do very well. Under a critical analysis there isn't much in the plot of this picture that has not been done before with better success, but a competent cast and a quickly moving action plus the effective climax will help to put it over as fairly entertaining film of its kind. The plot revolves around jewel robbery, suspicion for which falls on Dick Gilbert, dissipated son of a wealthy family, who lost heavily at the gambling table. His sister determined to recover the stolen jewel, enters the crooks' den under assumed name and forest to impersonate herself in order to identify the stolen sapphire, recovers it with the help of a newspaper reporter. Evelyn Bent is the vivacious and lovely heroine whose charming personality contributes materially to the entertainment value of the picture. There are occasional bits of suspense created when the heroine strives to outwit the crooks, although the film suffers in general interest from the lack of motivation of certain characters, who appear more theatric than human.
The Cast: Evelyn Bent, Carrol Nye, Jim Morrison, Frank Leigh, Jimmy Quinn, Edna Griffin and Carlton Griffin. Author, Clifford Howard. Director, Chet Whitney.
 THEME. Crook melodrama based upon jewel robbery in which innocent young man becomes involved. He is cleared by his sister who joins the crooks as their accomplice, foils their scheme and recovers the jewel with the help of a man she loves.
 PRODUCTION. HIGH LIGHTS. Adroit direction and Evelyn Bent, fine shots of the cafe and the hunters' cabin. Fascinating heroine, her fine acting and the acting of the supporting cast. Novel twist to the story, good photography, the cabin sequence, the scenes where the heroine impersonates herself.
 EXPLOITATION ANGLES. Try a tie-up with jewelry stores. Use the masked crook stunt, stress good cast, comedy relief when the reporter tries to reform the supposedly fallen "boofer" not knowing that she is a society debutante.
 DRAWING POWER. Can't promise much in this one unless your patrons are keen on crook stories with furious action but obviously developed plot.
Produced and Distributed by F. B. O.
Length, 5,457 feet. Released May, 1926.

Motion Picture News, May 15, 1926, p. 2370

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Bruce Gordon)

Ethnicity: White (Bruce Gordon)

Media Category: Newspaper

Job Title: Reporter (Bruce Gordon)

Description: Major: Bruce Gordon, Positive

Description: Minor: None

International News No. 5 (1926)

Radio News. Behind the scenes at popular radio station. Millions of fans hear latest news from screenland broadcast by W E N R.



Exhibitors Trade Review, January 16, 1926 p. 20

Status: Print may exist

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Radio

Job Title: Unidentified Radio News Staff

Description: Major: Unidentified Radio News Staff, Neutral

Description: Minor: None

International News No. 10 (1926)

Cameraman. Capt. Ariel Varges, International News Cameraman Celebrity captures Christian General Feng as he wins a decisive battle and the city of Tientsin, China falls.



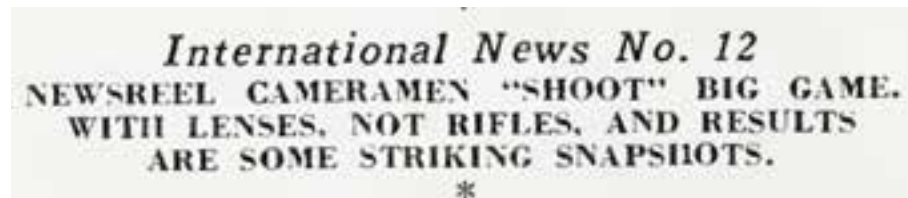
Exhibitors Trade Review, February 6, 1926, p. 22

Status: Print may exist
 Unavailable for Viewing

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

International News No. 12 (1926)

Cameramen. International Newsreel Cameramen “shoot” big game with lenses, not rifles and the results are some striking pictures.



Exhibitors Herald, February 20, 1926, p. 92

Status: Print may exist

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newsreel

Job Title: Photojournalists-Newsreel Shooters (Cameramen)

Description: Major: Cameramen, Positive

Description: Minor: None

International News No. 34 (1926)

Journalists. Pan-American journalists inspect the sesqui site in Philadelphia, Pennsylvania



Motion Picture News, May 8, 1926, p. 2261

Status: Print may exist

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists (Journalists)

Description: Major: Pack Journalists, Positive

Description: Minor: None

International News No. 35 (1926)

Editors. California editors are treated today on a trip to a stone pile (deliberately stacked stone) in Inglewood, California



Motion Picture News, May 8, 1926, p. 2261

Status: Print may exist

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists (Editors)

Description: Major: Editors, Positive

Description: Minor: None

International News No. 54 (1926)

Cameraman. Movie camera reveals subterranean wonders, strange and fantastic formations pictured when "Cave of the Winds" is opened to an International News Photographer.



Exhibitors Herald, July 17, 1926, p. 58

Status: Print may exist

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman)

Ethnicity: White (Cameraman)

Media Category: Newsreel

Job Title: Photojournalist-Newsreel Shooter (Cameraman)

Description: Major: Cameraman, Positive

Description: Minor: None

International News No. 61 (1926)

Cameraman. International News Cameraman corners a rare Chinese anteater in Fukien, China.

INTERNATIONAL NEWS NO. 61: Camp Humphreys, Va.—Army bridge builders in vivid night maneuvers; Wakayama, Japan—Weird scenes in Japan's strangest festival; Paris, France—East meets West as Mosque opens in heart of Paris; San Juan Indian Reservation, N. M.—Swedish Royalty learns Indian lore first-hand; Mesa Verde National Park, Colo.—Rough trails to the summit of beautiful Mesa Verde; Culver City, Cal.—The royal couple visit "movie-land"; Brookline, Mass.—Tilden again victor in Longwood finals; Philadelphia, Pa.—Pittsburgh Building is dedicated at "Sesqui"; Tacony, Pa.—Speed boats meet in Delaware regatta; Cincinnati, Ohio—"Crusader" wins \$25,000 Cincinnati Derby; White Pine Camp, N. Y.—Mrs. Calvin Coolidge inspects camp of Marines; New York City—Cardinal Bonzano departs for home; Los Angeles, Cal.—Who'll be America's 1927 Beauty Queen?; Fukien, China—Cameraman corners rare Chinese anteater; Boston, Mass.—Storm makes canals of Boston streets; Healdsburg, Cal.—Natural steam geyser harnessed for super-power.

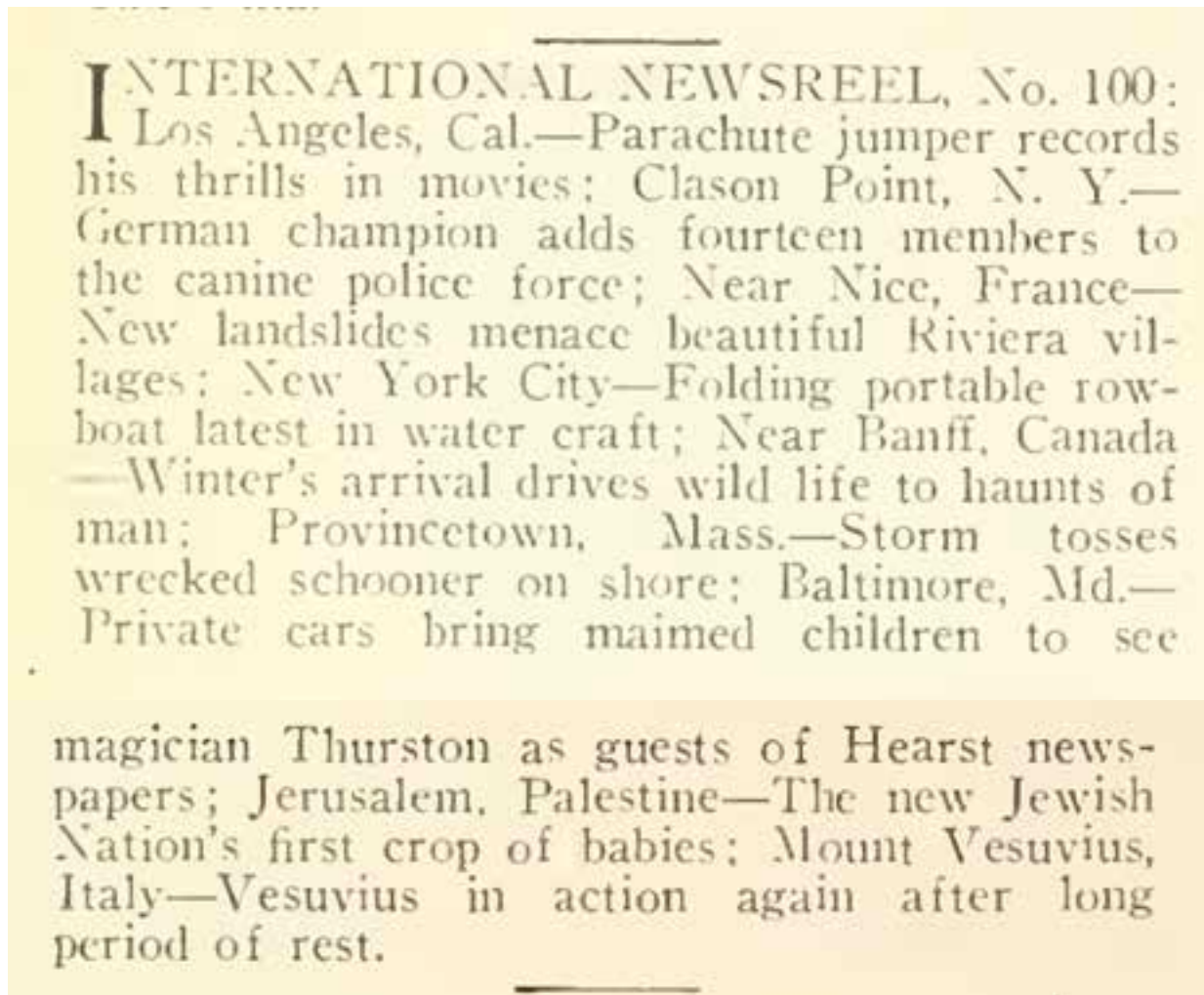
Motion Picture News, August 7, 1926, p. 499

Status: Print may exist
Unavailable for Viewing

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

International News No. 100 (1926)

Newspaper. Hearst Newspapers sends a private car in Baltimore, Maryland, to bring maimed children to see the magician Thurston as guests of the newspaper.



Motion Picture News, December 25, 1926, p. 2428

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, Positive
Description: Minor: None

Is That Nice? (aka Is It Nice?) (1926)

Cub Reporter Ralph Tanner (George O'Hara) of the *Morning Standard*. Newspaper Owner-Publisher Horace Wildert (Roy Laidlaw). Managing Editor Sherman Dyke (Charles Thurston).

Cub Reporter Ralph Tanner (George O'Hara) writes a scathing expose on politician John Gorman (Stanton Heck) and gives a copy to a girl in the outer office. Newspaper Owner-Publisher Horace Wildert (Roy Laidlaw) and Managing Editor Sherman Dyke (Charles Thurston) discover Tanner has no evidence to back up the story and that the girl has gone to Gorman with the article. Disguised as a window cleaner, Tanner infiltrates Gorman's office and gets documents that substantiate his article. Despite the element of political intrigue, the film contains a good deal of slapstick comedy. Listed in some sources as *Is that Nice?* Jack Collins is also credited as a writer in some sources. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 55

Ralph Tanner, an enthusiastic cub reporter, writes a potentially libelous story on John Gorman, the city's political boss, and en route to show proofs to Wildert, the newspaper owner, he shows a copy to a girl in the outer office. Wildert and his managing editor, Dyke, are delighted until they learn Ralph has no evidence to back up his article and that an unknown girl has a copy of the piece. Ralph discovers that the girl has gone to Gorman with the article, and disguised as a window cleaner, he makes his way to Gorman's office. Following a complication involving Winnie Nash (a husky stenographer), Ralph and the girl, Doris Leslie, obtain documents from Gorman that substantiate the article. *American Film Institute Catalog of Feature Films*

Is That Nice?

Distributor: F. B. O.

Producer: F. B. O.

Length: Undetermined

DIRECTOR DEL. ANDREWS

PLAYERS

Ralph Tanner.....	George O'Hara
Doris Leslie.....	Doris Hill
John Gorman.....	Stanton Heck
Sherman Dyke.....	Charley Thurston
Horace Wildert.....	Roy Laidlaw
Winnie Nash.....	Babe London
Bill Schultz.....	Red Kirby
O'Brien.....	Ethan Laidlaw

TYPE: Newspaper comedy drama.

THEME: Substantiating news story.

TIME: The present.

LOCALE: An American city.

STORY: An enthusiastic cub reporter writes a libelous story about the political boss of the city. On his way to show proofs to the owner of the paper he shows a copy to a girl in the outer office. The owner and managing editor are delighted with the story till they find he has no proof to back his statements, and that an unknown girl has a copy of the article. Numerous incidents take place when the boy endeavors to substantiate his story, and attempts to find the girl. With the aid of the mystery girl, who proves to be the heroine, he proves his statements and finds he has a new interest.

HIGHLIGHTS: *The story. . . .*
Lack of proof to print story. . . .
Reporter's disguise as window cleaner. . . .
Scene in which reporter hears plan to trap girl. . . .
The fight scene. . . .
Scene in which papers are secured substantiating story.

IS THAT NICE

F. B. O. release. Directed by Del Andrews from story by Walter Sinclair. Photographed by James Cronjager. At Stanley one day (May 21). Running time, 50 mins.
 Ralph Tanner.....George O'Hara
 Doris Leslie.....Doris Hill
 John Gorman.....Stanton Heck

Farfical handling of a cub reporter tale to mediocre results. Some funny incidents and quite a few unfunny ones. Total spells one day.

In criminating papers in the crooked politician's safe, and it is up to the cub reporter to get them. He gets them, of course, with the aid of a girl who turns out to be a daughter of the local judge.

All incidents are bled for laughs. The cub stumbles around on skyscraper windows, makes wild automobile chases and dons various disguises. Title writer probed to the hilt for gags, finding some and hitting wild for plenty.

With the director also out to have his laugh at any price, things pan out a trifle too ridiculously to catch on as farce.

The photographer alone of the technical boys kept his eyes open for comedy, turning out some good skyscraper and chase stuff. Close-ups weren't as good, expressing a distinct dislike for makeup at times.

George O'Hara is funny when they work him mildly. In the far-fetched farce he has a tough time. Doris Hill is sweet in the face and displays ability as a light actress. Support almost entirely at the mercy of the story, but still convinced that it is competent.

Those scattered laughs are the only forte.

Exhibitors Herald, October 30, 1926, p. 98

Variety, May 25, 1927, p. 21

Palace Presents Lively Comedy Of Newspaper Life

**George O'Hara Has Lead
in 'Is That Nice?' Fea-
tured Tonight Only**

Sparkling throughout with well-sus-
tained humor that frequently bursts
out into roars of laughter, George
O'Hara's new FBO production, "Is That
Nice?" comes to the Palace for this
evening only. The story, while essen-
tially a farce on newspapers and politi-
cal controversies, is nevertheless
adroitly written and splendidly acted,
and the suspense keeps mounting to
the fast and furious climax.

O'Hara, as the cub reporter-hero of
the tale, plunges into difficulties at
the start when he seeks to recover the
proof-sheets of a highly libellous story
he has written about the political boss
of the town. An intriguing and mys-
terious heroine is apparently bent on
turning the sheets over to the boss
himself, and the situations that de-
velop from the reporter's frantic efforts
to forestall her and to secure evidence
of the boss's shady doings, afford oppor-
tunity for a continuous series of alter-
nate exciting moments and hilarious
actions.

The star himself is exceptionally
pleasing and versatile, and gets over
his difficult role in a superb fashion.
Doris Hill is delightful as the dainty
little heroine, and Babe London and
"Red" Kirby provide much of the
comedy moments. Stanton Heck as
the boss, Ethan Laidlaw as his assist-
ant, and Charley Thurston as the editor
of the paper are all excellently cast, as
is Roy Laidlaw as the owner of the
paper. Del Andrews has directed the
production with telling effect. Paul
Gangelin wrote the continuity from
Walter A. Sinclair's magazine story of
the same name. The story is among
the most novel ever brought to the
screen, and fairly teems with oppor-
tunities for clever comedy and fast and
furious action. There is not a dull
moment in the show, and there are
places where the sighs of relief are
audible when some dare-devil stunt is
finally performed in safety. As a thrill
farce it is supreme, and the clever
young star may well be proud of his
work.

Also on the double feature bill will
be "Romantic Rogue," a story of real
adventure, with an all-star cast.

NEWSPAPER IS THEME OF "IS THAT NICE"

Motion pictures of the newspaper
game have been legion—but a new
treatment of the "fourth estate" is
brought out in FBO's new George
O'Hara film, "Is That Nice," which
opened at the Park Thursday for
the remainder of the week. A clever
and uproarious burlesque on news-
papers and politics is the underly-
ing theme of the picture, in which
O'Hara as the ambitious cub re-
porter manages to keep in contin-
uous hot water from beginning to
end—and incidentally given a de-
lightful and screechingly funny in-
terpretation of the role.

Doris Hill, the mysterious girl
who is the cause of most of O'Hara's
troubles throughout the story, ends
up as a charming heroine. Stanton
Heck and Ethan Laidlaw as the po-
litical boss and his henchman, are
excellent in their roles, and "Red"
Kirby and Babe London furnish
a large share of the comic relief.
Roy Laidlaw and Charley Thurston
give fine characterizations of the
newspaper owner and editor.

Del Andrew's direction is splen-
did, and he has achieved great re-
sults in his handling of the threads
of the plot and the well-knit cli-
max. The continuity was made by
Paul Gangelin, the noted scenario
writer, from an original magazine
story by Walter A. Sinclair.

gay story of a pilted groom who
finds a new romance and loads of

Status: Unknown
Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Ralph Tanner, Horace Wildert, Sherman Dyke). Female (Doris Leslie, Winnie Nash). Group.

Ethnicity: White (Ralph Tanner, Horace Wildert, Sherman Dyke). Female (Doris Leslie, Winnie Nash). Unspecified.

Media Category: Newspaper

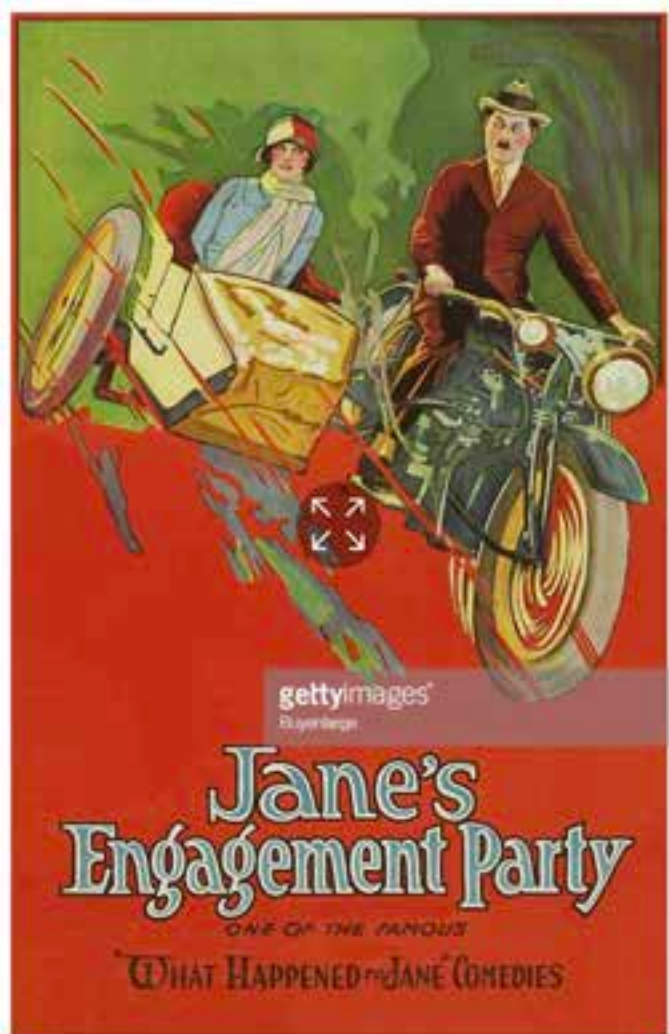
Job Title: Reporter (Ralph Tanner). Publisher (Horace Wildert). Editor (Sherman Dyke). News Employees (Doris Leslie, Winnie Nash). Miscellaneous.

Description: Major: Ralph Tanner, Horace Wildert, Sherman Dyke, Positive.

Description: Minor: Winnie Nash, Positive. Doris Leslie, Negative. Miscellaneous, Neutral.

Jane's Engagement Party (1926)

Newspaper story reveals that a man is wanted for bigamy causing all sorts of problems for the girl he wants to marry.



Motion Picture News, October 30, 1926, p. 1682

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 Jazz Girl (1926)

Reporter Rodney Blake (Gaston Glass).

A woman turns detective to catch rumrunners and meets a reporter who is also after them. Both believe the other is involved in the liquor business, but they eventually join forces to catch the gang's ringleader.

Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 55

Edith Roberts in
"The Jazz Girl"
M. P. Guild-S. R. Length: 5300
COMEDY ROMANCE THAT RUNS SHORT OF INTEREST IN BOTH ELEMENTS. THE GOING IS SLOW AND THE LAUGHS, ON THE WHOLE FAIL TO MATERIALIZE.
Cast.... Edith Roberts pretty and does the best she can with a poor role, that of society girl who turns amateur detective for a thrill. Gaston Glass the hero who comes to her assistance. Others Howard Truax, Murdock MacQuarrie, Coit A. Bertson.
Story and Production.... Comedy romance. A society girl's adventure in the role of amateur detective fails to lead to any particularly exciting heights and the comedy attempts are not scheduled for any very uproarious laughs. Edith Roberts' comedy make-up when she sets out to round up the rum runners might have been funny if it wasn't so exaggerated. For romance's sake there is a reporter out on the trail of a big story and their paths cross in due time, paving the way for the "happy ever after" finish. Through her fumbling the girl actually does land the rum runners and with her reporter boy friend succeeds in preventing them from using her father's yacht to land their cargo.
Direction..... Howard Mitchell fair.
Author..... Bruce Truax
Scenario..... Not credited
Photography..... Ernest Miller fair.

The Film Daily, June 19, 1927, p. 6

THE JAZZ GIRL
 Louis T. Rogers release, featuring Gaston Glass and Edith Roberts. Directed by Howard Mitchell. At Loew's New York, one half double bill one day, June 7. Running time, around 55 minutes.
 ———
 Another good title blown.
 "The Jazz Girl" should have been above a corking lively story suitable to the billing. Instead it's a stupid tale of a girl tired of modern society turning amateur detective to catch rum runners, and meeting a reporter sent out for a story on the same thing, which each believing the other to be in the liquor traffic. The boss runner himself stands between the two.
 Story forced, with the impression left whoever responsible made it up as they went along.
 It also brings out sharply that to be good screen actors there must be material. Here at least the actors were unable to rise above it, and that's likely true for all screen stories. Not only Gaston Glass as the reporter and Edith Roberts as the girl were pitiful at times, but the direction most often was even more so.
 "The Jazz Girl" will do for the double bills and the smallest, but the chances are that Louis Rogers, its producer, could have made more selling that title than he will out of this mis-product. *Sime.*

Variety, June 15, 1927, p. 25

Status: Unknown
Unavailable for Viewing

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

Kiki (1926)

Newsie Kiki (Norm Talmadge) is a Paris street gamin who graduates from newspaper-seller to chorus girl. She ekes out a living selling newspapers on the streets of Paris. Newsboy Pierre (Frankie Darro), Kiki's friend.







Kiki, a Parisian gamine who lives by her wits, graduates from newspaper seller to chorus girl, but is fired from the theater when she quarrels with Paulette, the star and sweetheart of Monsieur Renal, the manager. Renal relents when Kiki begs for help, and takes her to dinner, much to the chagrin of Paulette. The jealous Paulette intrudes upon their dinner, accompanied by Baron Rapp, whom she is secretly wooing. When she tries to humiliate Kiki, Renal takes Kiki to his home where he becomes intrigued with her beauty. Kiki continues to feud with Paulette, who conspires with the baron to lure the girl away from Renal. Following a hair-pulling match with Paulette, Kiki feigns catalepsy. Renal's sympathy turns to love, and when Kiki finally "wakes up," she kisses him, prompting Renal to propose marriage. *American Film Institute Catalog of Feature Films*



1835

Kiki

(First National—8299 Feet)

(Reviewed by George T. Pardy)

THIS film version of David Belasco's big stage success comes up as a worthy successor to the original entertainment. It gets over with unflinching zip and unbounded merriment, provides Norma Talmadge with a role in which that noted star shines resplendent and measures up as a comedy that will delight fans in general and register rich box office returns. You never get tired watching the antics and artful plotting of this Paris street-girl heroine, who graduates from the status of newspaper peddler to chorus girl, fixes her somewhat tigerish affections on a theatre manager, ousts her rival with impish cunning and swarms into the finale with her marital quarry safely hooked. Miss Talmadge is an ideal Kiki, always amusing, but manages to shade the humor of the part with a touch of pensiveness, like the genuine artiste she is. Ronald Colman a likable hero, support capital.

THEME. Paris chorus girl falls in love with theatre manager, has star actress for rival, fascinates him, successfully evades plotters, outwits star, gets man.

PRODUCTION HIGHLIGHTS. Excellent theatrical and Paris atmosphere and settings. Star's work. Scenes where Kiki drinks too much champagne and fakes a catalepsy.

EXPLOITATION ANGLES. Refer to successful Belasco stage production. Bill as sparkling French romantic comedy. Feature Norma Talmadge, Ronald Colman, Gertrude Astor.

DRAWING POWER. A good card for any house, large or small.

SUMMARY. Has universal appeal, a merry, madcap comedy, with great French atmosphere, handsome settings, smooth, sparkling action. Norma Talmadge a hit in role of the vivacious Kiki. Laughs all the way. Artistic and commercial success.

THE CAST

Kiki	Norma Talmadge
Renal	Ronald Colman
Paulette	Gertrude Astor
Baron Rapp	Marc MacDermott
Adolphe	George K. Arthur
Brule	William Orlamond
Pierre	Frankie Darro

Adapted From Stage Play by Andre Picard. Director, Clarence Brown.

SYNOPSIS. Kiki, Paris street gamin, graduates from newspaper-seller to chorus girl and incurs enmity of Paulette, star and sweetheart of theatre manager Renal. Latter becomes interested in Kiki and a battle of wits and counterplotting takes place between her and the star. Baron Rapp persuades Kiki that Renal loves her rival and she is about to elope with him but gets wise in time. After many adventures Kiki triumphs and wins Renal.



Norma Talmadge, star of "Kiki," is shown through First National Picture.

Kiki (First National)

PRESS NOTICE

NORMA TALMADGE'S latest screen success, "Kiki," adapted from the world-famous stage comedy, will be given its local premiere at the ——— Theatre on ———.

This bright and charming picture with its wonderful Parisian backgrounds, sparkling situations and merry romantic theme is universally admired by the critics to be one of the season's biggest film hits and an unqualified triumph for the star. Miss Talmadge portrays a winsome little Paris gamin who graduates from street peddler to the chorus, fans her affections on a theatre manager, plots to win him by hook or crook and does so despite the frantic opposition of a leading actress who wants him.

CATCH LINES

Norma Talmadge's merry, witty and lovely character in the part, fascinating role of the girl who pursued and got "her man."

KIKI

First National release presented by Joseph M. Schenck with Norma Talmadge starred in Hans Kraly's adaptation of the Picard-Belasco play. Ronald Colman featured. Directed by Clarence Brown. At the Capitol, New York, April 4, week. Running time, 90 minutes.

Kiki.....	Norma Talmadge
Victor Renal.....	Ronald Colman
Paulette.....	Gertrude Astor
Baron Rapp.....	Marc MacDermott
Adolphe.....	George K. Arthur
Brule.....	William Orlamond
Joly.....	Erwin Connelly
Pierre.....	Frankie Darro
Pastryman.....	Mack Swain

When Jos. M. Schenck bought this picture from Belasco and paid about \$75,000, Variety published the story, and it met with denials on all sides.

If \$75,000 is really the price paid—it wasn't too much. "Kiki" has made a whale of a good comedy, not as well suited to Miss Talmadge as many other vehicles, but so filled with situations, slapstick and laughs that in its present excellent scenario form, there's not a chance of its flopping before a real audience.

Most peculiar of all is Miss Talmadge in the title part. She is not a comedienne and never has been; she is too large and too tall for the part. But with all these things against her here, she gives a creditable and amusing performance, which, if it isn't as subtle as it might have been, is about as effective as possible in its slapstick way. Miss Talmadge falls over couches, gets kicked out into the alley, kicks a valet around, does a little rolling over the floor and is a general roughneck.

The story, as almost anybody in a city of any size will remember, is of a Parisian gamin who falls in love with Victor Renal, a revue manager. She joins his show, ruins the opening night, but by her keen mind and various methods of trickery, so ingratiates herself into his affections that in the end he is only too glad to give up his old sweetheart and marry her.

And Kiki, despite her vicious temper and uncivilized ways, is as pure as snow and determined to keep herself so until the time when she marries. Thus, is the curse of the French play taken off, for in photoplay form, this is thoroughly in keeping with the requirements.

Ronald Colman, as the adored man, does well; ditto Marc McDermott as an old roue. Numerous smaller parts are well taken.

Aside from the work of Miss Talmadge, Clarence Brown, the director, is entitled to much credit, for his handling is apparent in many spots. Moreover, the scenario is unusually fine, while the physical end of the production is lavish, solid and handsome.

Thus, as a whole, "Kiki" is just one more good picture made by Joe Schenck with Norma Talmadge starred. If any other screen act-

532

Moving Picture World

April 17, 1926

8,279
Feet

"Kiki"—First National

Norma Talmadge a Hit in Light Comedy Role,
Production Offers Delightful EntertainmentComedy
Drama

Reviewed by C. S. Sewell

WHEN produced on the stage by David Pelasco "Kiki" the story of a very unusual little French girl, scored an enormous success, and now in its screen form as a First National production starring Norma Talmadge it bears every indication of a picture that will bring delight to motion picture audiences.

Kiki is a creature of the shams of Paris, utterly alone and of uncertain ancestry, vicious, temperamental, quick-witted, shrewd, decidedly unconventional, and despite her hard battle with life she remains a thoroughly good girl morally, and fairly bubbles over with humor.

We make Kiki's acquaintance when, by a ruse, she gets Renal, a theatre manager to try her for the chorus. She proves so thoroughly out of place that she is fired. Turned out of her room and having spent her last cent for the awful clothes she wears, she goes to Renal for aid. He has just had a quarrel with his sweetheart Paulette and Kiki's wit and beauty when "dressed up" results in his taking her to dinner. Finding she has no home and loathe to turn her out he takes her to his home. She decides to stay—and does. She uses all her wiles to keep Paulette away and succeeds for a time, but her scheme is discovered and in desperation when she is told to leave, she feigns a cataleptic trance so that she can stay. Renal feels sorry for her and finally when she suddenly "wakes up" and kisses him and tells him of her love, he plans to make her his wife.

It requires a big stretch of the imagination to believe that there is anyone in real life like Kiki or who could do the things she does and get away with them, but nevertheless she is a fascinating character and as

CAST:
Kiki Norma Talmadge
Renal Ronald Colman
Paulette Gertrude Astor
Baron Rapp Marc McDermott
Adolphe George K. Arthur
Pierre Frankie Darro
Based on play by Andre Poiré
Scenario by Dana Knaut
Directed by Clarence Brown

portrayed by Norma Talmadge is altogether delightful.

There is a romantic angle which is different and pleasing, for Kiki's unconventional behavior all along has for its goal the winning of Renal's love but it is really the comedy aspect of her character that is the predominating feature, and "Kiki" is really romantic farce comedy that will keep an audience in chuckles from beginning to end.

The development of the story gets decidedly away from the usual screen production. Certain of the situations threaten to be risqué, as for instance when she is in Renal's home, but great care has been used to see that there is never a suspicion of Kiki's innocence. The means by which she finally succeeds in winning Renal are decidedly unusual and clever and provide excellent entertainment, especially where to save herself from being put out she feigns a cataleptic fit and keeps her arms and legs and entire body in whatever position it is placed, just like a big doll. The scenes with Renal when she is in this condition offer delightful comedy. There are a number of good laughs developed along lines that are good clowning and pretty close to slapstick, in the earlier reels where Kiki almost spoils

the show when as a chorus girl she persists in doing everything backwards and finally falls off the stage landing on the floor. Thoroughly amusing are the bits of business showing the scrapping behind the curtain until it is raised and then the audience sees the scrappers as the best of friends, only to have the fight resumed the minute the curtain is down again.

Norma Talmadge is excellent as Kiki. The role is much lighter than her accustomed characterizations, in fact it is a bubbling light comedy role with only now and then bits of deeper emotion, but Miss Talmadge brings to this as with all of her interpretations, the ability to enter into the spirit of the character to an unusual extent and to give it the numerous little touches that make it realistic and effective. She certainly proves in Kiki that all of the comedy talents of the Talmadge family are not monopolized by her sister Constance.

Ronald Colman gives an exceptionally smooth and finished performance as the theatrical manager, a polished gentleman exactly the opposite of Kiki, and Marc McDermott is excellent as an old rooster, while Gertrude Astor gives a good portrayal of the other woman, Paulette. Aside from the star, one of the best roles is that of the porter, admirably portrayed by George K. Arthur. Some of the most amusing scenes in the picture occurs in his clashes with Kiki.

Clarence Brown has finely directed this story and succeeded not only in bringing all of its delightful humor but in establishing the right balance to maintain as its full effect the elusive charm of the character.

"Kiki" should prove a source of delight to motion picture audiences.

Kiki

Distributor: First National

Producer: Clarence Brown

Length: Undetermined

DIRECTORCLARENCE BROWN

PLAYERS

Kiki	Norma Talmadge
Renal	Ronald Colman
Paulette	Gertrude Astor
Baron Rapp	Marc MacDermott
Adolphe	George K. Arthur
Brule	William Orlamond
Joly	Erwin Connelly
Pierre	Frankie Darro
Pastryman	Mack Swain

TYPE: Comedy drama.

THEME: Rival love.

LOCALE: Paris.

TIME: The present.

STORY: A Paris street gamin becomes a chorus girl and incurs the enmity of the manager's sweetheart, who conspires to humiliate her. The manager feels pity for the waif and falls in love with her. The jealous sweetheart plots with a Baron to get rid of her rival, but the chorus girl discovers the plot and pretends she has a case of catalepsy. The Baron loses interest in her at this point, but the manager's love deepens. Realizing she has thoroughly won his love the girl stops feigning catalepsy and lets her rival hear the exchange of vows over the telephone.

HIGHLIGHTS: *Kiki as a chorus girl. . . . Scene in which Kiki becomes intoxicated. . . . Plot to have Kiki elope with the Baron. . . . Scene in which Kiki feigns catalepsy. . . . Exchange of vows over the telephone.*

Exhibitors Herald, May 1, 1926, p. 62

KIKI

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Victor Renal.....	Ronald Colman
Paulette.....	Gertrude Astor
Baron Rapp.....	Marc MacDermott
Adolphe.....	George K. Arthur
Brule.....	William Orlamond
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Pierre.....	Frankie Darro
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Thus, as a whole, "Kiki" is just one more good picture made by Joe Schenck with Norma Talmadge starred. If any other screen act-

ress has held up so good a record in recent years as Miss Talmadge, it might be well to recall no other actress on the stage or screen has played such varied roles with unmistakable skill and ability. "Kiki" is a box office setup and good for all over the country.

—Sisk.

Status: Print exists in the Library of Congress film archive; in the Czech Film Archive; in the Museum of Modern Art film archive; and film holdings of Cohen Media (Raymond Rohauer collection).

Viewed on DVD

Type: Movie

Genre: Comedy

Gender: Female (Kiki). Male (Pierre).

Ethnicity: White (Kiki, Pierre)

Media Category: Newspaper

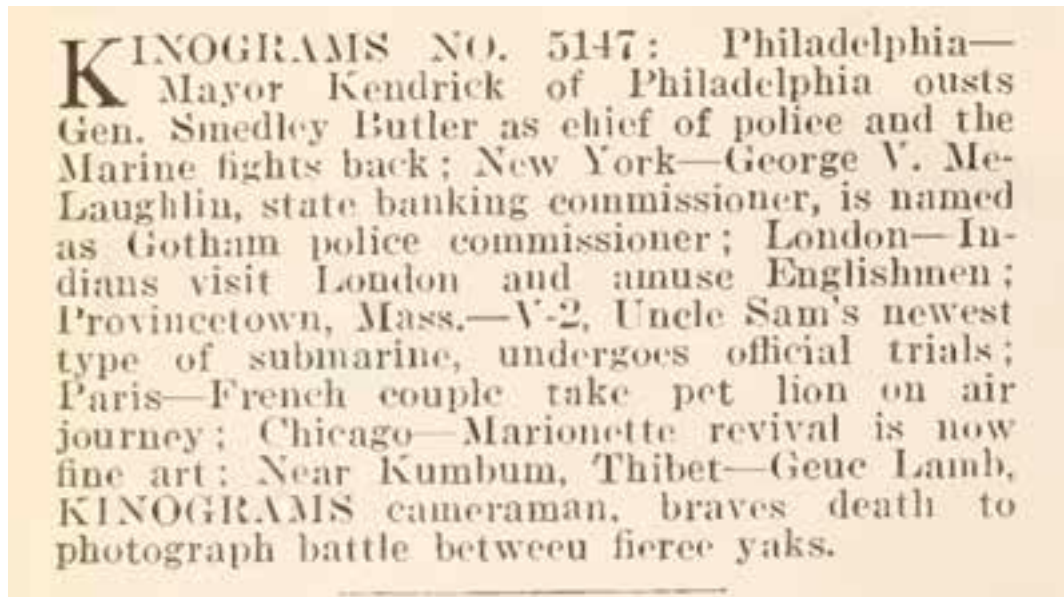
Job Title: News Employees (Kiki, Pierre)

Description: Major: Kiki, Positive.

Description: Minor: Pierre, Positive

Kinograms No. 5147 (1926)

Cameraman. Kinograms Cameraman braves death to photograph a battle between fierce yaks.



Motion Picture News, February 16, 1926, p. 298

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. 5149 (1926)

Cameraman. Kinogram's Cameraman discovers a river that "runs uphill."

KINOGRAMS NO. 5149: New York—James Walker is inaugurated Mayor of New York in impressive ceremony; Philadelphia—Mummers, dressed in fantastic garb, appear in annual New Year's day street dance; Washington—President and Mrs. Coolidge and their son, John, home from college for holidays, walk about White House gardens; Philadelphia—Holland sends 100,000 tons of "briquette anthracite" to help in coal shortage here; Washington—Residents of nation's capital smoke in shadow of Lincoln Memorial; Petaluma, Cal.—

Raise 50,000 chickens a day in incubators; Plymouth Notch, Vt.—J. J. Wilder, uncle of President Coolidge, is champion fiddler of Vermont; Kansy Province, China—Gene Lamb, KINOGRAM'S cameraman, discovers a river that "runs uphill."

Motion Picture News, February 16, 1925, p. 298

Status: Print may exist

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman)

Ethnicity: White (Cameraman)

Media Category: Newsreel

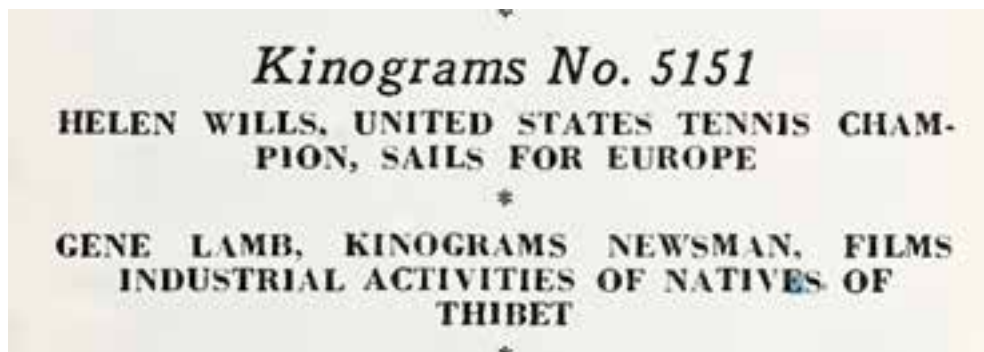
Job Title: Photojournalist-Newsreel Shooter (Cameraman)

Description: Major: Cameraman, Positive

Description: Minor: None

Kinograms No. 5151 (1926)

Cameraman. Gene Lamb, Kinograms Newsman, films industrial activities of natives of Tibet.



Exhibitors Herald, January 16, 1926, p. 75

Status: Print may exist

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Gene Lamb)

Ethnicity: White (Gene Lamb)

Media Category: Newsreel

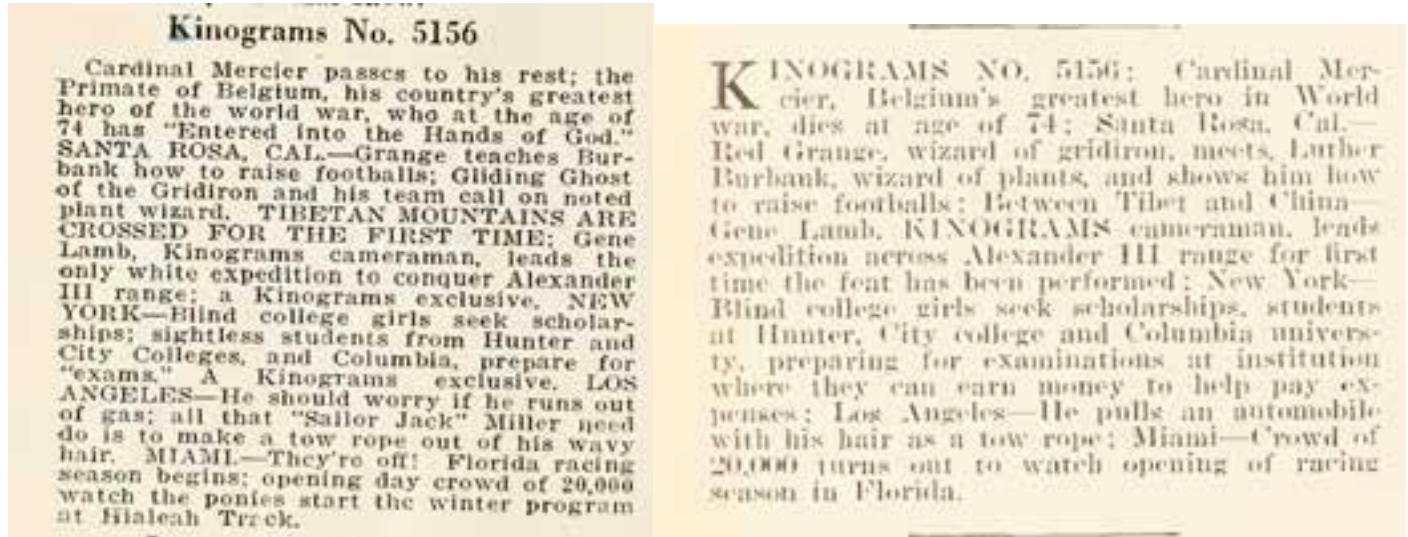
Job Title: Photojournalist-Newsreel Shooter (Gene Lamb)

Description: Major: Gene Lamb, Positive

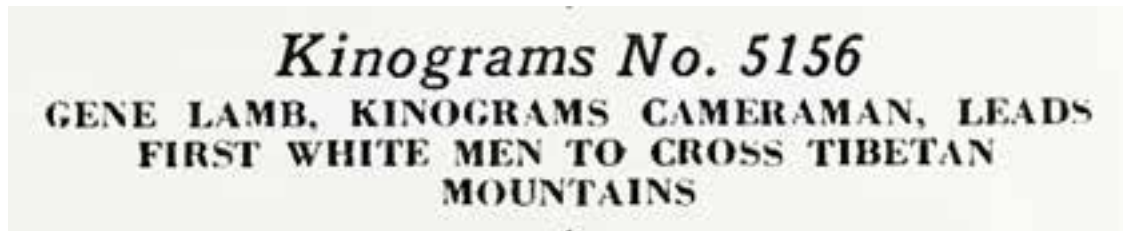
Description: Minor: None

Kinograms No. 5156 (1926)

Cameraman. Gene Lamb, Kinograms Cameraman leads first white men to cross Tibetan Mountains. The Tibetan Mountains are crossed for the first time. Gene Lamb leads the only white expedition to conquer Alexander III range, a Kinograms exclusive.



Exhibitors Trade Review, January 30, 1926, p. 30 – *Motion Picture News*, February 6, 1926, p. 668



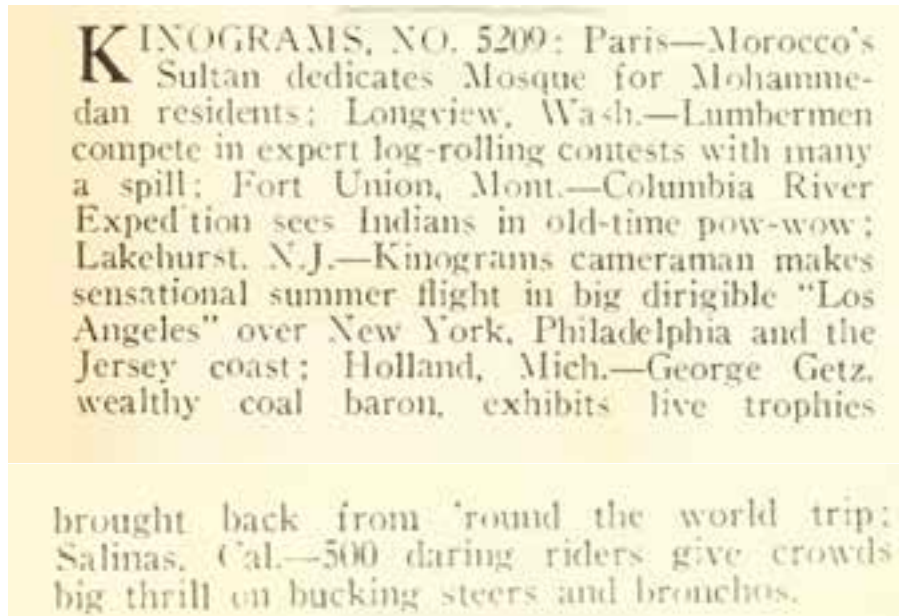
Exhibitors Herald, January 6, 1926, p. 75

Status: Print may exist
Unavailable for Viewing

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

Kinograms No. 5209 (1926)

Cameraman. Kinograms Cameraman makes a sensational summer flight in a big dirigible, "Los Angeles" over New York, Philadelphia and the Jersey coast.



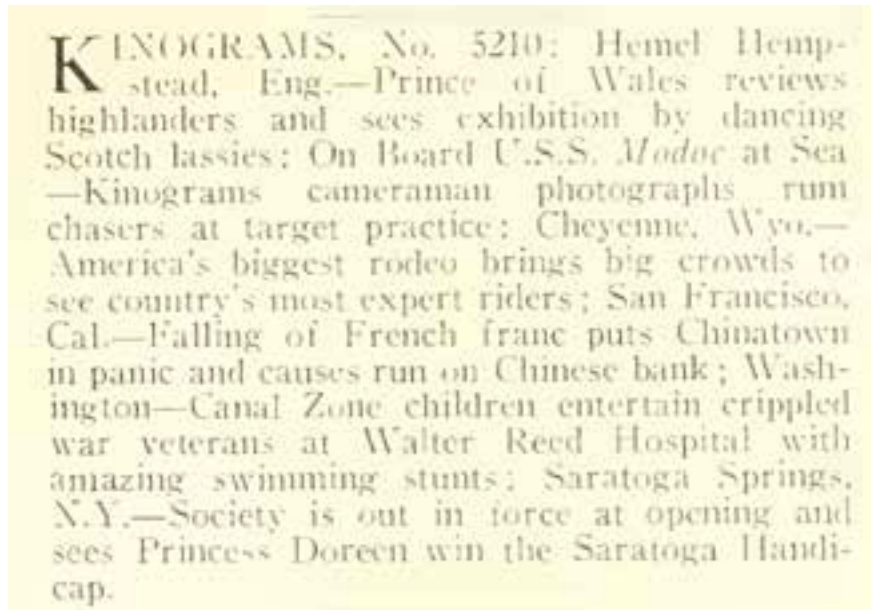
Motion Picture News, August 21, 1926, p. 679

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. 5210 (1926)

Cameraman. Kinograms Cameraman photographs rum chasers at target practice on board U.S.S. Modoc at sea.



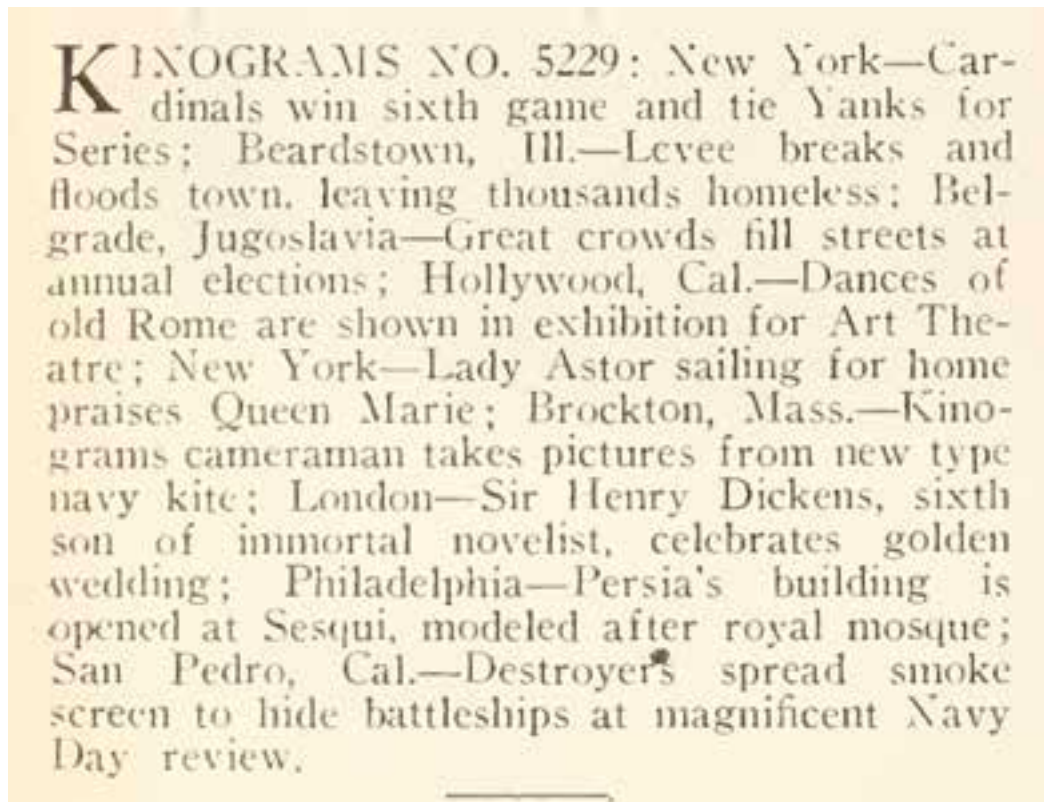
Motion Picture News, August 21, 1926, p. 679

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. 5229 (1926)

Cameraman. Kinograms Cameraman takes pictures from a new type of navy kite.



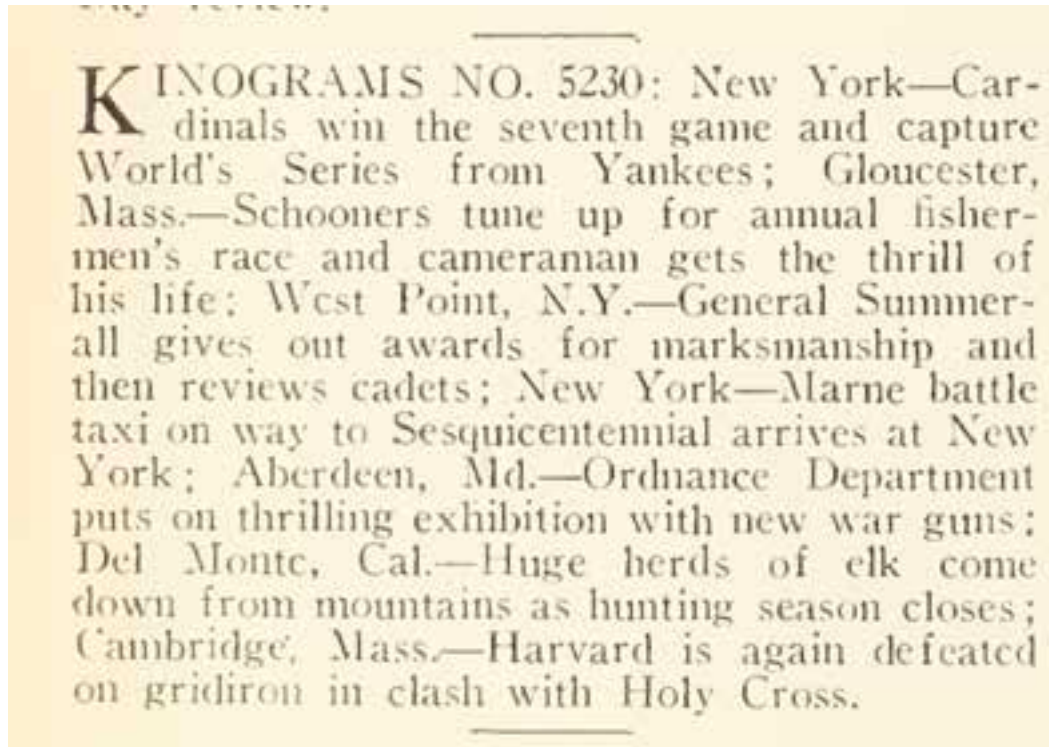
Motion Picture News, October 23, 1926, p. 1590

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. 5230 (1926)

Cameraman. Kinograms Cameraman follows schooners tune up for the annual fishermen's race and gets the thrill of his life.



Motion Picture News, October 23, 1926, p. 1590

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

Lightning Reporter (1926)

Cub Reporter Jimmy Blayne (Johnnie Walker).

Cub Reporter Johnny Walker helps the railroad president beat his rival in the stock market and wins the hand of the president's daughter. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 55

Young cub reporter Jimmy Blayne helps railroad president Barlow best Hawell, an unscrupulous competitor in the stock market, and falls in love with the Barlow's daughter, Sylvia. *American Film Institute Catalog of Feature Films*

LIGHTNING REPORTER**F2.3080**

Ellbee Pictures. 10 Dec 1926 [New York State license]. Si; b&w. 35mm. 6 reels, 5,415 ft.

Dir-Scen Jack Noble. *Story* Tom Gibson. *Photog* Harry Davis.

Cast: Johnny Walker, Sylvia Breamer, Burr McIntosh, Lou Archer, Nelson McDowell, Joseph Girard, Mayme Kelso.

Melodrama. A young cub reporter helps a railroad president best a competitor in the stock market and falls in love with the president's daughter. *Reporters. Railroad magnates. Stock market. Business competition.*

The American Film Institute Catalog of Motion Pictures Produced in the United States, Feature Films, 1921-1930, p. 435⁵



The Film Daily, January 30, 1927, p. 7

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Jimmy Blayne)

Ethnicity: White (Jimmy Blayne)

Media Category: Newspaper

Job Title: Reporter (Jimmy Blayne)

Description: Major: Jimmy Blayne, Positive

Description: Minor: None

Looking for Trouble (1926)

Editor Jasper Murchison (J. Gordon Russell) operates a small-town newspaper in Texas. It is a scandalous, yellow publication aimed at helping Murchison do whatever he wants.

Jasper Murchison (J. Gordon Russell) operates a small-town newspaper in Texas as a front for jewel smugglers. He prints a scandalous article linking Tulip Hellier (Marceline Day) with Phil Curtis (Edmund Cobb), who works on Hellier's ranch. Cowboy Jack William Pepper (Jack Hoxie) forces him at gunpoint to retract the story. When the gun goes off, Pepper is accused of trying to kill Murchison and becomes an outlaw. Hellier and Curtis were actually meeting to try to help Curtis's wife, who is being held prisoner by a diamond smuggler working with the editor. Eventually Pepper exposes Murchison as one of the smugglers and captures the gang. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 55

Jasper Murchison operates a smalltown newspaper in Texas as a front for jewel smuggling. He publishes a scandalous notice about Tulip Hellier and Phil Curtis, a young easterner employed on the Hellier ranch. Jack Pepper, known as "Don Quickshot," forces Murchison to retract the story, and during their confrontation a gun is accidentally fired; Murchison tells the sheriff that Jack tried to kill him, and Jack becomes a hunted man. Hiding on the Hellier ranch, Jack discovers that Lou Burkhold, ostensibly bootlegging, is smuggling diamonds in league with Murchison; also that he is keeping Laura, his daughter, from her husband, Phil, so as to involve her in the conspiracy. Jack accuses Murchison of treachery and fraud, brings about the arrest of the gang, and wins the heart of Tulip. *American Film Institute Catalog of Feature Films*



4,362
Feet

“Looking for Trouble”—Universal

Jack Hoxie Appears as a Dashing Hero in
Actionful Story of Romance and Intrigue

Western

DON QUICKSHOT of the Rio Grande is the romantic name applied to Jack Hoxie, the popular star of Universal Blue Streak Westerns in “Looking for Trouble,” the newest production issued under this brand.

Jack is pictured as the kind of fellow who can always be counted upon in an emergency and is incidentally frequently at odds with the sheriff as he takes matters in his own hands. The story begins with his appearance in a newspaper office to demand

Reviewed by C. S. Sewell

CAST:	
Don Quickshot.....	Jack Hoxie
Tulip.....	Marceline Day
Murchison.....	J. G. Russell
Big Jim.....	Clark Comstock
Phil Curtis.....	Edmund Cobb
Burkhold.....	Bud Osborne
Louise.....	Peggy Montgomery
Sheriff.....	Harry Russell

Story by Steve Chalmers.
Scenario by G. C. Olvett.
Directed by Robert North Bradbury.

that the editor retract a slurring article about a girl. A fight ensues and the sheriff gets on Jack's trail. Eventually it develops that the secret visits of the girl and another chap were for the purpose of bringing about a reconciliation with the other fellow's wife held prisoner by a diamond smuggler in league with the editor. Jack brings about the capture of the gang, wins the girl and the gratitude of the sheriff.

The development of the story follows
(Continued on page 171)

Looking for Trouble

Blue Sreak Western, starring Jack Hoxie. Directed by R. N. Bradbury. From the story by Stephen Chalmers. At the Columbus, New York, one day (May 31) as half of double bill. Running time, 49 mins.

An unusually interesting cowboy film is this one of the series of Blue Sreak Westerns (Universal). Jack Hoxie is starred and does his normal good job as a smiling, hard-riding cow lad. In it he is Don Quickshot. Why the last monicker is not apparent, for Don does little or no work with the irons.

Unlike its brethren, "Looking for Trouble" holds somewhat of a story. The scenarist exhibits some semblance of continuity, also unusual.

Story includes the counterfeiting editor of the town's newspaper. The editor edits about the yellowest kind of a sheet. But Quickshot forces a personal apology and retraction from the editor after an untruthful and slanderous tale had been printed about the picture's heroine.

The usual couple of villains and Marceline Day as the girl. Miss Day is a sweet miss. Her graduation from "westerns," where not a few of the present-day female stars and near stars originated, seems certain.

Faults in the film can be found in the "night" shots and in one of Hoxie's fistfights. Hoxie hit his opponent on the point of the chin too easily and the receiver got to his feet much quicker than is natural for a man stiffly cuffed on the "button." It caused snickers. As for the "night" shots, they are too light to seem real. That is a common fault with "westerns." Either the green tint is too light or the Kleigs are badly played. But then, again, as much of the action in this type of film transpires in the late evening, it would probably be brutal on the eyes to try to distinguish the fast movement of cowboy and horse in a shot of heavy darkness.

"Looking for Trouble"

(Continued from page 170)

along the lines of the usual Western with plenty of action furnished by the attempts of the hero to clude the sheriff and some comedy on the sheriff's part. There is a lot of good riding and a goodly number of hand-to-hand fights including a running encounter in which Jack unhorses three members of the gang.

"Looking for Trouble" offers average entertainment for Jack Hoxie fans and audiences that like "Westerns."

HOXIE CAN ACT VERY WESTERN

As 'Don Quickshot' In 'Looking For Trouble,' He Comes To Empire

Like many another person, Jack William Pepper, known throughout Texas as "Don Quickshot," started looking for trouble and found plenty of it. His adventures are thrillingly told in a new Universal-Blue Streak Western entitled "Looking for Trouble." Jack Hoxie is the star of this very entertaining western picture, which is scheduled to run at the Empire theater commencing tomorrow. Hoxie impersonates the character of Jack William Pepper.

Pepper started on his trouble finding expedition when he thrashes the editor of a weekly newspaper published in a border town. Pepper is in love with Tulip, the daughter of a wealthy rancher, and believes she favors the suit of a young easterner. Pepper takes up the fight in behalf of Tulip, and forces the editor to retract. During the argument Pepper's gun is discharged and Murchison tells the sheriff Pepper tried to shoot him.

Jack and his trouble hunting tendencies bring him into contact with members of a smuggling ring. This provides him with more trouble, especially when he believes Tulip to be involved in the operations of the gang. The sheriff is once more on his trail when Jack throws the contents of Murchison's office into the street. "Looking For Trouble" is a good Hoxie picture and shows the giant cowpuncher at his best, the management asserts. It was directed by Robert North Bradbury.

Supporting Hoxie are Marceline Day, James Gordon Russell, William Dyer, Edmund Cobb, Bud Osborne, Peggy Montgomery, Bert DeMarc and Harry Russell.

JACK HOXIE TO COME TO STRAND

"Looking for Trouble" Will Open 3-Day Engagement On Thursday

Like many another person, Jack William Pepper, known throughout Texas as "Don Quickshot," started looking for trouble and found plenty of it. His adventures are thrillingly told in a new Universal-Blue Streak western entitled "Looking for Trouble." Jack Hoxie is the star of this very entertaining western picture, which is scheduled to be screened at the Strand theatre commencing tomorrow. Hoxie impersonates the character of Jack William Pepper.

Pepper starts on his trouble-finding expedition when he thrashes the editor of a weekly newspaper published in the border town of Los Indios. Pepper is in love with Tulip Hellier, daughter of a wealthy rancher, and believes she favors the suit of Phillip Curtis, a young easterner employed on the Hellier ranch. Jasper Murchison, owner of the weekly, has published an article derogatory to Tulip and young Curtis. Pepper unselfishly takes up the fight in Tulip's behalf and forces the editor to retract. During the argument Pepper's gun is accidentally discharged and Murchison tells the sheriff that Jack tried to shoot him.

The sheriff is forced to look for Jack though he believes Murchison. Jack and his trouble-hunting tendencies bring him into contact with members of a dope ring who are engaged in running dope across the border and distributing it throughout the east. This provides him with more trouble, especially when he believes Tulip to be involved in the operations of the gang. The sheriff is once more on his track after Jack throws the contents of Murchison's office into the street. "Looking for Trouble" is a good Hoxie picture and shows the giant cowpuncher-actor at his best. It was directed by Robert North Bradbury.

Supporting Hoxie are Marceline Day, James Gordon Russell, William Dyer, Edmund Cobb, Bud Osborne, Peggy Montgomery, Bert DeMarc and Harry Russell.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Jasper Murchison)

Ethnicity: White (Jasper Murchison)

Media Category: Newspaper

Job Title: Editor (Jasper Murchison)

Description: Major: Jasper Murchison, Very Negative.

Description: Minor: None

The Man from the West (1926)

Newspaper photograph of a woman prompts a ranch foreman to think he has finally found an innocent female, but when she arrives, he is disillusioned to find her as snobbish and “jazzily dressed” as the other women.

Art Louden, foreman of the Bar H Ranch, is contemptuous of the masculine city flappers and effeminate city sheiks who are vacationing on the ranch, and when reproached by the owner, Bill Hayes, for discourtesy to a guest, Art complains that there are no "she-women" left. Seeing a newspaper photo of Iris Millard, he is attracted by her apparent innocence; then she arrives with her father, and Art is disillusioned to find her as snobbish and as jazzily dressed as the others. His disdain, however, causes Iris to play up to his ideas. Carter Blake, who is conspiring to steal some jewels, blames Art for the theft; Blake's partner (Battling Burke) and Slip Hanna double-cross him and abscond with the jewels. After numerous complications, Art overcomes the crooks and rescues Iris. *American Film Institute Catalog of Feature Films*



The clash between urban and rural life dominates much of the plot of this drama set chiefly on a guest ranch. Art Louden (Art Accord), as foreman of the Bar H, serves as commentator of the contemporary scene as he criticizes the city flappers. He finds the women too masculine and their male companions too effeminate. His ideal woman, Iris Millard, whose picture he has seen in a newspaper, suddenly arrives at the ranch and proves, to his disillusion, to resemble the other guests. Later, one of the guests steals some jewels and tries to blame the foreman. Following several incidents, Accord rounds up the thieves and rescues Iris, whom he decides is different from the other guests. Larry Langman, *A Guide to Silent Westerns*, p. 277⁶

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

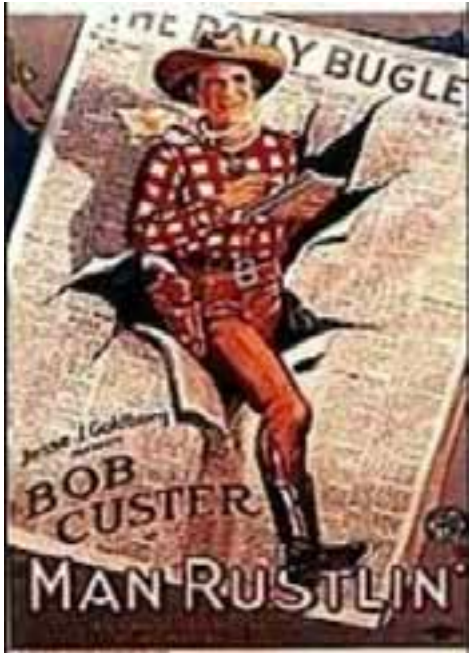
Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Man Rustlin' (1926)

Reporter Buck Hayden (Bob Custer) of *The Daily Bugle*. Editor Pop Geers (Sam Allen). Eastern Editor. Syndicate office.

At the urging of sweetheart, Mary Wilson (Florence Lee), Buck Hayden (Bob Custer) becomes a reporter for a local paper, run by Pop Geers (Sam Allen). Hayden recovers loot from a stagecoach robbery, among other escapades. His accounts of his adventures earn him a syndicated column from an eastern newspaper(s), and he marries Mary. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 55



At the urging of Mary Wilson, his schoolteacher sweetheart, Buck Hayden becomes a reporter for the local newspaper. In his quest for news, Bob goes after some bandits, gets caught in the crossfire of a feud, and recovers the loot from a Wells Fargo stagecoach robbery. Bob is so successful writing up his adventures that he becomes a syndicated columnist for an eastern newspaper, getting hitched to Mary to celebrate his new job. *American Film Institute Catalog of Feature Films*

Man Rustlin'

Producer: Independent Pictures Corp.
Distributor: F. B. O.
Length: Undetermined

DIRECTOR.....DEL ANDREWS

PLAYERS

Buck Hayden.....	Bob Custer
Mary Wilson.....	Florence Lee
Jim Tucker.....	Jules Cowles
Pop Geers.....	Sam Allen
Angus Mac Gregor.....	James Kelly
Smudge Perkins.....	Pat Beggs
Weary.....	Howard Fay

TYPE: Romantic drama.

THEME: Rewards of conscientiousness.

LOCALE: A ranch; an Eastern American city.

TIME: The present.

STORY: A young ranch hand who is in love with a school teacher becomes a newspaper reporter to please her. His ability to collect news in dangerous places leads him first to success on his paper and later with an Eastern syndicate. His first assignment is to go out and obtain a marriage license for himself and the school teacher.

HIGHLIGHTS: Scene in the schoolhouse. . . . Scene between the hero and the desperado. . . . Scene between the hero and the feudists. . . . Scene at the syndicate office.

Exhibitors Herald, January 16, 1926, p. 75

MAN RUSTLIN'

Produced by Jesse J. Goldberg. Released by the Independent Pictures Corp., via Film Booking Offices. Stars, Bob Custer. Story by William Branch. Directed by Del Andrews. Shown at the Columbia Theatre, New York City, one day, April 19, as one of double features. Running time, 43 minutes.

Mary Wilson.....	Florence Lee
Slim.....	Skeeter Bill Robbins
Sheriff Jim Tucker.....	Jules Cowl
Buck Hayden.....	Bob Custer
Pop Geers.....	Sam Allen
Smudge.....	Patt Beggs

As the title indicates: "western." Hoss ridin' buckaroo is Bob Custer. He's not the corn-fed type of gat-toting cowhand, but rigged to perfection as the kinda rough-riding bird that urges his superb mount to chain-lightning speed rounds up the dirty cow rustlers, licks 'em single-handed and captures the hull caboodle, whoopee and lickety split.

This picture is not unlike some other Goldbergs that have passed along, but has Bob Custer displaying the riding skill that has made him just as fast and important in "westerns" as some of the other heroes.

Bob may not be the handsomest of the screen cowboys, but he's just as quick on his feet, can pull some rough daredevil stuff and ride with any.

It was a lucky day for the westerns when the sweet-faced school marm took up the instruction of the three "r's" in the wild and wooly.

The young lady shows up in the school room at Desert City, Ariz., and, of course, there's the usual play by the sheriff, his side kicks and the bashful hero, Buck Hayden, for her smiles.

Usual pull at comedy byplay. And fighting, in which Buck out-wallops cow rustlers and turns them up by his lonely. But what makes the Broadway tenderfoot wonder is that Buck riding hoss' on into a villainous band of rustlers left his pistol in the holster and why the other shooters didn't pull when they were known to be quick on the trigger. Might have spoiled a few of the big scenes, hence the hand-to-hand smashing and socking.

Bob Custer handles himself well and in his thrilling moments gives all that could be desired. But the best acting was done by Sam Allen as old Pop Geers, the editor. He made a corking character out of Pop and his part was unquestionably a redeeming feature.

That the man who titled the film knew something about New York newspaper was evident as he referred to the New York "World" and called William Randolph Hearst "Randle" instead of "Willie."

A "western" that is half and half.
Mark.

Man Rustlin'

(F. B. O.—4666 Feet)

(Reviewed by George T. Parly)

BOB CUSTER has a novel role in this picture, that of a cowboy who turns reporter to please his school-teacher sweetheart and goes after news items in a peculiarly vigorous fashion, aided by a gun and fixed resolution to let nothing get by him. It's five reels of lively, amusing material, quite different from the regulation Westerner, which indeed it burlesques frequently and with entertaining effect. The comedy angle is the strongest in the story, yet thrills are not lacking and the star is given plenty of opportunities to demonstrate his scrapping abilities and cold nerve. Take it all around, "Man Rustlin'" may be said to strike a new Western note and worthy of being listed as a cracking good program attraction. There are some capital outdoor views and the photography throughout is of extremely high grade. Custer is well supported, with Florence Lee showing to advantage in the heroine role, Jules Cowles offering a clever character sketch as Jim Tucker, and fast action all the way.

THEME. Western comedy melodrama. Hero cowboy turns reporter to please girl, succeeds by digging up sensational stories, becomes syndicate writer and weds her.

PRODUCTION HIGHLIGHTS. The good direction, resulting in neat weaving together of comic and serious situations, Buck's news-getting ventures, romantic lure.

EXPLOITATION ANGLES. You can promise as many laughs as thrills in this one, and there are plenty of both. Bill as "different" Westerner. Boost Custer's stunts.

DRAWING POWER. Should win as program attraction anywhere.

SUMMARY. An out-of-the-ordinary Westerner, especially strong in comedy line, puts over thrills, but manages to burlesque open-air adventure stuff successfully. Lots of zippy action, should please average fan.

THE CAST

Buck Hayden.....	Bob Custer
Mary Wilson.....	Florence Lee
Jim Tucker.....	Jules Cowles
Pop Geers.....	Sam Allen
Angus MacGregor.....	James Kelly
Smudge Perkins.....	Pat Beggs
Slim.....	Skeeter Bill Robbins

Author, William Branch. Director, Del Andrews.

SYNOPSIS. Cowboy Buck Hayden turns reporter for local paper to please his sweetheart, Mary Wilson, who also has literary aspirations. Buck goes after desperadoes, combatants in feuds and bandits in his quest for news and makes good all around. Incidentally, he trails criminals who rob the Well Fargo Express and recovers their loot. In the long run he is signed up by an Eastern editor, becomes a celebrated syndicate writer and weds Mary.



Man Rustlin' (F. B. O.)

PRESS NOTICE

BOB CUSTER in "Man Rustlin'," a unique Western comedy-melodrama will be the main screen attraction at the Theatre on

This picture is different from the ordinary blood-and-thunder film of the open-air adventure variety, offering a most original plot wherein a dare-devil cowboy turns reporter to please his sweetheart and goes after news with reckless vigor aided by his trusty gun and horse. Horn Buck makes good in his journalistic career punctuated by innumerable scraps and feats of daring. There's a lot of laughable burlesque situations as well as thrills with Custer doing some great stunts.

CATCH LINES

A cowboy champion who turned reporter, overcomes murders, bandaged in a team that a girl who wouldn't marry him could be made his mark as a writer! Bob Custer's biggest laugh and thrill shot!

Bob Custer, star of "Man Rustlin'," as F. B. O. production.

Motion Picture News, January 16, 1926, p. 306

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Buck Hayden, Pop Geers, Eastern Editor). Group.

Ethnicity: White (Buck Hayden, Pop Geers, Eastern Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Buck Hayden). Editor (Pop Geers, Eastern Editor). Miscellaneous

Description: Major: Buck Hayden, Positive

Description: Minor: Pop Geers, Eastern Editor Positive. Miscellaneous, Neutral

The Man Upstairs (1926)

The Agony Column, a personals column in a London newspaper, is used by the hero to find his heroine.

Geoffrey West, a traveler and adventurer, sees a girl in a London hotel and uses the personals column of a newspaper to get in touch with her. The girl, Marion Larnard, then sets a test for Geoffrey: he is to write her a letter each day for 5 days and, if he proves himself to be an interesting fellow, she will have dinner with him. As a joke, Geoffrey convinces Marion that he has done away with a certain Captain Fraser-Freer; Marion is, at first, quite concerned, but when she realizes that Geoffrey is jesting, she decides to teach him a lesson. She arranges with Fraser-Freer to disappear and has Geoffrey arrested for his murder. Letting Geoffrey fret for a while, Marion eventually arranges for his release and assures him that he has indeed proved himself to be an interesting fellow. *American Film Institute Catalog of Feature Films*

Monte Blue stars in this mystery, which was based on a novel by Earl Derr Biggers. Geoffrey West (Blue) is a soldier of fortune who happens to be obsessed with the personals section of the newspaper. While he is in London, he sees pretty Marion Larnard (Dorothy Devore), and uses the personals to strike up an acquaintance with her. Marion instructs him to write her five letters in five days to convince her that he is interesting enough to meet in person. West's five letters spin a tale about how he has murdered Captain Fraser-Freer (John Roche). His story is so believable that Marion buys it. When she finds out it was a joke, she tracks down Fraser-Freer and together they have West thrown in jail for the supposed "murder." When West realizes that the joke is on him, he and Marion are happily united. Janiss Garza, *allmovie.com*
<https://www.allmovie.com/movie/v101348>

February 13, 1926

The Man Upstairs

(Warner Brothers—Seven Reels)

(Reviewed by Frank Elliott)

A RATHER diverting, mystery drama with a tinge of comedy and romance that takes the spectator through a maze of strange happenings, all of which get their start through two persons, the hero and the heroine, reading "The Agony Column," or personals in a London newspaper. It is through personals written by the principals that they get acquainted. Then the girl permits the man to write to her five letters, one each day, to prove he is an interesting fellow and worth knowing. This is the cue for hero to start his story. It is a murder mystery and the heroine is led to believe that her new acquaintance really did kill a certain army officer. In the end learning it is all a joke, she seeks the aid of the officer and two give Mr. Hero some scare in return. Monte Blue as Geoffrey West, a soldier of fortune, has a role well suited to him and Dorothy Devore is good in the principal female part. The remainder of the cast are acceptable.

THEME. Mystery drama. Hero making joke out of murder story has tables turned on him by girl he meets through personal in Agony Column.

PRODUCTION HIGHLIGHTS. Opening sequence, mystery element, Monte Blue's characterization, The auto wreck.

EXPLOITATION ANGLES. Book display of Biggers' novel. Boost as thrilling mystery story. Play up names of Monte Blue and Miss Devore.

DRAWING POWER. Should do business if exploited. Suits average house.

SUMMARY. A bit too long for material in plot, but succeeds in holding interest although story in screen form is rather involved. Cast does well with parts assigned and production has been artistically mounted.

THE CAST

Geoffrey West.....	Monte Blue
Marion Larnard.....	Dorothy Devore
Her Aunt Hattie.....	Helen Dunbar
Captain Fraser-Freer.....	John Roche
His Brother Norman.....	Stanley Taylor
Enright.....	Carl Stockdale
Mose.....	Charles Conklin

Author, Earl Derr Biggers. Director, Roy Del Ruth. Photographed by Alan Thompson.

SYNOPSIS. Geoffrey West, traveler and adventurer, with passion for "The Agony Column," uses "personals" to get acquainted with Marion Larnard, whom he sees in London hotel. She invites him to write one letter each day for five days. He leads her to believe he has really murdered Captain Fraser-Freer. The latter and girl have him thrown into jail for "murder" of the Captain, who pretends to be dead. It all ends O. K. and Geoffrey wins Marion.



Monte Blue, playing in "The Man Upstairs," Warner Bros.

The Man Upstairs (Warner Brothers) PRESS NOTICE

"**THE MAN UPSTAIRS.**" will be shown on the screen at the _____ Theatre, commencing _____. Monte Blue is the star supported by an excellent cast including Dorothy Devore.

Hero and heroine become acquainted through the "personals" of a London newspaper and the former is invited to write a letter daily to prove whether his acquaintance is worth cultivating. In these letters he starts a mystery story and is about to be charged with murder when he tells police it is all a joke. Then the girl with the aid of an army officer turns the table and gives the hero a real scare actually making him believe he did murder a man.

CATCH LINES

It will keep you on the edge of the seat with its thrilling situations. A mystery play that's different, packed with excitement and surprises.



SCENE FROM "THE MAN UPSTAIRS," A Warner Picture

Imagination is a splendid thing to have, but it sometimes gets one into grave or humorous difficulties. So Monte Blue, starring as Geoffrey West in Warner Bros. production of "The Man Upstairs," discovered. This film version of "The Agony Column" by Earl Derr Biggers, plays at the Wisconsin Sunday.

What would you do if you had seen the only girl at breakfast in a large hotel one morning and you had no way of meeting her, of seeing her again, but through a peculiar circumstance, you noticed that she read the personal column of the newspaper and seemed to enjoy it very much? You would direct a personal to her. That is just exactly what he did, and the next morning he got a reply. He was to address five letters to her, and if she proved sufficiently interesting, a meeting might be arranged.

What to write about? He racked his brain and spoiled many good sheets of paper in the fear

that what he wrote would not be interesting enough. Finally, an altercation in the room above his attracted his attention. It gave him an idea and in five installments he wrote a very thrilling mystery story based on a murder committed in the room above. He was hopelessly involved.

Then, in the last letter, he explained that it was just a little brain child to satisfy her craving for romance, but in the meantime she had turned his letters over to the police. He was taken into custody, and the murder was found to have actually been committed somewhat in the manner he had described it in his letters.

Now he was in a fix. What did the police do with him? Did the girl stand by him or desert him? Was he able to prove his innocence? All these questions are very interestingly answered in "The Man Upstairs."

Dorothy Devore plays the pretty heroine, Helme Conklin an amusing colored servant, John Roche the mysteriously murdered soldier. Roy Del Ruth directed this production from the scenario by E. T. Lowe, Jr.

"The Man Upstairs" is the Photoplay.

At the Liberty theater for the first four days of next week they are featuring "The Man Upstairs," the film version of Earl Derr Biggers' story, "The Agony Column," and introducing a new screen team—Monte Blue and Dorothy Devore.

The plot is punctuated with thrills and laughs and is directed by Roy Del Ruth.

"The Agony Column" in a daily newspaper brings together two young people in search of romance and adventure. To gratify the young lady's thirst for excitement the hero creates a mysterious murder which is ultimately attributed to him and for which he is sent to prison. It later develops that the girl had decided to play a joke on him and when she has tested his courage and wits, promises to marry him to atone for her prank.

The supporting cast is an excellent one, and includes Helme Conklin, John Roche, Helen Dunbar, Arthur Thalasso, Otto Hoffman, Carl Stockdale and Stanley Taylor.

English literature and folklore is as full of accounts of ghostly visitations, ghastly apparitions and other grisly horrors of the supernatural world as England is full of ancient mouldering castles, and horrible, damp-walled old dungeons. Such a dungeon and such apparitions enter into the story of "The Man Upstairs."

Great care was taken that the atmosphere of the dungeon sequence should be absolutely authentic and the action effective. Besides the usual methods of portraying such a situation, silhouette was most satisfactorily resorted to.

The latest Pathe News, a Fox comedy and a splendid musical program are the added features.

Leader-Telegram, Eau Claire, Wisconsin, September 5, 1926, p. 5 – Muncie Evening Press, Indiana, October 23, 1926, p. 3

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Unspecified

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Columnist (Agony Columnist)

Description: Major: None

Description: Minor: Columnist, Neutral

Mannequin (1926)

Reporter Martin Innesbrook (Walter Pidgeon)



Martin Innesbrook (Walter Pidgeon), a reporter for his uncle's newspaper, editorializes against acquitting female criminals just because they are women. His girlfriend Joan ("Orchid") Herrick (Dolores Costello) is tried for murder after she accidentally stabs a man during a struggle. Attempts are made to use Innesbrook's editorials against her at the trial, but she is found innocent. It also turns out that Herrick was abducted at birth and her father is the judge at the trial. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, pp. 55-56



Annie Pogani, a dull-witted nursemaid who loves children, steals a baby girl from Selene Herrick, a wealthy woman who cares more for auctions than for family life. The girl, known as Orchid, is reared by Annie in an East Side tenement; when Annie dies, Orchid finds work as a model in a fashionable shop, where she meets Martin Innesbrook, a reporter who is making his reputation by writing editorials against the practice of acquitting female criminals just because they are women. During a fight with Terry Allen, a low fellow more used to taking than to asking, Terry is inadvertently impaled on Orchid's brooch. She is brought to trial for

murder and, after a difficult trial, found innocent. Her true identity is finally discovered, and she is reunited with her father, who was the judge at her trial. She and Martin look forward to walking the road of life together. *American Film Institute Catalog of Feature Films*



Adapted from the Fannie Hurst story of the same name, *Mannequin* is the story of Joan Herrick (Dolores Costello), kidnapped in infancy from her wealthy parents (Alice Joyce, Warner Baxter) and raised by a slatternly slum woman (Zasu Pitts). Growing up a real "looker," Selene manages to find work as a model in an exclusive Manhattan dress shop. She falls in love with crusading newspaperman Martin Innesbrook (Walter Pigeon), who is presently campaigning to prevent beautiful murderesses from escaping the full weight of the law on the basis of their good looks. In due course, Joan is herself accused of murder, causing Martin to regret his "sexless justice"

campaign. In a hardly flattering comment on the American legal system, Joan is acquitted when the judge on the case turns out to be her own father. Hal Erickson, *allmovie.com*

<https://www.allmovie.com/movie/v138074>



MANNEQUIN

*Paramount Production. Adapted from
Fannie Hurst's Liberty Magazine Prize
Story. Directed by James Cruze.
Length, 6,915 feet.*

CAST AND SYNOPSIS

Selene Herrick	Alice Joyce
John Herrick	Warner Baxter
Joan Herrick	Dolores Costello
Annie Pogani	Zasu Pitts
.....	Walter Pidgeon
Terry Allen	Freeman Wood
Toto	Charlot Bird

Joan Herrick as a baby is stolen by her nursemaid, a half-wit who has a passion for children. Reared in an East Side tenement under the name of Orchid Sargossa, Joan at the first opportunity, escapes the ugliness of her environment. She takes a position as mannequin in a fashionable shop where she meets Martin Innesbrook, a reporter, coming of fine stock. They fall in love but are unable to marry on account of Martin's inability to support Joan. Joan gives Martin an idea on which he bases a series of editorials denouncing the practice of acquitting women law-breakers on account of their sex. Terry Allen accosts Joan in her room one night. He picks up the gown which Joan has just removed, and which belongs to her employer. Afraid that he might tear it, she goes after it. In the scramble that follows, Allen falls and in so doing is stabbed through the heart by the belt pin sticking in the dress. Joan is charged with the murder. The jury, influenced by Martin's articles, are inclined to a conviction, but the final decision is for acquittal. Then it is learned that the judge who tried her is Joan's father.

By PEGGY GOLDBERG

ESSENTIALLY a "movie"—a good one withal—which should prove a real money-winner for most exhibitors. It possesses the ingredients that spell box-office value.

On the one hand, we have a production well directed, striking the keynote of human interest, with sensational touches, and augmented by an excellent cast. On the other hand, the treatment of a sociological problem—one which has been and is still being universally discussed—while only superficially dealt with, nevertheless doesn't altogether fail to supply food for thought. To be sure, the example employed to argue the point is one "which can only happen in the movies"; however, it succeeds in stimulating thought.

It is rather obvious that Fannie Hurst's story which won the \$50,000 Liberty Magazine prize and of which "Mannequin" is an adaptation, was written with an eye to the screen. Situations representing not life itself, but which lend themselves beautifully to the silver screen will only be accepted by the credulous. The less credulous will make the proper discounts and take the net proceeds as good entertainment.

An unusually fine cast includes Alice Joyce, Warner Baxter, Dolores Costello and Zasu Pitts. Dolores Costello gives a beautifully restrained portrayal of the lovely creature who has escaped the mire of her environment.

With four such names as featured in "Mannequin" and the capitalization of the publicity which Fannie Hurst's winning story has gained, you shouldn't have difficulty drawing them in.

“Mannequin”—Paramount

James Cruze Makes Highly Entertaining Film
Based on Fanny Hurst's Prize-Winning Story

Reviewed by Epes W. Sargent

CAST:

Solene Herrick.....	Alice Joyce
John Herrick.....	Warner Baxter
Jean Herrick.....	Dolores Costello
Annie Pagan.....	Zasu Pitts
Martin Jonesbrook.....	Walter Pidgeon
Ferry Allen.....	Freeman Wood
Toin.....	Charlot Bird

Based on magazine story by Fanny Hurst.
Scenario by Francis August.
Directed by James Cruze.
Length, 6981 feet.

SINCE the film success of "Humoresque," Fanny Hurst's name has been to conjure with, but in "Mannequin," the story which won the Liberty Magazine \$50,000 prize she owes much to James Cruze and an exceptionally well-chosen cast of players. Working with the screen in mind, Miss Hurst developed a lot of "sure fire" situations, but with less careful development and direction the story might have gone West for all that. As it is "Mannequin" is powerful and even gripping.

The tensity has been carefully sustained to a dramatic close, and rather abrupt cutting eliminates a mass of waste detail following the big scene. But the story is secondary to the players, for the intent of the plot is to develop a situation in which the hero's editorials against a maudlin sentimentality in favor of women murderers is turned against the woman he loves. This is not action material, and the scenarist has wisely dropped this into second place, seeking to develop interest in the story through the

characters rather than the situation.

Most of this interest goes to the three women chiefly concerned: the half-witted nursemaid who steals the little girl, the girl herself, grown to womanhood, and the mother.

The first part affords a wonderful opportunity to Zasu Pitts to prove that she is an actress as well as a comedienne. Her make-up suggests comedy and that she was able to force the character through this eccentric

make-up speaks volumes. Not once did she get a laugh where no laugh was intended. In the later scenes, stronger in their dramatic appeal, she is not so much hampered by her make-up. These she played with restrained force that gave the necessary contrast to the flower-like child. Dolores Costello, as the girl grown to young womanhood, was very effective in what could have been made a simpering flapper. Alice Joyce, as the mother, dominated the early scenes as the auction-hunting young wife and was her better known self in the later period.

Warner Baxter was capital in a negative sort of role, and Walter Pidgeon played the newspaper man with sincerity. Freeman Wood was given a couple of chances in a tough role, and many unprogrammed characters did well enough to deserve mention.

Mr. Cruze has made "Mannequin" into a fine play, carefully building suspense and holding the tension in growing volume to the very end. He even makes a court room sequence interesting.

Moving Picture World, January 30, 1926, p. 483



Mannequin

(Paramount—Seven Reels)

(Reviewed by Frank Elliott)

HERE'S the story that won for Fannie Hurst \$50,000 in the contest conducted by Liberty magazine, in co-operation with Paramount. The picture comes to exhibitors following an avalanche of publicity which should aid greatly in bringing business to the box office. The magazine also is publishing the serial. James Cruze was given the screen version job and he has made good. He has turned out a decidedly worth while picture, which tells an interesting romance of a beautiful mannequin whom destiny leads through a madcap of adventures before she finds peace and happiness with the man she loves and the parents whom she lost when a baby. Dolores Costello steals the acting honors. There is also a new face in the person of Walter Pidgeon, who is excellent in the role of Martin Innesbrook. Alice Joyce, Warner Baxter and Zasu Pitts contribute much to the entertaining qualities of the offering. Exhibitors should grab this one which already has been sold to the public. Its action is swift, its acting good.

THEME. Society drama. Spans years developing cloak model's life history.

PRODUCTION HIGHLIGHTS. The 1907 sequence and the abduction of Baby Joan. The scenes in the style shop. Killing of Allen. Trial and climax.

EXPLOITATION ANGLES. Play up the \$50,000 Fannie Hurst-Liberty magazine story. Tie up with stores and stands handling Liberty magazine. Try fashion show prologue. Arrange style display with local department stores.

DRAWING POWER. O. K. for the largest houses in the land and all others. Should do business if exploited a bit and will satisfy them after they're in.

SUMMARY. Exhibitors will make no mistake in booking this one which comes self advertised to your patrons. It is the net result of good work on the part of Fannie Hurst, James Cruze and a great cast.

THE CAST

Selene Herrick	Alice Joyce
John Herrick	Warner Baxter
Joan Herrick	Dolores Costello
Annie Pogani	Zasu Pitts
Martin Innesbrook	Walter Pidgeon
Terry Allen	Freeman Wood
Toto	Charlot Bird

Author, Fannie Hurst. Director, James Cruze. Photographed by Karl Brown.

SYNOPSIS: Selene Herrick's weakness for "things" she obtains at auctions, brings on a quarrel with her husband, John. He has hired a nurse, an Annie Pogani, who runs away with the Herrick baby, Joan. John is under the impression the baby had been taken away by Selene. The wife eventually returns and the loss disclosed. Then follows the life history of Joan from the death of Annie, until she eventually is found again by her parents.



Alice Joyce, appearing in "Mannequin," a Paramount production.

Mannequin (Paramount) PRESS NOTICE

"MANNEQUIN," the James Cruze production of Fannie Hurst's \$50,000 Liberty magazine prize story, comes to the Theatre, commencing "Mannequin," is a human interest story with real folk as its characters and with an original idea for its plot as well as several new faces in its dramatic personnel.

Dolores Costello, a new beauty; Alice Joyce, Warner Baxter, Zasu Pitts, and others of equal popularity and a new leading man, Walter Pidgeon, who gives promise of a quick rise to favor, interpret the various roles. The picture is lavishly mounted and much attention to detail is in evidence throughout.

CATCH LINES

James Cruze society again with this Fannie Hurst \$50,000 Liberty magazine prize story. A beautiful girl's fight for love, story being traced in the palatial of a great city.

MANNEQUIN

Paramount Production, presented by Adolph Zukor and Jesse L. Lasky. From the Fanny Hurst \$50,000 Liberty prize story, adapted by Walter Woods, script by Frances Agnew. Featuring Alice Joyce, Warner Baxter, Dolores Costello and Zazu Pitts. Directed by James Cruze. At the Rivoli, New York, week Jan. 10. Running time, 64 minutes.

Selena Herrick.....Alice Joyce
John Herrick.....Warner Baxter
Jean Herrick.....Dolores Costello
Annie Fogani.....Zazu Pitts
Martin Innesbrook.....Walter Pidgeon
Terry Allen.....Freeman Wood
Toto.....Charlot Bird

This may be a \$50,000 prize story, when the advertising angle is considered, but, as a straight story, had it appeared in any magazine and then been offered for pictures, it would have been handed the medal "old stuff." It even has a courtroom scene, and that is something that has passed out of pictures.

Fanny Hurst hasn't anything to say of in turning out this yarn. It is a wonder Jimmie Cruze managed to turn out a picture as interesting as it is with the material at hand. From a box-office standpoint "Mannequin" ranks as an average program attraction, and the exhibitor will have to judge whether or not the "Liberty" advertising splash is going to get any added money for him.

One thing "Mannequin" does do—it brings Dolores Costello to the screen in a role in which the girl has a chance to do something, and she may be the biggest bet that has come along among the younger gen-

eration of feminine screen players. She is a walloping hit in everything she does in this picture. Alice Joyce in a mother role also stands in the fore as an actress who should be praised, while Warner Baxter as the father handled his earlier scenes very well. But the character work contributed by Zazu Pitts is outstanding, next to little Miss Costello's contribution. Walter Pidgeon as the juvenile lead rather left something lacking in his conception of the role. Freeman Wood as the heavy overshadowed him completely.

"Mannequin" is the story of a half-wit nurse girl who steals the child of her employers and hides away with her in the slums, where the girl grows into lovely young womanhood. Her beauty obtains a position as model in New York's most exclusive shop. There she meets and falls in love with a young newspaperman, he in turn loving her. She advances the thought to him that, in the face of the many acquittals of good-looking women charged with murder, some big paper should advocate "sexless justice." He undertakes to wage the campaign.

In the face of it the girl, in trying to protect herself from the heavy, who has forced himself into her room, is charged with killing him, and thus becomes the first girl to face a jury on the "sexless justice" basis. But she is turned loose, just

the same, and it is then discovered that she is the long-lost daughter of the judge who presided at her trial. Not much kick to that, is there?

But James Cruze has handled it in a way as to give the young girl every change in the world to score, and she does just that. Fred.

"Mannequin"

Paramount

GOOD ENTERTAINMENT AND UNDOUBTEDLY FIRST RATE BOX OFFICE ATTRACTION. DOES SOME TUGGING AT THE HEART STRINGS. MANY FINE BITS OF DETAIL AND ATMOSPHERE.

Cast.... Alice Joyce splendid as the mother although she doesn't always photograph attractively. Dolores Costello beautiful and does especially well; she's a comer and will bear watching in the future. Warner Baxter well suited. Zasu Pitts in another of her eccentric characterizations. Walter Pidgeon, Freeman Wood and Charlot Bird complete the cast.

Type of Story..... Drama; adapted from Fannie Hurst's "Liberty" magazine prize story. "Mannequin" is destined to at least fulfill the wants of the exhibitors whose folks demand something out of the ordinary. Fannie Hurst supplies the medium in her story, a mother love theme in part and again a romance of a little girl of the tenements, uncertain of her origin and yet who rises to great heights as a mannequin. The story is delightfully told and director James Cruze again displays his rare finesse in atmosphere and detail. His direction is excellent. The period of the prologue, about 20 years ago when flowing skirts and pompadours were the rage, is a rare treat. The development brings many surprise twists and the interest is held at a high tension all the way.

Story: Joan Herrick is kidnapped by a half-wit nurse when an infant. Years pass and Joan is a feted mannequin, risen from a tenement hovel, and loved by the rich Martin Innesbrook who introduces her to Judge Herrick and his wife, Joan's long-lost parents who had given up hope of ever finding her. It is not until Joan is held for the murder of Terry Allen, a bounder, and finally acquitted by the jury in spite of a movement to prevent beautiful murderesses from being acquitted, that her identity is established through a message coming from the kidnapper's death bed. There is a reunion of Joan and her parents.

Box Office Angle.... Will fascinate and entertain them. Should go big at the box office.

Exploitation.... The story already has the benefit of the publicity accorded it as a prize winner in the Liberty Magazine contest. Further than this you have the well-known name of Fannie Hurst and with Alice Joyce heading a first rate cast it should be simple to get them interested. Talk about Dolores Costello, daughter of the erstwhile famous Maurice Costello, and use plenty of pictures of her.

Direction James Cruze; excellent

Author Fannie Hurst

Scenario Frances Agnew

Cameraman Karl Brown

Photography Good

Locale New York

Length 6,981 feet

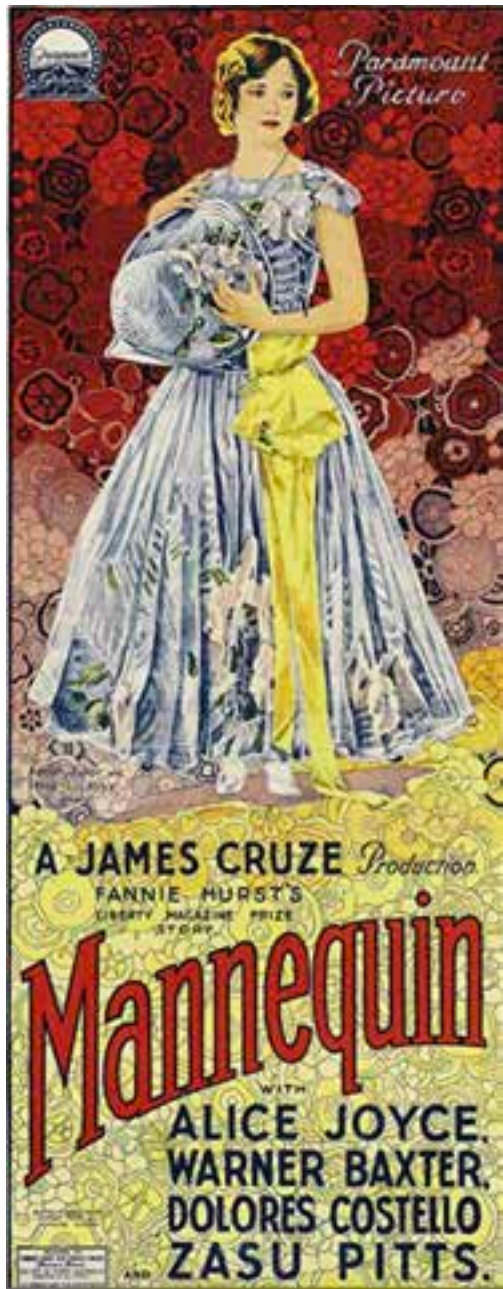
Filming a Prize Story

"Mannequin" is the story that won the fifty-thousand-dollar prize offered by *Liberty Magazine* and Famous Players. The author is none other than Fannie Hurst, and as a clever artisan who knew what she was after when she submitted the story, she has crammed it full of every situation and every trick known to the literary and theatrical world.

A young baby is stolen by her nurse and grows up believing her to be her own mother. At eighteen, she is a *mannequin* in a fashionable dressmaking establishment, where she meets a young, enthusiastic newspaper reporter. He gives her a little uplift, and she, in return, furnishes him with an idea for an editorial, the idea being that beautiful women, when they stoop to murder, should be punished as relentlessly as men. But, unfortunately, she herself kills a man who has forced his way into her home, and the old theory of practicing as you preach is held up for debate.

The big kick in the story is when the lovely girl discovers that she is on trial before her own father. Nothing very new in this, you will admit, and yet it won fifty thousand dollars, which should inspire many of you to brush up a bit, though not too much, on plot and submit your ideas to the motion-picture companies.

The director was James Cruze and the cast is a splendid one. Alice Joyce is the lovely mother. Dolores Costello is the distressed *mannequin*, Warner Baxter is the father, and Walter Pidgeon is the reporter. This picture will undoubtedly make a lot of money, as it has all the old, familiar, and well-loved situations, well handled and capably acted. Maybe fifty thousand dollars isn't so much money, after all.



Status: Print exists at the Library of Congress film archive.
Unavailable for Viewing

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

The Marriage Clause (1926)

Critic (Andre Cheron). Newspapermen, Critics and Newsboys.

Some day, just to be different and possibly overlooking the incidental qualification that it would also be more true to life, some director will show a first night audience as a cosmopolitan collection of bootleggers, wisenheimers, newspapermen and night club hostesses, the majority of whom do *not* wear dress clothes. Particularly will the director overlook that banality of introducing newspaper critics as bewhiskered professional characters, dressed in the height of formality and of the type that scurries back-stage like so many Johns to shake the prima donna's hands. It might occur to the same iconoclastic director that, if he desires such touch, the newspaper boys generally hie themselves to the nearest telegraph office to take possession of a typewriter for a "notice"; or if an afternoon sheet, a trip downtown to complete the review.

Variety September 29, 1926, p. 14



Sylvia Jordan, a pretty but timid girl, applies for a part in a play being produced in a New York theater, and director Barry Townsend accuses her of stealing a pocketbook. Her display of emotion convinces him of her acting potential, and under his guidance she becomes a highly praised star on Broadway. They fall in love, and Sylvia accepts Barry's proposal; but when Ravenal, the producer, presents her with a 3-year contract, he inserts a clause forbidding her to marry. When Ravenal declines to renew Barry's contract, Sylvia demands his reinstatement; but Barry, misunderstanding because of the insinuations of Mildred Le Blanc, leaves the theater. On her opening night, Sylvia becomes ill; but learning that Barry is in the audience, she performs brilliantly though at length breaks down. Hearing of her collapse, Barry visits her in the hospital, and his love helps her recovery. *American Film Institute Catalog of Feature Films*

The Marriage Clause

Universal presentation of Lois Weber production from story ("Technic"), by Dana Burnet, adapted and directed by Miss Weber. Principals: Billie Dove, Francis X. Bushman, Grace Darmond and Warner Oland. Week Sept. 27 at Hippodrome, New York. Runs 74 minutes.

Spotty production, possessed of its fine moments, based on a naturally intriguing theme centering around the elevation and romance of a dramatic star, but offset almost fatally in spots with trivial elaboration and general piffle. The overlength running time of 74 minutes is not the only reason why a good deal could and should be cut to speed up the proceedings.

Francis X. Bushman is the famous stage director who discovers Billie Dove as a dramatic find for Warner Oland, the equally famous entrepreneur. Grace Darmond in a feminine "menace" role completes the dramatic persons of the principals.

The title is derived from a restrictive clause against Miss Dove and Mr. Bushman marrying as they desire. After the prohibited three years are up and all obstacles removed, in order to round out a story, a new cycle of complications commences.

Each of the three opportunities for a kiss-and-make-up in real life could have been graciously accepted, but Miss Weber dragged it out, stalled the final "clinch" as must be the natural consequence of a screen romance, probably keeping in mind that hugely dramatic and intensely romantic near-deathbed scene for the ultimate climax.

Conceding the merits of that Romeo and Juliet affectation, there is much, much too much, interpolated in between that should come out for the sake of the distributor, the exhibitor and the patron.

Some day, just to be different and possibly overlooking the incidental qualification that it would also be more true to life, some director will show a first night audience as a cosmopolitan collection of bootleggers, wisenheimers, newspapermen and night club hostesses, the majority of whom do *not* wear dress clothes. Particularly will the director overlook that banality of introducing newspaper critics as bewhiskered professional characters, dressed in the height of formality and of the type that scurries back-stage like so many Johns to shake the prima donna's hands. It might occur to the same iconoclastic director that, if he desires such touch, the newspaper boys generally lie themselves

to the nearest telegraph office to take possession of a typewriter for a "notice"; or if an afternoon sheet, a trip downtown to complete the review.

Miss Weber probably also knows enough about the show business to appreciate that on no occasion do flowers pass the footlights. Those kind of scenes seem an obsession with her.

Still the screen is the screen and the hinterland, for this is a type of picture that will hit the nickelodeons in no time, may not know the difference; or it may overlook much.

"The Marriage Clause" is interesting for the possibilities accepted by Miss Dove. With a hoydenish name that does not suggest the dramatic capabilities she evidences, Billie Dove bobs up as an important celluloid personage. Like her character, there's no telling what a good director could do with her.

Mr. Bushman throughout the 74 minutes of the screening left an indelible impression that he was great as "Messala" in 'Ben-Hur,' a heavy role, and that he lacks somehow now in the male lead he has been cast for.

This is the second "outside" picture at the Hip under its new "grind" policy, Keith's having a P. D. C. film tie-up. It's nothing above a daily change program offering, despite the Hipp's week's booking.

Abcl.

Variety, September 29, 1926, p. 14

July 3, 1926

MOVING PICTURE WORLD

39

7,680 Feet

"The Marriage Clause"—Universal

Lois Weber's Gripping Emotional Romance of Stage Life Looks Like a Real Box Office Hit

Reviewed by C. S. Sewell

CAST:

Harry Townsend	Francis X. Bushman
Sylvia Jordan	Billie Dove
Max Ravenal	Warner Oland
Doctor	Henri LeFarge
Mildred LeBlanc	Grace Darmont
Fanny	Christine Snowdon
Sam	Doris Smith

Based on story "Teehee" by Russ Burnett.
Scenario and direction by Lois Weber.

LOIS WEBER, THE ONLY woman director, and creator of many successes, but whose name has been absent from the screen for some time, makes a triumphal return with "The Marriage Clause," a Universal-Jewel production.

Here is an intensely dramatic, highly emotional and thoroughly human story of the stage. Sylvia seeking a job is accused by Barry, a stage manager, of being a thief, her display of emotion convinces him she can act, he discloses the ruse, and under his guidance she becomes a star. These two fall in love, but Ravenal, owner of the show, is jealous and inserts a clause in Sylvia's contract forbidding her to marry for three years. During this time Sylvia counts higher and higher, and Barry begins to lose his grip, and resents Ravenal's attitude. When Ravenal finally fires him and Sylvia goes to his apartment to demand his reinstatement, Barry misunderstands and goes away, but, down and out, comes back to town and into the gallery on the opening night of her new play. Sylvia is ill and Ravenal to cheer her tells her Barry is out

front. She acts brilliantly, but finally breaks down. Doctors give up hope. Barry, impelled by the idea that she needs him, goes to her and his love and urging her to fight for life enables her to pass the crisis.

Although this brief synopsis might indicate that some of the situations are inclined to be theatric or melodramatic, such is absolutely not the case. Here is a story of the stage that gets entirely away from the usual type, built around a real idea, and in the hands of Lois Weber, who exhibits uncannily effective psychology in its develop-

ment, it emerges as a picture of unusual sincerity, heart interest and drama.

The entire cast is excellent, the three principals giving notable performances, but Miss Weber's directing genius is always in evidence. Neither Mr. Bushman or Mr. Oland ever gave better portrayals while Miss Dove, noted principally for her beauty, is remarkably fine in a difficult emotional role.

Lois Weber's handling of this story makes it intensely real, human and dramatic. There are many deft touches that are extremely effective. This picture gets down deep beneath the surface. The story grips the interest right at the start and as it unfolds becomes more and more absorbing, building consistently up to a climax of exceptional emotional power rendered even more effective through skillful planning and construction.

"The Marriage Clause" is fine entertainment for any type of patronage, for its sincere, human and powerfully dramatic story will stir the emotions of all classes alike, and it should prove a wonderful box-office success.

Moving Picture World, July 3, 1926, p. 39



The Marriage Clause

Dramatic and Moving Story of the Theatre

(Reviewed by Laurence Reid)

WE don't recall ever having seen a more moving and dramatic picture of the life behind the footlights than Lois Weber's production, "The Marriage Clause." There is no mistake about her making a most successful come-back as a director. Since her retirement she has broadened in her art. She can surely look with pride upon this very human picture—for it is destined to earn the highest praise everywhere.

This is the first theatre story which has been plotted around a stage director's ability to make a star. And the marriage clause which figures as the "prop" of the drama brings out an exceptional deep note of pathos. In other words the girl climbs to the heights. She feels secure in her art because the director is ever at her elbow to encourage her. But the fatal clause is placed in the contract by the jealous manager so as to keep her heart whole and fancy free.

It is a fine picture—one filled with deep feeling, and it provides Billie Dove with her biggest emotional role.

The Cast: Francis X. Bushman, Billie Dove, Warner Oland, Grace Barnard, Henri La Garde, Caroline Stone, Oscar Smith, Andre Chereu, Robert Dudley, Charles Meakin. Director, Lois Weber.

THEME: Romantic drama revolving around actress forced to accept contract which stipulates she must not marry. Falls in love with stage director and clause in contract keeps them apart. Both suffer until clause is eliminated.

PRODUCTION HIGHLIGHTS: The rehearsal scene. The opening night. The beauty and acting of Billie Dove. The many human moments. The

sympathetic performances. The close-ups and atmosphere. The climax.

EXPLOITATION ANGLES: Play up big as finest picture of the theatre ever made. Play up the beauty and talent of Billie Dove—and go after the crowds with heavy exploitation. It is worth it.

DRAWING POWER: Suitable for finest houses and all types of audiences.

*Produced and distributed by Universal.
Length, eight reels. Released September, 1926*

"The Marriage Clause"

Universal-Jewel

LOIS WEBER'S FIRST PRODUCTION IN A LONG TIME. SOME MIGHTY FINE DIRECTION, EXCELLENT ACTING AND A DRAMATIC CLIMAX THAT HAS REAL PUNCH.

Cast.....Francis X. Bushman stages a real come-back. Going to do a lot to regain his foothold with this one. Billie Dove proves herself a real actress. The best thing she has ever done. Warner Oland and Grace Darmond both very good and Caroline Snowden, a colored maid, does many fine bits.

Type of Story.....Dramatic romance; based on Dana Burnett's Saturday Evening Post Story, "Technic." If Lois Weber can turn out pictures like "The Marriage Clause" it is all the more to be wondered at that she hasn't been heard from since 1923 when she made "A Chapter in Her Life." Her current effort is important for four reasons; it has a dramatic story with fine possibilities; it has fine direction; it is the first real come-back of Francis X. Bushman in the kind of role that once made him a famous film star; it presents Billie Dove in the best role she has ever essayed. For all that "The Marriage Clause" should be a good picture. And it is. It does run a little too long but the climax punch that Lois Weber injects will readily make them forget that they had to wait a bit for it. The story concerns the love of a stage director for a star whose genius he discovered and whose career he guided until she became famous, of his own subsequent shifting into the background while his star pushed on to greater heights; of his poverty and her success and the eventual break in their romance. The story reaches a great climax when on the night of her greatest triumph Sylvia breaks down at the start of the second act. In her delirium she calls for her lover. From a lodging house he wends his way to the theater not knowing that she is calling him. How he brings about her recovery affords one of the most dramatic climaxes and some of the best acting and direction of the day.

Box Office Angle....This picture should mean a lot to Universal for its exhibition value; to the exhibitor for its box office possibilities; to Lois Weber for her excellent direction; to Francis X. Bushman for his real come-back and to Billie Dove for the best work she has ever done.

Exploitation.....Should be given your very careful consideration. It deserves your best exploitation efforts and with so much to talk about "The Marriage Clause" should be an assured success.

Direction.....Lois Weber really fine.

Author.....Dana Burnett

Scenario.....Lois Weber

Cameraman.....Hal Mohr

Photography.....Excellent

Locale.....New York

Length.....7,680 feet.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Critic). Group-3.

Ethnicity: White (Critic). Unspecified-3

Media Category: Newspaper

Job Title: Critic (Critic). Pack Journalists-3 (Newspapermen, Critics, Newsboys)

Description: Major: None

Description: Minor: Critic, Positive. Pack Journalists-3, Negative.

Men of the Night (1926)

Newspaper seller Mrs. Abbott (Lucy Beaumont), a kindly old lady.

Mrs. Abbott, an elderly newspaper vendor in dire straits, is taken in by Rupert Dodds, an art dealer, and Dick Foster, his young companion, who see in her transparent honesty an excellent shield for illegal activities in their art shop, where they remold gold and silver articles. Mrs. Abbott soon grows fond of Dick, who calls her "Mother," and she promotes his love for Trixie, the bookkeeper; but she becomes suspicious of Dodds and Dick when she overhears them congratulating themselves over their recent success. Mrs. Abbott discovers that they are planning to rob the home of Lady Broderick, a wealthy customer, and she follows them to prevent the crime, but she is captured and held accountable for robbing the safe. She is tried and convicted just as Dick confesses and clears her of the crime; and in the belief that Dick will reform, the judge sets him free. It develops that Mrs. Abbott is the long-lost sister of Lady Broderick and is the heiress to an English estate. Dick and Trixie are married and spend their honeymoon in England. *American Film Institute Catalog of Feature Films*

According to critics of the day, the sentimentality of this crook drama was a bit too much even for the 1920s, when mother love was viewed with extreme reverence. A pair of thieves, J. Rupert Dodds (Herbert Rawlinson) and Dick Foster (Gareth Hughes), are on the lam from the cops when they meet Mrs. Abbott (Lucy Beaumont), a kindly old lady. They convince the woman to take them in and soon she has practically adopted them. The crooks continue their heists while pretending to run an antiques shop out of Mrs. Abbott's home. When she discovers her boys' real line of work, Mrs. Abbott is horrified. Her attempts to save Foster from his life of crime are futile -- Dodds has too strong a hold on him. One night, Mrs. Abbott tries to interfere with Foster's attempt to rob a house and she herself is arrested. She refuses to give away any information regarding the men and faces a prison sentence. Shocked that his callous partner is willing to let her be convicted, Foster confesses. It turns out that Mrs. Abbott is actually the long-lost sister of the woman whose house the men were going to rob, and there is a fortune waiting for her in England. She adopts Foster for real, and he goes to England, accompanied by his new bride, Trixie (Wanda Hawley). Janiss Garza, *allmovie.com* <https://www.allmovie.com/movie/v238759>

Men of the Night

Distributor: Ginsberg-Kann

Producer: Sterling Productions, Inc.

Length: 5,700 feet

DIRECTOR.....AL ROGELL

PLAYERS

J. Rupert Doods.....Herbert Rawlinson

Dick Foster.....Gareth Hughes

Trixie Moran.....Wanda Hawley

Mrs. Abbott.....Lucy Beaumont

Thomas Bogen.....Jay Hunt

Lady Broderick.....Mathilde Brundage

TYPE: Crook melodrama.

THEME: Romantic love.

LOCALE: An American city.

TIME: The present.

STORY: Reduced to selling newspapers for a living, an old lady unconsciously helps a pair of jewelry thieves escape the police. The younger thief, attracted to her, calls her Mother, and she calls him Son. She is horrified when she discovers that they are crooks. She is arrested while she is returning the jewels stolen by the younger thief. The two thieves escape but she refuses to give them away and is facing prison. His manhood aroused by her loyalty and the apparent intention of his partner to let her suffer, the young thief confesses. He marries the girl he loves, going to England as the real adopted son of the old lady, who has discovered that she is the long-lost sister of the owner of the jewels, and that a fortune awaits her in England.

HIGHLIGHTS: *The old lady's unconscious shielding of two jewel thieves. . . . The affection that springs up between her and the younger thief. . . . The robbery and arrest of the old lady as she returns the jewels. . . . Escape of the crooks. . . . Confession of the youngest. . . . His adoption by old lady who finds she is long lost sister of the owner of the jewels.*

Men of the Night

Well Directed Crook Melodrama

(Reviewed by Joseph Shea)

THIS is a well-cast and well-directed crook melodrama with a good deal of dramatic suspense. The character of the aged woman whose mother love redeems the young crook is not unknown to the screen but the treatment of this story stamps this as an unusual characterization. It should be a good attraction for the average and smaller theatres. Gareth Hughes has the role of the youthful crook who is dominated by a crooked art dealer. The pair adopt an elderly woman they find in the park and thus give an air of respectability to their antique shop. When the aged woman realizes the business of her benefactors she determines to save the boy from himself. She follows the pair to the home of Lady Broderick and is caught by the police as she is returning the stolen gems. During a long third degree the boy returns and confesses his part in the robbery. The District Attorney lets him go and has the art dealer arrested. It develops that the old woman is Lady Broderick's long-lost sister and then she invites the boy and his sweetheart to spend their honeymoon at the family estate in England.

The Cast: Herbert Rawlinson, Gareth Hughes, Wanda Hawley, Lucy Beaumont, Jay Hunt, Mathilde Brundage, Author, Florence Wagner, Director, Al. Rogell.

THEME. Crook melodrama. Adopted mother saves youthful crook from life of crime and causes arrest of master thief. She united the boy and his sweetheart after learning she is sister of robbery victim.

PRODUCTION HIGHLIGHTS. Tense action in night scenes of chases between police and crooks. Excellent photography throughout.

EXPLOITATION ANGLES. Play up title in teaser campaigns. Publicity could be secured by organization of night workers called "Men of the Night." Various window tie-ups are suggested by this title.

DRAWING POWER. Average melodrama suited for majority of smaller houses.

Produced by Sterling Prod., Distributed by Sterling Pict. Dist. Corp. Length, 5,700 feet. Released —.

5,700
Feet

“Men of the Night”—Sterling

Skillful Direction Results in Good Suspense
in Crook Melodrama with Mother-Love Angle

Melo-
drama

A BOLDLY melodramatic crook story is presented in “Men of the Night.” The head crooks are very, very bad. The young fellow in their clutches tries and tries to go straight. And then there is “Mother” who sheds sweetness and light to such a great extent throughout the run of the film that she just about takes the prize for “goodness sake.”

Despite the conventional and at times altogether improbable character of the story Director Al Rogell, because of his keen knowledge of values, has made a picture of sustaining interest and one which will doubtless go very well in the average houses.

Reviewed by Peter Milne

CAST:

J. Rupert Bodds.....	Herbert Rawlinson
Dick Foster	Gareth Hughes
Trixie Moran	Wanda Hawley
Mrs. Abbott	Lucy Beaumont
Thomas Bogen	Jay Hunt
Lady Brudrick	Mathilde Brundage

Story by Florence Wagner,
Directed by Al Rogell.

Herbert Rawlinson, hero of many a crook melodrama of the past, herewith steps out in the habiliments of the villain. Gareth Hughes plays the role of the weakling hero

energetically and with great stress on the emotional opportunities the part offers. Lucy Beaumont is the mother in the case. She is picked up by the crooks who use her as a “come-on” in their antique shop. Her influence gets to the boy and causes his reform. Wanda Hawley is on hand in a very few scenes to supply a romantic thread which never really gets unwound.

The picture has been well mounted and the lighting effects employed throughout give it a distinctive touch. If the characters had not been cut from such conventional cloth the picture would have been worthy a showing in any theatre.

Moving Picture World, July 24, 1926, p. 233

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Mrs. Abbott)

Ethnicity: White (Mrs. Abbott)

Media Category: Newspaper

Job Title: News Employee (Mrs. Abbott)

Description: Major: Mrs. Abbott, Positive

Description: Minor: None

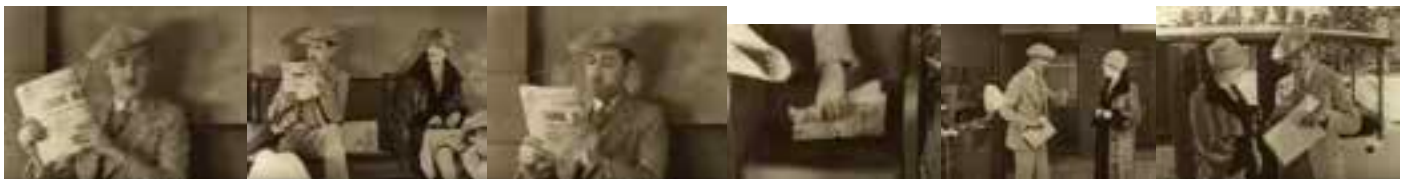
Mighty Like a Moose (1926)

Newspapers are used throughout the comedy as major plot points. A newspaper is used when the married man and woman don't recognize each other while sitting in a shoeshine stand. Their photo is taken at a party making the front page of a newspaper. And the man's plastic surgery is featured in another newspaper story.



In one of his best silent films, Charley Chase plays homely Mr. Moose, whose buck teeth make him a laughingstock. But Mrs. Moose (Vivien Oakland) isn't any better off -- her nose really does rival a moose's. Each of them decide to have plastic surgery and surprise their unsuspecting mate. The results, however, are so radical that when they meet on the street they don't recognize each other. Flush with their brand-new looks, they begin a flirtation and plan to attend a party together. Both of them rush home to get ready, carefully avoiding the other.

But the party they go to is raided and they find their photo splashed across the front page of the paper. Back home, Charley finally realizes that the girl he's been flirting with is his wife and he hypocritically decides to teach her a lesson for going around behind his back. He still has a set of bucktooth dentures (the dentist gave them to him for "identification purposes") and he puts on a wild, quick-change show for his wife in which her husband and "lover" fiercely battle it out in front of her. Mrs. Moose is properly mortified until she notices that the newspaper also has a "before and after" ad featuring Charley's dental work. Then she really lets him have it. Janiss Garza, *allmovie.com* <https://www.allmovie.com/movie/v228678>
<http://charleychase.50webs.com/movient15.htm> -- Special Review





Scenes from *Mighty Like a Moose* (1926)



"Mighty Like a Moose" is the name of the most recent Charlie Chase comedy that I have seen and it is the name of the best Charlie Chase comedy I have seen. Perhaps what pulls it up from the rest and exalts it is its plot. But don't think that the plot slows up the comedy action. You don't realize what plot there is in it until you're out of the theatre and you're sitting at a typewriter trying to write a deserving paragraph for Mr. T. O. Service who (quite confidentially) is finicky about the way comedy reports are written.

The "Moose" idea is born out of the fact that both the characters in the prominent roles are Mr. and Mrs. Moose and their names fit them: Mr. M has the teeth of a Moose and Mrs. M has the nose of three Moose. Each has saved secretly to "normalize" these facial absurdities. Coming from the operating room and dental laboratory Mr. and Mrs. M come face to face, do not recognize one another and carry on a fast flirtation. He takes her to a party which the prohibition men raid. A newspaper reporter gets a picture of the two miscreants which is printed on the front page. Both become pretty hysterical and beat it for home. Inside the house a lot of complications set in that are funnier than you think.—D. E. H.

"Mighty Like a Moose"

(Hal Roach-Pathe—Two Reels)

(Reviewed by Joseph Shea)

THIS is a hilarious comedy of married life with some of the funniest situations ever seen in a short feature. Charley Chase will delight all his followers with his work in this picture. The basic idea concerns hubby's teeth, which are as protruding as those of a moose, and his wife's nose which closely resembles that of a pelican. They save steadily until they can visit the plastic surgeon, but fail to tell each other of their decision. It so happens that the wife has her nose reshaped and the husband has his teeth fixed on the same day. Their appearances are so changed that they do not recognize each other and they flirt upon their first meeting. From then on the fun is fast and bright. Their pictures appear in the papers following a raid upon the party they attended. Their antics to prevent each other learning of their indiscretion are laughable. There is much of the door-slaming type of comedy here, but the majority of the gags are sufficiently novel to draw many laughs.

THE CAST

Charley Chase, Vivien Oakland, Ann Howe, Charles Clary, Gale Henry, Malcolm Denny. Directed by Leo McCarey.

Summary—Up to the average Hal Roach comedy and well suited to the majority of houses.



Status: Print exists
Viewed on YouTube

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

Miss Mend (aka The Adventures of the Three Reporters) (1926). Soviet Union

Reporter Barnet (Boris Barnet), tabloid press reporter for *The Littletown Herald*, a "muckraker, who gets the news a half hour before it happens." Photojournalist Vogel (Vladimir Fogel). Newspaper office clerk Tom Hopkins (Igor Ilyinsky). Editor-in-Chief. Associate Editor. Editorial Assistant.



Three reporters and an office girl are trying to stop a bacteriological strike by some powerful western business leaders against the USSR. The story's first half is set in an imagined United States, about a plucky working girl, Miss Vivian Mend (Natalia Glan), who joins with a reporter (played by Barnet, who gave the character his own name), a photographer, Vogel (Vladimir Fogel) and a tubby office clerk, Tom Hopkins (Igor Ilyinsky, a popular comedian), to combat a secret organization of international capitalists. The principal villain, Chiche (Sergei Komarov), is a coldhearted mastermind who plans to destroy the new society of the Bolsheviks by means of electrical insulators filled with plague germs. *Summary Notes*





Scenes from *The Mend* (1926)

Reporter Barnet (Boris Barnet) -- "muckraker, who gets the news a half hour before it happens." Photojournalist Fogel (Vladimir Fogel) -- "melancholic by nature, snapshot-taker by trade." Editor-in-Chief: "There's a strike at the cork factory. You got 40 minutes, for 40 lines, the pay is \$40. Get shots of the factory. Show the noble CEO, the heroic policeman...And throw in a dozen workers but make sure they look clean!" Miss Vivian Mend (Natalie Glan) -- typist at the cork factory. Newspaper Clerk Tom Hopkins (Igor Ilyinsky), a love-sick clerk." Regarded by the official Soviet press of the time as a prime example of shameless "Western-style" entertainment, *Miss Mend* was nevertheless hugely popular, becoming one of the most successful Soviet films of the decade. Though you'll find no tractors, capitalist oppression, or revolution, the film does manage a few jokes at the American characters' expense. A 'dream cast' of 1920s Soviet film stars, *Miss Mend* pits a cadre of proletarian sleuths against a villainous gang of selfish capitalists, each side boasting its own collection of zany sidekicks, everything from a streetwise urchin to a Typhoid dog. The film also features beautiful location photography, impressive stunt scenes, horse, car and boat chases, and stylized sets. *Viewing Notes*

Miss Mend (aka *The Adventure of the Three Reporters*) is a 1926 film made in the Soviet Union. Like most forms of Russian media at the time, *Miss Mend* is blatantly pro-Soviet propaganda mocking America and capitalism in general, portraying the West as a corrupt, racist Crapsack World. Despite this, there is a surprising amount of humor, or at the very least attempts at humor, making this film rather interesting to watch today, if for nothing more than the shocking Mood Whiplash and Refuge in Audacity.

Natalya Glan stars as Vivian Mend, a typist at an American cork factory that belongs to the Stern family. The Sterns lock out the workers, leading to protests outside the factory. Miss Mend tackles a cop that is about to assault a spokesman for the workers, leading to a riot outside the factory. She draws the attention of three men from the local newspaper: Barnet the reporter, Vogel the photographer, and Hopkins the dimwitted clerk. All are all enchanted by the fiery young office worker. While fleeing from the riot, Vivian jumps into a car that unbeknownst to her, is carrying Arthur Stern, scion of the Stern family. Arthur also is attracted to the beautiful Vivian.

Meanwhile, word comes from Russia that Gordon Stern, Arthur's father, has been murdered by the Bolsheviks. It turns out however that Gordon Stern isn't dead, but is in the clutches of a mysterious Organization, a terrorist group that is fighting *against* the Bolsheviks. Gordon Stern's wife is having an affair with the sinister Organization leader Chiche, who is behind a terrifying plot against Bolshevism and the Soviet Union.

Miss Mend was originally released as a three-part serial; the three films together add up to 4 hours and 10 minutes. While most Soviet propaganda during the Josef Stalin years was deadly serious (see *Earth* or any of the works of Sergei Eisenstein), this serial is light and breezy, with romantic comedy and secret agent hijinks. And while Eisenstein's films are much better remembered, at the time the *Miss Mend* series was hugely popular in Russia.

Co-directed by Boris Barnet and Fedor Ozep. Barnet also stars as Barnet the reporter.

- Bad Boss: Chiche. In one scene one of the scientists working for Chiche shows him the poison gas being developed for the Organization. After the scientist gives Chiche a gas mask, Chiche smashes the flask holding the poison gas. The scientist dies.
- Bar Brawl: One gets started when a sailor attempts to steal the incriminating letter that one of the reporters has in his pocket.
- The Black Death: Chiche and the Organization are plotting to unleash the Black Death on the Soviet Union by means of ampoules of plague culture concealed in electrical insulators.
- Black Dude Dies First: The only person killed in the Bar Brawl is the only black person in the bar. Lampshaded in an obvious attempt at portraying American racism when the cop says "No big deal, he's black."
- Blackface: Done for an amazingly racist gag. One of the reporters has given his clothing to Vivian after she's fished out of the river. Left with nothing but his undershirt and boxers, he covers himself with coal dust in order to look like some kind of vaguely African native.
- Buried Alive: A variant. Rough seas wind up knocking Gordon Stern's coffin off its catafalque—and *his hand shoots out*. Much to Chiche and Mrs. Stern's surprise, he isn't dead. Chiche later finishes him off for real after making him sign a new will.
- Child by Rape: The origin of Vivian's cute little nephew John—Vivian's sister was a domestic for Gordon Stern, who raped her.
- Chinese Launderer: A Chinese launderer named Liu-Ka-Dzho gives Vivian a job after she's locked out with the rest of the factory workers.
- Contrived Coincidence:

A mook (a stupid or incompetent person) attempts to kill Vivian by bonking her over the head and throwing her in the river. Fortunately the three reporters just happen to be fishing off the adjacent pier, and they save her.

Fogel makes friends with a couple of Leningrad street urchins. He is helping them sell newspapers on the street when none other than Mrs. Stern walks by. This allows Fogel and the good guys to locate the bad guys' hideout.

- Dirty Cop: The cop at the Stern mansion ignores the three reporters when they tell him that Gordon Stern's coffin is actually empty. He's part of the Organization's conspiracy, as is the District Attorney and a lot more people in high places.
 - Driven to Suicide: Rejection by Vivian and a good dose of Heel Realization after he finds out how Chiche manipulated him lead Arthur to shoot himself.
 - Eagland: Flavor 2 all the way. Unleashing The Black Death and poison gas on Bolshevik Russia is pretty bad. Then again, this film is Stalin-era Soviet propaganda, so it is to be expected.
 - Extra! Extra! Read All About It!: "Son to avenge father's death! Extra, read all about it!" The newspapers are reporting that Arthur Stern is going to get revenge on the Bolsheviks for killing his father.
 - High-Class Glass: The editor, who is eternally exasperated by his rascally reporters, wears one of these.
 - Hollywood Darkness: The servants at the Stern mansion inspect the grounds at night. This is done by tinting the picture slightly bluish.
 - Idiot Ball: Fogel is given an ampoule of plague from Barnet, who has retrieved it from Chiche's luggage. Fogel decides to just set this incredibly dangerous item on a table top. Sure enough, it's knocked off the table and shatters, spreading plague throughout the ship.
 - Infant Immortality: Averted in a subplot that doesn't match well with the tongue-in-cheek tone of most of the rest of the film. Vivian's cute little nephew John is murdered by Chiche after Chiche finds out that John is Gordon Stern's son.
 - Intrepid Reporter: Barnet—"muckraker, who gets the news a half hour before it happens."
 - Kubrick Stare: Vivian shoots one at "Johnson" after she finds out that her would-be boyfriend Johnson is actually Arthur Stern, who is part of the plot to attack the Soviet Union.
 - Make It Look Like an Accident: The notary who has retrieved Gordon Stern's will is murdered, with the murder carefully staged to make it look like his car collided with a train. Then Stern's real will is switched out with the one that leaves his fortune to the Organization.
 - Meet Cute: Vivian literally falls into Arthur's lap when she dives into his car to avoid arrest from the strikebreaking cops.
 - Pinball Protagonist: After making a big splash in her opening scene, Vivian actually doesn't do very much. The three reporters perform most of the action.
 - Smart People Play Chess: Chiche the evil mastermind is seen bent over a chess board.
 - Spy Fiction: Definitely martini-flavored, with the complicated conspiracy and the race against the clock and such.
 - Translation Convention: Inconsistently applied for the first two parts, which are set in America. There is English everywhere, on newspapers, magazines, and signs. But when some exposition is needed, like the telegram announcing Gordon Stern's death, it's in Russian.
 - Uptown Girl: Arthur the rich man's son falls in love with Vivian the working girl.
 - Western Terrorists: The Organization is a bunch of Americans who have devoted themselves to the destruction of Bolshevism by means of chemical and biological warfare.
 - You Have Outlived Your Usefulness: Or possibly You Have Failed Me. But after the Mook dispatched to kill Vivian reports that she was saved by the three reporters, Chiche shoots him.
 - Your Cheating Heart: Mrs. Stern has been having an affair with Chiche the terrorist mastermind.
- TV Tropes.org* <https://tvtropes.org/pmwiki/pmwiki.php/Film/MissMend>



Status: Print exists

Viewed on DVD

Type: Movie

Genre: Drama

Gender: Male (Barnet, Fogel, Editor-in-Chief, Tom Hopkins, Associate Editor). Female (Editorial Assistant). Group.

Ethnicity: White (Boris, Fogel, Editor-in-Chief, Tom Hopkins, Associate Editor, Editorial Assistant). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Barnet), Photojournalist (Fogel). Editor (Editor-in-Chief, Associate Editor). News

Employees (Tom Hopkins, Editorial Assistant). Miscellaneous

Description: Major: Boris, Fogel, Editor-in-Chief, Tom Hopkins, Positive

Description: Minor: Associate Editor, Editorial Assistant, Positive. Miscellaneous, Neutral

Monte Carlo (1926)

Reporter Bancroft (Arthur Hoyt), a ridiculous reporter from an American newspaper.

Star Reporter Bancroft (Arthur Hoyt) is given the task of escorting three female contest winners to the title location. Most of the film centers on the romance between schoolteacher Sally Roxford (Gertrude Olmsted) and impoverished American Tony Townsend (Lew Cody), who is mistaken for a prince. The film's comic elements include a running bit involving the reporter sending daily wires to the paper on the progress of the hunt for titled husbands by the contest winners. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 56

Three small-town girls -- Flossie Payne, a giantess; Hope Durant, a seamstress, and Sally Roxford, a schoolteacher -- win a trip to Monte Carlo, Monaco, sponsored by their local newspaper, with Bancroft, the star reporter, as their guide. Tony Townsend, an American who has been evicted from numerous hotels in Monte Carlo for failure to pay bills, registers at the same hotel as Sally and accidentally meets her while evading detectives on a balcony. Tony borrows the uniform of a Prince Boris, which he finds in an adjoining suite, and is mistaken for the prince. At a fashion show that night, Sally models for Pierre, a great designer, and Tony becomes enamored of her, while Flossie mistakes the doorman for a duke and Hope mistakes a waiter for a count. Following his escape from anarchists, Tony declares his love for Sally and is jailed as an imposter. However, he is released through the intervention of the real prince and leaves for America with Sally. *American Film Institute Catalog of Feature Films*



A group of stills from the Metro-Goldwyn-Mayer production "Monte Carlo."

Motion Picture News, March 13, 1926, p. 1194

SO many people have said so much about "Monte Carlo," for and against but in all cases emphatically, that this picture, like "Yellow Fingers," was pursued to a neighborhood theatre for purposes of inspection. Unlike the other, it did not make quite clear

the reasons for things said about it. Possibly the theatre, which was not exactly ideal, had something to do with it. At any rate, it remains a debatable subject after observation.

Lew Cody is the most strongly billed of the performers and he's seen as a young American whom circumstances lead into impersonation of a prince at the place named by the title. He's Lew Cody in the role and as it's built for him that's okay. But Harry Myers should have better castings than the one making him this young American's valet. He does what he can with it but the part isn't fat.

Others prominent in the tale are Arthur Hoyt, as a ridiculous reporter from an American newspaper, Gertrude Olmstead as an American beauty seeking a prince for romantic reasons, Trixie Friganza contributing her heavy comedy in a companion assignment and Zasu Pitts doing likewise in another. These and the others performing the comic duties imposed by the story do well in each case, but there are so many of them that matters seem rushed and events crowded. Nevertheless, sections of the audience with which the picture was shared laughed heartily, in and out of turn, the silent sectors telling the other half—and it ran just about half—of the story.

There's a Technicolor fashion show in the proceedings for no very good reason save to show off the pretties, but it adds to the gross. The story's nothing that can be described more adequately than by the word comedy and the setting indicated in the name.



Variety, April 21, 1926, p. 35

Status: Film is preserved in the MGM library.
Not Viewed

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

Mulhall's Great Catch (1926)

Newspapers give all the credit to a policeman for rescuing two women from a big fire. The fireman who rescued them is in love with the same girl as the policeman. But his stock drops with the girl after the newspaper prints the wrong story.



Joe Mulhall, a city fireman, and Otto Nelson, pride of the police force, vie for the hand of Nora McCarron. Joe and Rizzoli ring in a fire alarm in the industrial district, and Joe makes a daring rescue of two women, delivering them to Rizzoli. Officer Nelson, attracted to the scene, falls onto Joe from the roof, knocks him out, and makes a rescue; the newspapers give Nelson all the credit, and his stock rises with Nora. Joe asks Nora to the Fire and Police Ball, but he is delayed and she goes with Nelson; furthermore he disgraces himself by spilling refreshments on the mayor and the commissioner. That night Nora feels sorry for him and signals him from her window. In her father's office she is captured by two burglars; Nelson investigates and is knocked unconscious. Joe arrives, overcomes the burglars as they dynamite the safe, and wins the favor of Nora. *American Film Institute Catalog of Feature Films*

Moving Picture World, July 3, 1926, p. 6

Mulhall's Great Catch

Distributor: F. B. O.

Producer: F. B. O.

Length: Undetermined

DIRECTOR.....HARRY GARSON

PLAYERS

Joe Mulhall.....Lefty Flynn

Nora McCarron.....Kathleen Myers

Otto Nelson.....Harry Victor

Con McCarron.....Harry Dunkinson

Captain Collins.....Harry Arros

TYPE: Romantic drama.

THEME: Romantic love.

LOCALE: An American city.

TIME: The present.

STORY: A fireman and a policeman are in love with a girl. During a big fire the fireman rescues two women, and is saved by the policeman. The newspapers give all the credit to the policeman, the two women not having seen their rescuer because of the smoke. The fireman's stock drops with the girl. The girl, feeling sorry for him, hangs out a prearranged signal from her window, and goes to her father's office to attend to his income tax. She is seized by two burglars working on the safe. The policeman, making his rounds, is knocked out. The fireman sees her signal and as he approaches the safe is blown up, and he dashes in overcoming both burglars. He turns in the crooks and the girl decides in his favor.

HIGHLIGHTS: *Rivalry for girl's love. . . . The fire scene. . . . Heroics of the policeman and the fireman. . . . Scene in which policeman is given credit for bravery. . . . Scene in which safe is blown. . . . Capture of crooks by fireman. . . . Girl's decision in fireman's favor.*

Exhibitors Herald, July 24, 1926, p. 59

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

Oh, Baby! (aka Oh Baby) (1926)

Magazine Reporter Dorothy Brennan (Madge Kennedy) poses as the wife of a man who would like to get some of his wealthy aunt's money. Real-life Sports Journalists Jimmy Cannon, Sid Mercer, Ring Lardner, and Grantland Rice as well as *New York Daily News* Sportswriter Jackie Farrell, Journalist and Humorist Arthur "Bugs" Baer, Author Joe Humphreys, and Broadcaster Graham McNamee appear in the film at ringside in Madison Garden, New York, as themselves.



Billy, a diminutive manager of prizefighters, is priming Jim Stone for the heavyweight championship, when Charley Burns (Arthur Graham?) discloses that for the past 8 years he has invented a mythical wife and daughter for the benefit of his Aunt Phoebe, who now requests a visit from them. He finally persuades Billy to pose as his daughter, Evangeline, while Miss Brennan, a magazine writer, consents to take the role of his wife. Billy narrowly escapes the ordeal of being put to bed by Miss Bond, Aunt Phoebe's young companion; later, he dons his pink dress and orders his chauffeur to race to New York. At Madison Square Garden, Jim is panic-stricken as Billy fails to show up, but after many humorous incidents, Billy, in a party dress and blonde wig, manages to crash the gate and call instructions to Jim in the ring. Jim wins the bout, and Billy's identity is discovered. Meanwhile, Aunt Phoebe learns from Charley's butler that he has no family; she tracks him to the Garden, and then to a nightclub, where all are happily united. *American Film Institute Catalog of Feature Films*

David Butler, who would like to get his hands on some of his wealthy aunt's money, hires prize fight promoter Little Billy, a midget, to pose as his daughter, and reporter Madge Kennedy to pose as his wife, in Harley Knoles's comedy, *Oh, Baby!* (1926). Supposedly only for a few hours, the impersonations last overnight when the aunt, Flora Finch, is so taken by the ersatz wife and daughter, that she insists they stay the night. To make matters worse, she wants Kennedy to put her "daughter" to sleep with the aunt. Much to Little Billy's annoyance, he reluctantly agrees, but he plans to sneak away, since he is managing his fighter that night for a major bout at Madison Square Garden. However, everything works out satisfactorily, even though the aunt walks in on their celebration the next day and learns the truth about her nephew's deception.

Larry Langman, *American Film Cycles: The Silent Era*, p. 177

OH BABY

Al Lichtman production presented by Carl Laemmle. Released by Universal. Written and directed by Harley Knoles, scenario by Arthur Hoerl. At the Colony, New York, week Aug. 7. Running time, 75 minutes.

"Billy" Fitzgerald.....Little Billy
Jim Stone.....David Butler
Dorothy Brennan.....Madge Kennedy
Arthur Graham.....Creighton Hale
Mary Bond.....Ethel Shannon
Aunt Phoebe.....Flora Finch

When Harley Knoles sat down to write this screen story he must have had "Charley's Aunt" in his mind. At any rate, he has turned out a rather weak sister sort of an imitation of the old impersonation farce. For the average dally change house and some of the houses that run a split week, the picture will get over and draw laughs. Because of its comedy it's a fairly good warm weather attraction. It doesn't stand up with any of the average program pictures that manage to get de luxe presentations on Broadway, but it is fully as good if not better than "The Great Deception," current at the Rivoli.

The story is dependant entirely on Little Billy, who enacts the role of a midget prize fight manager. Billy has a contender for the heavy-weight championship title, whom he is shaping up for a battle with another contender at Madison Square Garden. He also has a friend who wants him to impersonate his daughter for a few hours so that he can convince his wealthy old aunt that he has been leading a worthy life and thus get some of her money. Billy consents and a newspaper woman volunteers to pose as the wife for a few hours. They visit the aunt and there the complications arise when the old lady insists that they stay for the night and that a young lady guest put the little girl to sleep with her.

It is the night that the big fight is scheduled and the little manager finally makes his escape and gets to the ringside just in time to prevent his battler from being licked.

Later, when all concerned are having a celebration in a cabaret the aunt walks in on the picture and for a moment it looks as though the far's in the fire, but Little Billy again saves the day.

A happy ending all around works out for a laugh.

Little Billy in particular looks as a great screen bet on the strength of his work in this picture, and ought to be fired for a short subject comedy series.

The fact that all the sport writers are introduced and the radio public gets a chance to see Graham McNamee, the sport announcer, in action ought to add box office value in

the picture. Capt. Irving O'Hay, who fought in about 11 wars, plays a bit with Billy in front of new Madison Square Garden and comes through with a good little laugh scene.
Fred.

"Oh Baby"

Universal

THE IDEA OF USING A MIDGET FOR COMEDY EFFECT HAS BEEN GETTING A LOT OF REPETITION. "OH BABY" WILL AMUSE THOSE WITH A READY SENSE OF HUMOR

Cast....Struggle bravely with inconsequential roles. Little Billy, erstwhile midget vaudeville performer, does a little girl impersonation nicely and Flora Finch is first rate as the aunt who expects her nephew Creighton Hale to have a little daughter. Little Billy plays the daughter and Madge Kennedy is the temporary wife. David Butler, a prize fighter, and Ethel Shannon, his sweetheart.

Type of Story....Comedy. Harley Knoles seems to be largely responsible for "Oh Baby" since he is credited as author and director. The use of a midget for comedy purposes is not new and with each repetition loses some of its kick. This time they have a fight promoter, who is a midget, pose as a curly headed little girl. It suffices for amusing complications, not all of them strictly of the "parlor" variety. The "little girl's" fondness for the pretty lady makes for a certain amount of hilarity. Other than the impersonation the story boasts of little genuine comedy. The old gags make their regular appearance and you have the midget making a little boy sick by giving him a cigar to smoke, the old pin stick does its trick again and other tried and true stunts find their way into the piece. The prize fight sequence adds a touch of sport and the appearance of a selected group of well known newspaper people may have a desired effect. Madison Square Garden, the Twin Oaks cafe and radio station WEA, with its energetic announcer Graham McNamee at the microphone, score personal innings. The story deals with hero's attempt to put one over on his aunt when she invites him to visit her with his wife and little girl. Hero's midget friend poses as his daughter and the difficulties ensue, ending with hero's subsequent marriage to the girl who poses as his wife.

Box Office Angle....Will amuse a certain type of audience.

Exploitation....If you think they are not already too familiar with the idea tell them about the midget who impersonates a child. The fact that he is really a man and a fight promoter may suggest amusing complications and a trailer showing Little Billy in his curls may bring them in. Fairly good names to work with and you might sell it that way.

Direction Harley Knoles - good.

Author Harley Knoles

Scenario Arthur Hoerl

Cameramen Marcel Le Picard - Stuart Nelson

Photography Good

Locale New York

Length 7,152 feet.

'OH BABY,' FAST IN COMEDY, BUT PLOT TIMEWORN

By ROSCOE MCGOWEN.

"Oh, Baby," a Universal-Jewel picture, directed by Harley Knoles and presented at the Colony theatre.

THE CAST.

Billy Fitzgerald.....	Little Billy
Jim Stone.....	David Butler
Dorothy Brennan.....	Madge Kennedy
Arthur Graham.....	Creighton Hale
Mary Bond.....	Ethel Shannon
Aunt Phoebe.....	Flora Finch

At the Ringside.

Joe Humphreys.....	"Burr" Baer
Graham MacNamee.....	Fred Keats
S. Jay Kaufman.....	Damon Runyon
Ripley.....	Sid Mercer
Frank O'Neil.....	Jack Farrell

A fairly fast moving comedy, a few moments of pathos, some very good fight scenes and a picture in which Little Billy is distinctly the center of attraction. An excellent actor, this midget of a man, who could do well by a screen story conceived with a bit more originality.

The plot is hackneyed. Arthur Graham (Hale), a man about town, had told his Aunt Phoebe (Flora Finch) nine years before the story opens that he was married and later that he had a little daughter, Evangeline.

When auntie sends for him to bring the family for a visit he must find a family. First he persuades Dorothy Brennan (Madge Kennedy), a magazine writer, to pose as the wife. Then he gets Billy Fitzgerald (Little Billy), manager of his heavyweight pal, Jim Stone (Butler), to don little girl's clothes and be Evangeline.



Madge
Kennedy

Crooks Mean Elbow.

You can imagine the obvious ensuing complications. Little Billy smokes cigars almost as long as himself and crooks a mean elbow as well.

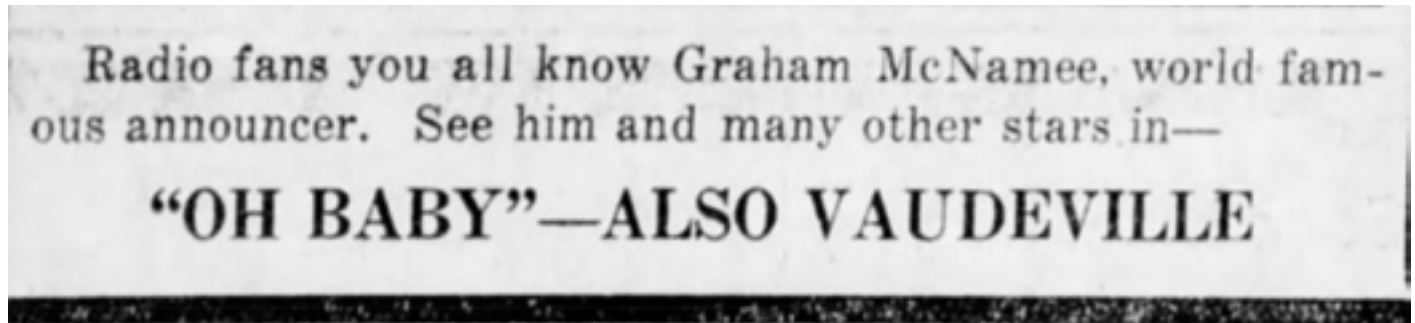
Among the complications are (1) being kissed by Aunt Phoebe, (2) being kissed by Mary Bond (Ethel Shannon), which is not half bad, and (3) being put to bed in Miss Bond's room, with that sweet young lady kindly seeing to it that the little "girl" is properly garbed for the night.

Since Jim Stone has an important fight on that night, Billy is more than anxious to get back to Madison Square Garden to be in his corner. He does finally and Jim wins the fight after being almost knocked out. Aunt Phoebe forgives her nephew at Billy's pleading and Arthur and Dorothy decide to be married in fact.

Lingerie Review—Well!

MacNamee, Humphries and the sports writers named in the cast do their usual stuff more or less naturally. Our own Jackie Farrell isn't listed, but I've put him in the

cast because he happened to be seated where he was able to mug most of the camera shots across the ring. Judging by Jack's film debut, I predict he will be a knock-out in pictures.



News-Herald, Franklin, Pennsylvania, February 24, 1927, p. 8

S E E GRAHAM McNAMEE.
Pal of every radio fan,
Sid Mercer, Damon Run-
yon, Frank O'Neill, Joe Humphries and all The
Bright Lights of Broadway—in—



"Oh Baby!"

The Laugh riot of the year—sizzling with the speed and pep of the Great White Way—with LITTLE BILLY, the vest pocket comedian, Madge Kennedy, Creighton Hale, Ethel Shannon, David Butler, Flora Finch, etc.

A UNIVERSAL JEWEL

B. S. MOSS' COLONY B'WAY at 53rd Street
POPULAR PRICES

IT'S ALWAYS COOL AT THE COLONY

Release

Oh, Baby!

A Fair-to-Middlin' Comedy
(Reviewed by Laurence Reid)

THE smallest of female impersonators makes his debut here in a comedy which has gone to the movie well many times insofar as plots are concerned. Notwithstanding its familiarity of outline it measures out a fair-to-middlin' line of action—with most of it being conducted around the vest-pocket comedian, Little Billy. He surely makes the most of his size—and gives Syd Chaplin quite a run for petteen honors. He even makes himself more ridiculous, especially when he smokes those long cigars and wears the necessary curls.

It is a simple little idea which the author has concocted. Billy plays the manager of a pugilist. His chum has fibbed to his jessy aunt about his romantic relations. A quarrel ensues—with the young man telling her of his wife and eight-year old child. Which is where Little Billy comes in and struts his impersonation. There is a newspaper woman who consents to pose as the wife. After a certain amount of farcical complications—which are amusing—the piece finishes with happiness all around.

The Cast: Little Billy, David Butler, Madge Kennedy, Creighton Hale, Ethel Shannon, Flora Finch. Director, Harley Knoke.

THEME. Farce-comedy revolving around youth who introduces phony wife and child to his relatives to save himself.

PRODUCTION HIGHLIGHTS. The amusing antics of Little Billy—especially when he impersonates a little girl. The fight episode. The scenes in the home of the aunt. The acting.

EXPLOITATION ANGLES. The title should be exploited in a breezy fashion. Play it up humorously. Feature the dwarf comedian, Little Billy as female impersonator. Play up the cast. Bill as lively farce.

DRAWING POWER. Suitable for houses which change program twice a week. Has a title and cast that should attract them. O. K. for neighborhood houses.

*Produced and distributed by Universal.
Length, five reels. Released August, 1926.*

Motion Picture News, August 21, 1926, p. 682

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Female (Dorothy Brennan). Male (Jimmy Cannon, Sid Mercer, Ring Lardner, Grantland Rice, Jackie Farrell, Arthur "Bugs" Baer, Joe Humphreys, Graham McNamee).

Ethnicity: White (Dorothy Brennan, Jimmy Cannon, Sid Mercer, Ring Lardner, Grantland Rice, Jackie Farrell, Arthur "Bugs" Baer, Joe Humphreys, Graham McNamee)

Media Category: Magazine/Newspaper

Job Title: Reporter (Dorothy Brennan). Real-Life Journalists (Jimmy Cannon, Sid Mercer, Ring Lardner, Grantland Rice, Jackie Farrell, Arthur "Bugs" Baer, Joe Humphreys, Graham McNamee).

Description: Major: Dorothy Brennan, Positive

Description: Minor: Jimmy Cannon, Sid Mercer, Ring Lardner, Grantland Rice, Jackie Farrell, Arthur "Bugs" Baer, Joe Humphreys, Graham McNamee, Positive

Oh, What a Nurse! (1926)

Cub Reporter Jerry Clark (Sydney Chaplin) takes over the advice-to-the-lovelorn column for Dolly Wimple, the editor of the newspaper's column. Editor of the *Gazette* (Henry Barrows). "Big Tim" Harrison (David Torrence), owner of the newspaper.

Cub Reporter Jerry Clark (Sydney Chaplin) takes over the advice-to-the-lovelorn column and advises June Harrison (Patsy Ruth Miller) not to marry the fortune-hunting Clive Hunt (Gayne Whitman). Harrison's uncle is the owner of the paper and wants her to marry so he can control her inheritance. Clark eventually saves her from the forced marriage by faking a fire on a ship, and then marries her himself. The film provides a number of opportunities for Clark to appear in drag. Initially he switches clothes with a rumrunner who is disguised as a woman to elude police, and later Chaplin impersonates a nurse while trying to foil the crooks. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 56.



Cub reporter Jerry Clark substitutes for Dolly Wimple, the editor of a newspaper advice-to-the-lovelorn column, and advises wealthy June Harrison not to marry Clive Hunt, a man whom she does not love. This advice maddens June's penniless uncle, political boss Tim Harrison, who is in league with Hunt to get his hands on June's fortune. After a series of mad adventures involving rumrunners and female impersonators, Jerry saves June from a forced marriage with Hunt and marries her himself. *American Film Institute Catalog of Feature Films*

Sydney Chaplin, the talented brother (and business manager) of Charlie Chaplin, had scored a hit in the female-impersonation comedy *Charley's Aunt*, prompting Warner Bros. to cast him in another "drag" epic, *Oh! What a Nurse*. Chaplin is cast as newspaper reporter Jerry Clark, who falls in love with June Harrison (Patsy Ruth Miller), only to lose her to fortune-hunting Clive Hurst (Gayne Whitman). Knowing that June is devoted to his paper's advice-to-the-lovelorn column, Jerry disguises himself as that column's

female author, hoping to dissuade his sweetheart from marrying Clive. Circumstances dictate that Jerry continue his femme masquerade as a hired nurse, leading to one slapstick complication after another. The climax finds our hero posing as yet another woman, this one the head of a bootlegging gang. Oh! What a Nurse was an enormous success, playing to SRO crowds for several weeks. Hal Erikson, *allmovie.com* <https://www.allmovie.com/movie/oh-what-a-nurse-v104538>



March 6, 1926

6,600 Feet

Moving Picture World

“Oh! What a Nurse!”—Warner

Syd Chaplin Again Masquerades As a Woman Scoring Heavily in Hilarious Farce Comedy

47

Farce
Comedy

HILARIOUS, rapid-fire farce comedy, with a new laugh starting before the old one is hardly finished, is the kind of entertainment that is presented in the Warner Brothers production, “Oh! What a Nurse,” starring Sydney Chaplin.

Syd is cast as Jerry, a cub reporter who has to sub for the editor of the “Advice to the Lovelorn” department. He gives advice to June which interferes with the plot of Big Tim, her uncle and owner of the paper. Hurriedly called to the office, he saves June when she falls off a ferryboat, is caught by the anchor of a passing tug and dragged aboard and forced to change clothes with the owner, a rum-runner, who is disguised as a woman to escape the police. Keeping on these togs Jerry goes to Big Tim and finds that Ruth is in love with her rescuer. He attempts to elude the police who are on his trail by disguising as a nurse, and is forced to go aboard a rum ship on which it is planned to force June to marry to get control of an inheritance. Jerry vamps all the

Reviewed by C. S. Sewell

CAST:

Jerry Clark.....	Syd Chaplin
June Harrison.....	Patsy Ruth Miller
Clive Hurst.....	Gayne Whitman
Capt. Kirby.....	Matthew Betz
Big Tim.....	David Torrence
Erie.....	Ed Kennedy
Mate.....	Raymond Wells
Editor.....	Henry Barrowes

Directed by Charles F. Reisner.

men and finally when he is discovered saves June by faking a fire which causes the crew to forsake the ship.

It will be seen that this presents Syd Chaplin in another of his amusing impersonations of a woman. The production was directed by Charles F. Reisner who made “The Man on the Box” and is an experienced comedy director having worked with Syd’s famous brother Charles. The result is an

exceedingly fast-moving succession of gags and situations that are a scream. Every sequence has been handled so as to extract a full quota of laughs. The synopsis only gives a suggestion of these. The kidding of the office staff, the way his dog tickles Syd to make him wake up, the comedy rescue, and in fact the whole succession of events from the time he dons the widow’s weeds until his disguise is discovered, is a regular riot of laughs.

While he has been given a thoroughly capable supporting cast, Syd is the whole show, the others are only feeders for him. He fully lives up to the reputation he has established in his recent pictures of being able to masquerade as a woman and keep an audience in continual laughter. Some of the situations are familiar and forced for effect, but there is a generous proportion that are seemingly spontaneous and genuinely amusing.

“Oh! What a Nurse” is genuine box office tonic for all who enjoy hilarious laughter.

Moving Picture World, March 6, 1926, p. 47

Oh, What a Nurse

Distributor: Warner Brothers

Producer: Warner Brothers

Length: 6,900 feet

DIRECTOR.....CHARLES REISNER

PLAYERS

Jerry Clerk.....Sydney Chaplin

June Harrison.....Patsy Ruth Miller

Clive Hunt.....Gayne Whitman

Captain Kirby.....Mathew Betz

Jerry's Mother.....Edith Yorke

Big Tim Harrison.....Dave Torrance

Eric Johnson.....Ed Kennedy

TYPE: Comedy.

THEME: Romantic love.

LOCALE: An American city.

TIME: The present.

STORY: A cub reporter substitutes for a love expert writer, and is forced to impersonate her. He goes through numerous exciting incidents, and finds it necessary to play the role of a nurse. More adventures follow and he finally emerges engaged to marry.

HIGHLIGHTS: *The reporter as the love expert . . . The reporter as a nurse.*

Exhibitors Herald, March 13, 1926, p. 65

OH! WHAT A NURSE!

Warner Brothers Production. Story by Robert W. Sherwood and Bertram Bloch. Directed by Charles S. Reisner. Length, six reels.

CAST AND SYNOPSIS

Jerry Clark	Syd Chaplin
June Harrison	Patsy Ruth Miller
Capt. Ladye Kirby	Pat Hartigan
Mrs. Clark	Edith Yorke
"Big Tim" Harrison	Dave Torrence

Jerry Clark substitutes for Dolly Wimple, Editor of Advice to the Love-Lorn, and gets mixed up in a conspiracy to defraud June Harrison of her legacy. His editor, in league with the conspirators, sends for him. While crossing on the ferry, he falls overboard, and is picked up by a rum-runner, being pursued by revenue officers. The rum-runner, disguised as a woman, forces Jerry to don his clothes. Jerry, thus dressed, appears in the office. He is sent to June to persuade her to marry her uncle's choice. Here, he sees the rum-runner. Jerry disguises himself as a nurse for June, and leaves with the party for the rum-runner's ship, where June is to be forced into the marriage which will rob her of her fortune. In his disguise and by many ingenious tricks, Jerry is able to keep the ceremony from taking place, until having rid the ship of the whole rascally crew, he makes himself known to June, and wins her devotion.

By MICHAEL L. SIMMONS

Rating: B1

Box-Office Highlights: Syd Chaplin, all the way, is the highlight of the entertainment, the piece de resistance for laughs, and the dynamic motor which keeps the picture moving at a merry whirl of mirth, action and well, more action. The story is one of pure hokum, slap-stick and extravagant burlesque, not for a moment to be taken seriously, though it has a thread of love interest and pretty Patsy Ruth Miller to sharpen up the incentive for the loving.

The picture is an excellent example of gags, copiously distributed and well placed, rarely failing in each case to register. Titles, that help to bring home the humor in the gags, are also done in the good old laughing manner. What could have been vastly better is the photography. The lighting seemed poor.

Audience Appeal: Did your audience like "Charley's Aunt?" This one is a worthy sequel, done in the same manner, yet with sufficient new stuff to justify the buy. Laughter always has a wide appeal, and here is plenty of it.

How to Sell It: If possible, arrange to broadcast the laughs from your audience into the lobby. Nothing could be a more potent selling device. Flash an advance trailer of one of the laughable incidents. In any event, your first audience will spread the good news around.

“Oh What a Nurse” Syd Chaplin's Next

“OH WHAT A NURSE” is the title which has now been given definitely to the forthcoming Syd Chaplin production, which is well under way at the Warner Bros. West Coast Studios. This is the story by Robert E. Sherwood, the editor of Life, and Bertram Bloch. Darryl Francis Zanuck was the scenarist. Charles (“Chuck”) Reisner, who directed also the big Chaplin success, “The Man on the Box” is directing.

The story, which has to do with the amusing tribulations of Jerry Clark, a young newspaper reporter, are said to give Syd Chaplin an excellent opportunity for a demonstration of his fun-making powers.

Patsy Ruth Miller plays opposite the comedian star. She has the role of June Harrison, the fiancée of Clive Hurst, played by Gayne Whitman. Others prominent in the cast are Matthew Betts (Captain “Ladye”

Kirby, skipper of a run-runners’ speed-boat), Edith Yoker (Jerry’s mother), Dave Torrance (“Big Tim” Harrison, a political boss and June Harrison’s uncle), Ed Kennedy (Eric Johnson), Raymond Wells (a ship’s mate), and Henry Barrowes (an editor.)

All kinds of amusing situations are presented in the development of the plot and the story is a riot of fun.

Moving Picture World, December 19, 1926, p. 664

Oh, What A Nurse (Warner Brothers—6930 Feet)

(Reviewed by George T. Parly)

RIOULOUS and better-shelter action slapstick comedy that moved the audiences at the Mark Strand Theatre, New York, to enthusiastic appreciative applause, when the picture made its metropolitan debut. And the indications are that it will get the laughs and the money where it is shown. There’s nothing subtle about this picture, its director and players went in for broad fun, the sort that always catches the fancy of nine out of ten fans, the plot fairly bristles with comical absurdities, and probably some of the high-larion boys will pass it the laughey censor. But leave it to the rank and file for a hearty welcome! “Oh, What a Nurse” will grow big anywhere. Syd Chaplin is a scream in feminine attire, puts his gags across with snappy effect, and generally speaking brings back memories of his happy impersonation in “Charlie’s Aunt” that hit the box office target so squarely. Patsy Ruth Miller wins out as the heroine. Support good.

THEME. Comedy. Reporter essays role of love-expert writer, then switches to that of nurse, has amazing adventures, captures girl he wants.

PRODUCTION HIGHLIGHTS. The never-ceasing rapid-fire action, rattling slapstick punches, acting of Syd Chaplin and Patsy Ruth Miller. Scene where Syd first appears as Dolly Dimple, his transformation into nurse. The averted marriage. Climax.

EXPLOITATION ANGLES. Play up Syd Chaplin in funniest role he has had since “Charlie’s Aunt.” Boost as merriest slapstick of year. Mention Miss Miller.

DRAWING POWER. Good anywhere, a sure-fire box office winner.

SUMMARY. Fans in general will like this one. A rattling slapstick production, Syd Chaplin scores hit in feminine disguise, is well supported, comedy values great, broad fun, hurly-burly action. Looks like a winner.

THE CAST

Jerry Clark	Syd Chaplin
June Harrison	Patsy Ruth Miller
Clive Hunt	Gayne Whitman
Captain (Ladye) Kirby	Matthew Betts
Jerry’s Mother	Edith Yoker
Big Tim Harrison	Dave Torrance
Eric Johnson	Ed Kennedy
Authors, Robert Sherwood & Bertram Bloch. Director, Charles Reisner. Photographed by John Mescall.	

SYNOPSIS. Jerry Clark, cub-reporter, substitutes for Dolly Whimple, love expert writer, advising June Harrison not to wed Clive Hunt. Pate compels him to impersonate Dolly and he becomes a violently pursued victim in a hurrying series of events that finally transform him into a vivacious nurse. In this role he runs against other adventures, has several hair-breadth escapes, but finally emerges from the general mixup triumphant, with June engaged to marry him.



Syd Chaplin, star of “Oh What a Nurse” a Warner Bros. production.

Oh, What A Nurse (Warner Bros.) PRESS NOTICE

THOSE fans who screamed with laughter over the antics of Syd Chaplin in “Charlie’s Aunt,” will look forward to the appearance of that versatile comedian as the lead in “Oh, What A Nurse,” scheduled as the main screen attraction at the Theatre on _____.

Syd Chaplin scores another tremendous hit in this picture as a cub reporter who first poses as an expert love adviser in the writing line, then as a nurse, and is whirled through a succession of adventures, with thrills and comic interludes equally balanced. It’s a great picture, trifold of laughs.

Patsy Ruth Miller is the heroine, supported by a brilliant cast.

CATCH LINES

Syd Chaplin in one of the greatest comic roles of his career, a laughing riot, a riot of slapstick action!

A sure cure for the blues! The veteran grooch would grin in sympathy with the fun of “Oh, What A Nurse!”

Motion Picture News, March 6, 1926, p. 1112



Variety, February 24, 1926, pp 43, 46

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Jerry Clark, "Big Tim: Harrison, Editor of the *Gazette*). Female (Dolly Wimple). Group-2.

Ethnicity: White (Jerry Clark, "Big Tim" Harrison, Editor of the *Gazette*). Dolly Wimple). Unspecified-2.

Media Category: Newspaper

Job Title: Cub Reporter (Jerry Clark). Publisher ("Big Tim" Harrison). Editor (Editor of the *Gazette*). Columnist (Dolly Wimple). Miscellaneous. Unidentified News Staff.

Description: Major: Jerry Clark, Positive. Big Tim Harrison, Very Negative,

Description: Minor: Editor of the *Gazette*, Dolly Wimple, Positive. Miscellaneous, Unidentified News Staff, Neutral

The Old War Horse (1926)

Messenger brings news that the Civil War is over just in time to save a man from getting shot.

The film itself begins as the Civil War erupts in a small town where there is both a Union and Confederate recruiting station across the street from each other. Two friends who live next door to each other have fathers that truly hate each other because of the war. Whenever they are shown on camera, they are strangling each other. But, despite being on different sides, 'Paul' and Snub are the best of friends. *Summary Notes*



“ The Old War Horse ” (Pathe—One Reel)

THIS is a one reel Civil War comedy-farce, with “Snub” Pollard impersonating the Confederate hero. Playing opposite him is Blanche Mehaffey whose sympathy lies with the North. Their fathers who are next door neighbors, have it out between themselves over the back fence. “Snub” is caught aiding his sweetheart and her brother, now a Confederate prisoner, and is condemned to be shot, but just then a messenger appears with the news that the war is over. Four years later their irreconcilable fathers exhausted and battered are still fighting in prone positions. George Jeske directed.

This Hal Roach one reel offering is only a fairly amusing comedy, though there are some clever gags especially the burlesque shots of the war, and “Snub’s” wild escapades.—M. T. ANDREWS.

Motion Picture News, April 10, 1926, p. 1605

Status: Print exists

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Messenger)

Ethnicity: White (Messenger)

Media Category: Newspaper

Job Title: Reporter (Messenger)

Description: Major: None

Description: Minor: Messenger, Neutral

On the Front Page (1926)

Reporter Young Hornby (Tyler Brooke -Young Hornby). Publisher-Editor James W. Hornby (Edward Davis) of *The Daily Squawk*. Editorial Assistant. Rival Reporter from *The Daily Gazette*. Pack Journalists. Newsboy.

Reporter Hornby (Tyler Brooke) is assigned 24 hours to find a scandalous story about the countess by his father, Publisher-Editor-Owner “and Chief Mud-Slinger of a yellow newspaper,” James W. Hornby (Edwards Davis) of the *Daily Squawk*. Hornby is angry because every other newspaper in town is scooping him. He decides to send his scapegrace son out to find a scandal and threatens to disown him if he doesn't come through. The Countess comes to town and young Hornby decides to get his story by putting her in a compromising situation. His valet is his unwilling accomplice. After spending the night in the wrong street looking for the wrong countess, the son comes up with a plan: the butler will be seen in a compromising situation with the countess and photographed. The countess, who is sick of reporters, has other ideas. Young Hornby calls the police and he gets his scandal -- but not the one he wants. Hornby's assistant (William Courtright).

After being beaten to a story of scandal involving Countess Polasky, James W. Hornby assigns his son 24 hours to find an even more scandalous story about the countess. After spending the night on the wrong street looking for the wrong countess, he comes up with a plan: the butler will be seen in a compromising situation with the countess, and then photographed. The countess, who is sick of reporters, has other ideas. *Summary Notes*





Title Card: "I'll fire the whole staff! – The Gazette has scooped us on the Countess Polasky story."

Assistant: "Your own son was assigned to the story, sir. It was his fault, he fell down on the job."

Hornby Sr. goes into the newsroom looking for his son: "The Boy – burning the candle at both ends – and looking for more matches." He pushes his son's face into the *Gazette* paper, saying: "Snore this off! You've been scooped on the biggest scandal story in months." Son: "Give me twenty-four hours and I'll hand you a real scandal on the Countess – a story that will make you famous on two continents."

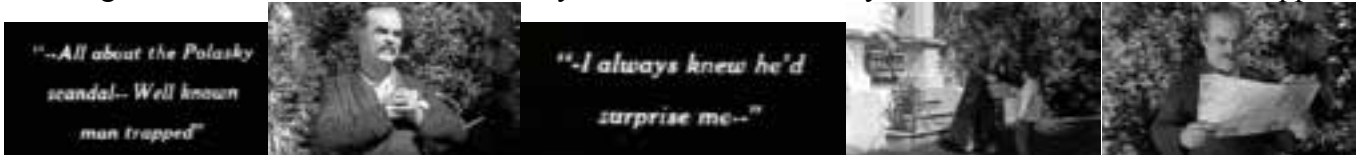




Later, Hornby Sr. asks his assistant: "Has my son reported on the Countess Polasky scandal yet?" Assistant: "No sir, not a shovel of dirt yet, sir..." Father: "Son or no Son, if the paper isn't full of scandal tomorrow, I'll disinherit him."

Police and Reporters raid the party. They find the publisher's coat: "It was Jim Hornby, owner of *The Squawk*. We'll burn him up."

Morning – Bad News travels fast. News boy: "All about the Polasky scandal – Well known man trapped."



PROMINENT NEWSPAPER PUBLISHER ESCAPES RAID, BUT LEAVES HIS CLOTHES BEHIND





Hornby Sr. comes out to get the morning paper saying "I always knew he'd surprise me." Then he reads the following: Newspaper Headline and story with pictures: "Prominent Newspaper Publisher Escapes Raid, But Leaves His Clothes Behind." Furious he goes back into the house, gets a golf club and starts breaking things. Finds his son by the front door: "I got the big scoop, Dad, you're made...." The publisher tries to hit his son with the golf club, misses and hits his valet, and then chases the two of them into the streets. The End

Viewing Notes

“On the Front Page”

(Pathe—Two Reels)



Lillian Rich, a popular leading woman in feature pictures, is the star of this Hal Roach Comedy appearing in the role of an international vamp. The owner of a snappy newspaper is scooped on the story of her affairs and sends his boob son to get a story. The son enlists the aid of his butler who is still more of a boob and the vamp proceeds to kid them along. The apartment is raided and the newspaper owner blamed as being present because his coat, worn by the butler was found. An amusing comedy that should please the majority. Tyler Brook appears as the son and Stan Laurel as the butler. Miss Rich appears to advantage in stunning costumes and finely handles the role. The picture is produced in a high-class scale should prove a good attraction on any program.—**C. S. Sewell.**

“On the Front Page”

(Pathe-Hal Roach—Two Reels)

(Reviewed by Paul Thompson)

LILLIAN RICH is starred in this comedy although the real work done by Stan Laurel and Tyler Brook of her supporting company would seem to entitle them to the stellar honors. By work I mean not necessarily so much excellence of acting as physical effort put forth. Stan is the butler to a wealthy newspaper proprietor, Tyler his son. The latter has been more or less of a flop as a reporter on his father's paper. He determines to furnish his father with a scoop, however, on the notorious countess Lillian Rich plays. As first aid he utilizes the protesting Laurel. The butler,

dressed in the old man's dinner clothes, is supposed to be vamped by the leading lady, while Tyler pulls a flashlight and a police raid. All-right except he doesn't get the picture and the police do get—his own father's clothes torn from the butler's back by mild mannered Bull Montana at the flight of the two conspirators. Net results; a front-page story in the rival paper about Tyler's father just escaping a raid on the countess' apartment. As Milton Gross would phrase it, “Nize business.”

Not a bad idea for what could be an extremely amusing farce-comedy, but its possibilities are hardly realized. Strenuous work by capable players somewhat wasted.

James Parrott directed. Released November 28.

Status: Print exists
Viewed on YouTube

Type: Movie

Genre: Comedy

Gender: Male (Young Hornby, James W. Hornby, Editorial Assistant, Rival Reporter, Newsboy). Group-2

Ethnicity: White (Young Hornby, James W. Hornby, Editorial Assistant, Rival Reporter, Newsboy).

Unspecified-2

Media Category: Newspaper

Job Title: Reporter (Young Hornby, Rival Reporter). Publisher (James W. Hornby). Editor (Editorial Assistant). News Employee (Newsboy). Pack Journalists. Miscellaneous

Description: Major: Young Hornby, James W. Hornby, Negative

Description: Minor: Editorial Assistant, Negative. Rival Reporter, Negative. Pack Journalists, Negative. Newsboy, Miscellaneous, Neutral

Out of the Inkwell: Fadeaway (aka Fade Away) (1926)

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 invents an ink made from "Fade Out Powder" ("Use in small quantities only") that makes things fade away. *Big Cartoon Database*

A live-action Max Fleischer draws Ko-Ko and Fitz the dog out of the Inkwell. Then, after adding Fade-Out Powder to the ink, he lures the two into a magical Fade-Away Land – where no end of mischief ensues!

Movies From the Silent Era: A repository for movies from the silent era

<https://backtothepastweb.wordpress.com/2017/09/03/fadeaway-1926/>







Scenes from *Out of the Inkwell: Fadeaway* (1926)

“Ko-Ko in the Fadeaway”

(Red Seal—One Reel)

IN this Out of the Inkwell cartoon, Max Fleischer brings a brand new idea that hits the bull's-eye for novelty and makes this just about the most amusing and entertaining of the Ko-Ko series. He teases the little clown by using fadeaway powder in the ink with the result that everything he comes in contact with gradually disappears. Ko-Ko turns the tables by getting hold of the powder and causing ferryboats, autos, trains and even some of Fleischer's clothing to fade away when he sprinkles the powder on them. A bright and clever little idea that should make this cartoon go over with a bang.—C. S. Sewell.

“Ko-Ko in The Fadeaway”

(Red Seal—One Reel)

MAX FLEISCHER deserves a good deal of praise for his ability in devising new schemes and stunts for his pen and ink creation, Ko-Ko. He manages to incorporate a goodly number of laughs in each of this series, no two of which bear the slightest similarity. In the current issue, he conceives the idea of mixing vanishing powder with the ink so that everything Ko-Ko touches evaporates. However, the idea proves a boomerang as Ko-Ko retaliates by sprinkling Fleischer with the powder, causing Max considerable discomfiture, but in the end Max wins the powder battle. This should amuse any and everybody.—HAROLD FLAVIN.

Moving Picture World, September 11, 1926, p. 121ff – *Motion Picture News*, September 18, 1926, p. 1100

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)

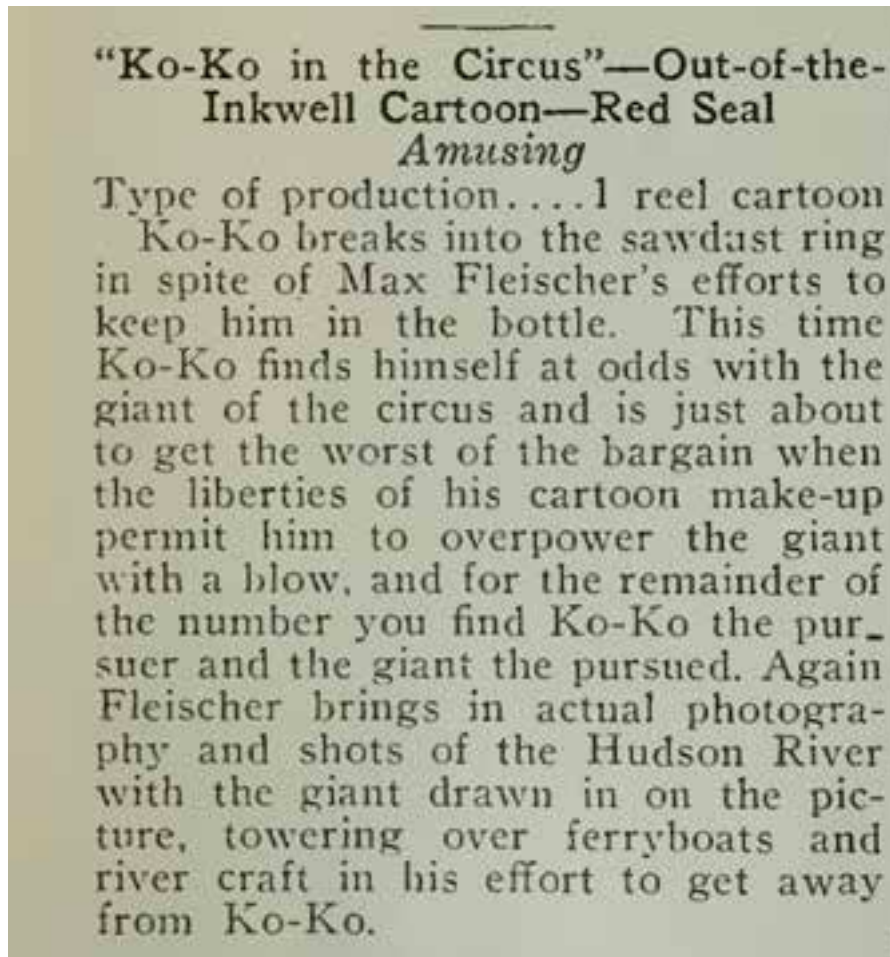
Description: Major: Max Fleischer, Positive.

Description: Minor: None

Out of the Inkwell: Koko at the Circus (1926)

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.

The cartoonist tries to keep Koko from entering the sawdust ring. Koko finds himself at odds with the giant of the circus and eventually overpowers him. Animation and live shots are used extensively. *Summary notes*



The Film Daily, April 4, 1926, p. 8

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 Baffles the Bulls (1926)

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.

The cartoonist becomes peeved when Koko and Fitz play a joke on him and then try to evade him. He “hires” (draws) two cartoon detectives, one like Sherlock Holmes and the other a “rube” and sets them to work to find the clown. Koko’s little pup outwits them by disguising himself as a rooster and the clown himself finally captures one detective and putting on his clothes obliterates the other one. Max appears in disguise and is able to put the clown and his pup back in the inkwell where they belong. *Summary notes*





Scenes from *Koko Baffles the Bulls* (1926)

“Ko-Ko Baffles the Bulls”

(Red Seal—Cartoon—One Reel)

MAX FLEISCHER'S little clown Ko-Ko is shown playing a trick on him by hiding. Max draws two cartoon detectives, one like Sherlock Holmes and the other a “rube” and sets them to work. Ko-Ko's little pup outwits them by disguising as a rooster, and the clown himself finally captures one detective and putting on his clothes obliterates the other one. A clever and amusing number. There are some especially good examples of synchronizing the cartoon with actual photographic work in this one.—C. S. Sewell.

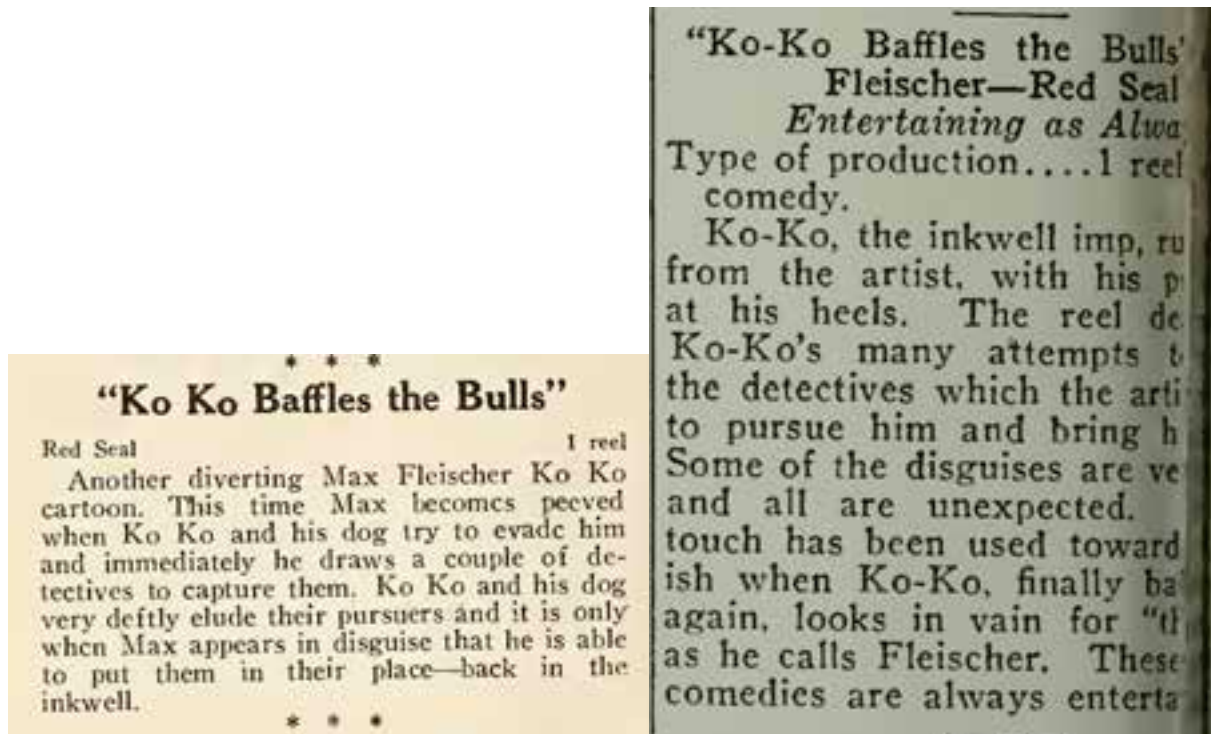
Moving Picture World, March 6, 1926, p. 27

“Ko-Ko Baffles the Bulls”

(Red Seal—One Reel)

This is a highly amusing number of the Max Fleischer series of Out-of-the-Inkwell cartoons featuring the pen and ink Ko-Ko. In this issue, after Ko-Ko has been given life by Fleischer, he runs away accompanied by his dog. Fleischer causes a number of detectives to appear who give chase to the truants. Ko-Ko and the dog disguise themselves and a merry chase ensues until Ko-Ko is finally forced to dissolve into ink to escape his pursuers.—HAROLD FLAVIN.

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



Exhibitors Trade Review, February 6, 1926, p. 22 – *The Film Daily*, February 14, 1926, p. 10

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 Gets Egg-Cited (aka Koko's Barnyard) (1926)

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.

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 Hot After It (1926)

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.

The cartoonist and a ship captain follow a treasure map. Koko and Fitz want a piece of the treasure, which turns out to be a magical ink well. They steal the ink well and the chase is on with everyone ending up in the inkwell bottle. *Viewing Notes*





Scenes from *Koko Hot After It* (1926)

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 Kidnapped (1926)

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.

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

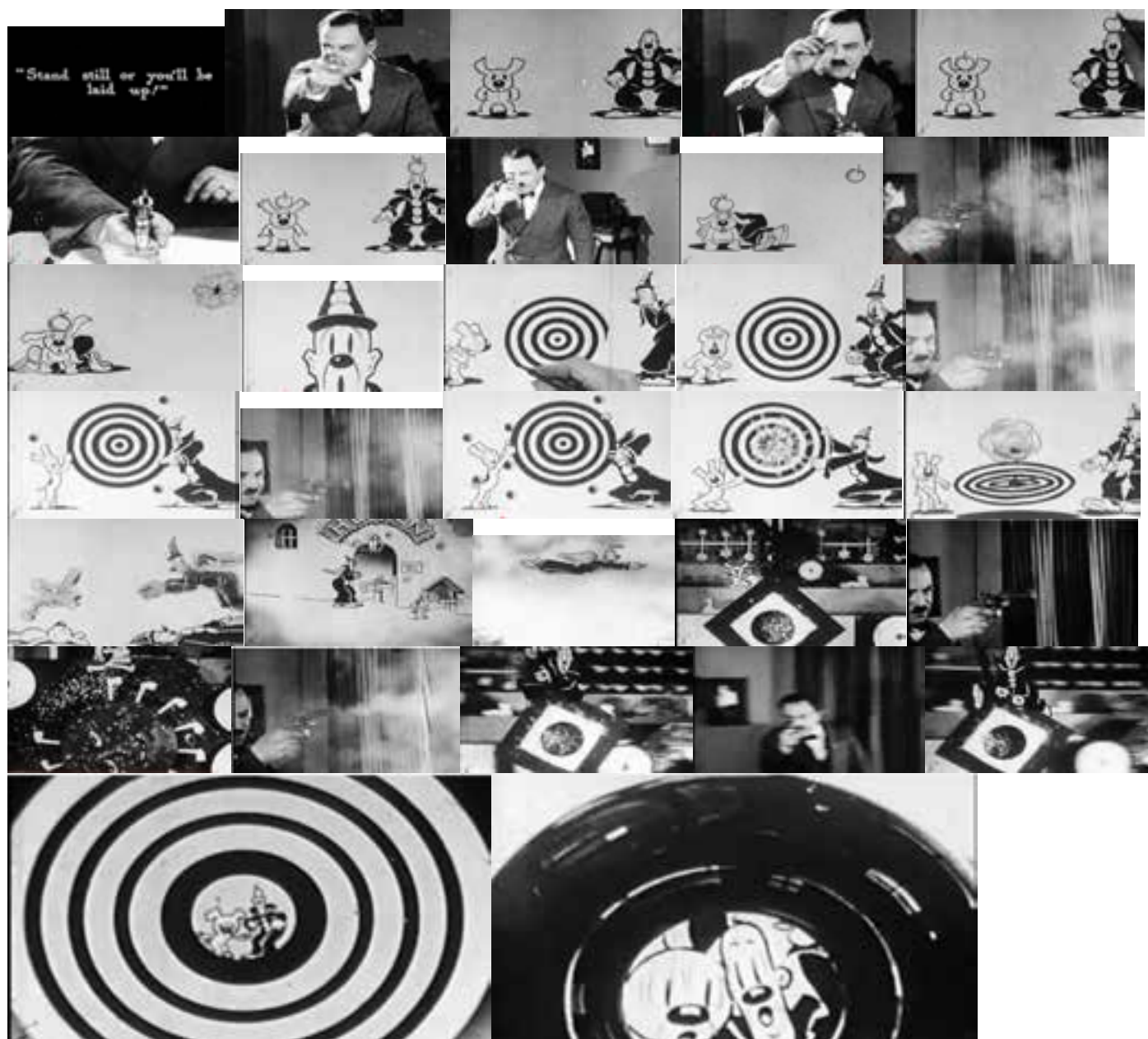
Out of the Inkwell: Koko's Paradise (1926)

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 is going to a shooting gallery, so he practices on Koko and Fitz, sending them both to Paradise in this slightly erratic but funny cartoon. *Letterboxd*

The cartoonist wants to practice shooting before he goes duck-hunting and uses Koko and his pup as target practice finally sending the two to Heaven before they end up in the shooting gallery that Fleischer is shooting at. The two disappear in a target as black ink slowly covers them up. *Viewing Notes*





Scenes from *Koko's Paradise* (1926)

Out of the Inkwell: Koko's Queen (1926)

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 the Clown was probably the first cartoon character created with a rotoscope, a transparent easel on which an animator could copy, frame by frame, projected live-action images. Dressed in a black clown suit that cast an easy-to-trace outline against white paper, Dave Fleischer played the clown and his brother Max did the drawing. The result was animation so fluid and apparently effortless that it seemed to be brought to life. Released soon after World War I, the initial *Out of the Inkwell* offerings created a sensation and grew into a series by 1920. The early episodes introduced the blend of live action and animation that came to characterize the Koko cartoons. The usual opening begins with the clown taking shape from Max Fleischer's pen and immediately making demands. Attempts to satisfy the character set into motion mind-boggling complications that escalate until the animator puts his creations back into the bottle. The ending of *Koko's Queen* is decayed in the Dutch copy—the only 35mm print thought to exist—but the story shines through. Koko and his dog Fitz emerge from the pen. When the pair learn that Fleischer's girlfriend is a beauty contest competitor, they demand female companions too. The animator draws one for each but these fall short of expectations. Koko tries with beauty contraptions to remake his girl until—giving up—turns her head around backwards and substitutes a mask for her face. Fitz follows suit with similar results but, with shocking dream logic, grinds his mate into sausages. Losing patience, Koko draws his ideal—a beauty so perfect that she becomes human—and accosts her. The animator drinks “Shrinko” to save the damsel, battling the clown *mano a mano*. Only returning Koko to the bottle can clean the mess up. *Koko's Queen* was released on October 1, 1926, shortly after Red Seal was dissolved in bankruptcy and replaced by the Fleischer brothers' new company. Ko-ko, his name now spelled with a hyphen for legal reasons, survived to resurface in a Paramount series. Annette Melville, Director Emeritus of the National Film Preservation Foundation, *Film Preservation Foundation, filmpresrvation.org*





Scenes from *Koko's Queen* (1926) – last scenes damaged beyond repair



Variety, December 8, 1926, p. 21

Status: Print exists

Viewed on filmpreservation.org

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 Convict (1926)

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.

“I can’t bother with you two mutts. I have a new one,” says Max Fleischer, introducing a very energetic, and very *real*, new dog to his ever-mischievous creation – and tormentor – Koko and his canine sidekick Fitz. But Koko and Fitz will not be so easily cast aside. When Koko and Fitz’s plan to get rid of this new rival for Max’s attention backfires, they find themselves drawn into prison where – being a Fleischer film – chaos ensues and eventually spills out into the real world, with prison guards chasing Koko and Fitz back into Max’s living room, out the window and into every crack and crevice of New York.

<https://www.fleischerstudios.com/convict.html>





Scenes from *Koko the Convict* (1926)

One of the major, and most readily apparent, differences between East and West Coast animation can be seen in the treatment of animals. While Disney cartoons tended to feature farm-like animals in rural settings, East Coast animators like those at Fleischer Studios were working with animals like Fitz who were tough and gritty and inhabited the urban landscape in which they lived. Also like Fitz, East Coast animals tended to interact with humans as equals, even having romantic relationships with each other, as we see in later years with Betty Boop and her boyfriend, Bimbo. Who is the real-life dog in this film? It has been suggested by some that the role of the dog was played by Bimbo, the Fleischers' own dog and inspiration for the character Bimbo, who would make his first appearance in the 1930 film "Hot Dog." Though this dog does share many characteristics with the real life Bimbo, we cannot be certain. Here is a picture of both dogs side by side; on the left is the Fleischer family dog, Bimbo, and on the right is an image from *Koko The Convict*. Are these two the same dog? What do you think?



<https://www.fleischerstudios.com/convict.html>

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: It's the Cats (1926)

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 cartoon, only live cats appear, not the cartoonist.

Status: Print exists
Viewed on DVD
Not Encoded – No Cartoonist

Out of the Inkwell: Toot Toot (aka Koko's Toot Toot) (1926)

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.

Ko-Ko and Fitz are on a railroad train. How will they avoid crashing into another train coming toward them on the same track? *Big Cartoon Database*

Max is taking a railroad trip and pulls out his pen to draw Koko, Fitz and a railroad. Maybe the trip is too bumpy, because nothing works as it is supposed to. *Letterboxd*





“Toot Toot”

(Red Seal—One Reel)

STILL the duel to the death between Ko-Ko and his creator, Max Fleischer. The latter has to win, of course, but this time his creation, like the Old Man from the Sea and Sinbad, nearly kills the artist who brought him into being. Taking charge of a real railway train Ko-Ko pulls the throttle wide open and there is a veritable dash for death until the train and passengers glide to safety into the artist's inkwell. Before this bit of drama the character has a merry time in a typical Rube Goldberg train of his own defying all the laws of gravitation that Sir Isaac Newton ever pretended to discover and then some. Like most of Mr. Fleischer's creations this one of the series will entertain.—PAUL THOMPSON.

Motion Picture News, September 4, 1926, p. 868

“Toot Toot”

(Red Seal—One Reel)

Ko-Ko and his pup in this Inkwell cartoon ride on a train. Fleischer draws a cartoon train for them and they have a time running it, so finally start a real locomotive going and cause great excitement for the passengers. Amusing and imaginative stuff, with reverse motion cleverly used in some scenes. Up to the series standard.—C. S. Sewell.

Moving Picture World, July 17, 1926, p. 170

“Toot Toot”—Inkwell—Red Seal Ko-Ko Takes a Wild Ride

Type of production, .1 reel animated
Max Fleischer produces in this one another clever combination cartoon in which part of the action takes place on a real train and ties up with the cartoon train which Ko-Ko, the clown, operates. The artist in person is seen on the train creating the cartoon characters, and every once in a while a shot of the train and its passengers creates the illusion that it is the cartoon train which Ko-Ko and his dog are operating. The tricks and gags that are worked into the wild ride of the train make this a diverting cartoon number.

The Film Daily, July 25, 1926, p. 7



Film Fans
FOLLOW
HEAT KOKO
SO EVERYWHERE
Bring them to
Your Theatre with
KOKO
EXCHANGES EVERYWHERE



Fits Any Program
Fits Any Theatre
AND KOKO
ALWAYS AMUSES
RED SEAL

K O K O
O K O K

READ IT
HORIZONTAL & VERTICAL
IT MEANS
THE BEST
THE MAX FLEISCHER "OUT OF THE
INKWELL" CARTOON CREATIONS
WHICH AMUSE MILLIONS

ANY
WHERE



EVERY
WHERE

GIVE YOUR AUDIENCE **TAKE**
WHAT WILL WITH THEM

THAT'S
OUT OF THE INKWELL
CARTOONS
THE NEW SERIES ARE
BETTER THAN EVER

NEW YORK: 105 - THREE
NEWSPAPER BUILDING ST.
CHICAGO: 207 FIFTH AVE. ST.
CLEVELAND: 400 ELM ST. BLDG.
CINCINNATI: SHILOH BLDG. ST.
LOS ANGELES: 400 PHOENIX AVE.



DETROIT: 600 CHURCH ST.
PHILADELPHIA: 1079 N. 9TH ST.
DETROIT: 1411 EXCHANGE ST.
CHICAGO: 207 FIFTH AVE. ST.
PITTSBURGH: 100-10TH ST. ST.
BIRMINGHAM: 170-10TH AVE.

MAX FLEISCHER needs no introduction to Moving Picture World readers, either as an artist whose clever film cartoons have won him an unique position in the motion picture industry, or as a business man, engaged for six years past in a profitable and growing enterprise, whose name and reputation are second to none.

CONSEQUENTLY, it was with real astonishment and sympathetic concern that many heard the news—that for some reason not entirely apparent—a receivership had been applied for in the United States District Court for all the Max Fleischer organizations.

ACCORDING to the court records, serious differences had arisen between the Consolidated Film Industries, Inc. or one of its subsidiaries and the companies headed by Max Fleischer, and the application to the court, instituted by the latter, was, in its nature, an appeal for the court's protection in the form of an equity receivership.

NO further details are available from the court records at present, but there is a distinct feeling in many quarters that some phases of the situation should speedily be given publicity.

UNTIL this can be done, properly, and with due regard to all the legal aspects of the case, we would prefer not take sides, but as a matter of principle it would seem that if it is possible to eliminate or destroy companies like "Red Seal" and "Out-Of-The-Inkwell," with reputations so high for quality of product and integrity of personnel as they, all the facts should be known.

MEANWHILE, it is to be hoped that the trade will suspend judgment despite current rumors, until such time as Mr. Fleischer decides to speak further than his formal statement, following the application for the receivership, or until the present problems of the corporation are fully ironed out.

WE have known Max Fleischer as an able newspaperman and artist, as a square-shooter and as a good game fighter and, from all we hear, as we go around film row, this goes—double.

Merritt Crawford

Moving Picture World, October 16, 1926, p. 415



Exhibitors Herald, October 23, 1926, p. 55

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 Storm (1926)

City Editor James (Jim) Morton (Edmund Burns). Publisher Timothy Keith (Montagu Love). Editorial Office. Office Boy Spec (Leon Holmes).

Leonard Keith (Eddie Phillips) is a publisher's son who is implicated in the suicide of a chorus girl. He is protected by James Morton (Edmund Burns), city editor of his father's paper, even though both of them love Mary Lawrence (Jacqueline Logan). Although Morton and Lawrence plan to elope, Keith corners her at a restaurant and is shot in a struggle over a gun. Morton arrives after the shooting and takes the blame. When Keith later dies of blood poisoning, Morton is accused. Lawrence becomes ill after wandering in a storm and does not learn of Morton's arrest until the day of his execution, but is able to convince the governor to free him in the nick of time. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 56

When Leonard Keith, son of a famous publisher, is implicated in a chorus girl's suicide, he is protected by James Morton, assistant editor of his father's newspaper, although he and Leonard are rivals for the love of Mary Lawrence. Mary, who is in love with Jim, rejects her father's wish that she marry Leonard; and on the night that Morton plans to elope with Mary, Leonard entices her to a restaurant and forces a scene in which she slightly wounds him with a pistol. The pair elope as planned, but Leonard dies from blood poisoning, and Jim is arrested for his murder and convicted. Mary, who becomes ill from wandering in a storm, learns of Jim's predicament only on the day set for his execution; as he is being led to the death chamber, Mary, with the aid of Spec, an office boy, convinces the governor of Jim's innocence, and he is freed. *American Film Institute Catalog of Feature Films*

6,500 Feet

Moving Picture World

"Out of the Storm"—Tiffany

Entertaining Melodrama Directed by Gasnier

Features Jacqueline Logan and Edmund Burns

Melo-drama

WITH A CAST HEADED by Jacqueline Logan and Edmund Burns and consisting almost entirely of well-known players, Tiffany Productions is presenting on the independent market "Out of the Storm," a melodramatic romance of newspaper life directed by Louis Gasnier.

Presenting at the outset a peep behind the scenes of a big newspaper office, the story early gains the interest with the disclosure that both the hero and the scapegrace son of the editor are in love with the same girl and the hero who is the city editor is made the goat because he shields his rival whose escapades continually furnish "copy" for the paper. On the night that Morton, the city editor, has planned to elope with Madge, Leonard, the other chap, entices her to a restaurant and forcibly

Reviewed by C. S. Sewell

CAST:

Hodge Lawrence	.....	Jacqueline Logan
James Morton	.....	Edmund Burns
Leonard Keith	.....	Eddie Phillips
Timothy Keith	.....	Montagu Love
Lawrence	.....	Tyrone Power
Attorney	.....	Crawford Kent
Aunt	.....	Ferna Hall
Office Boy	.....	Leon Holmes
Justice of Peace	.....	Jay Hunt

Based on novel "The Trustee Coup" by Arthur Stringer.

Directed by Louis Gasnier.

victed. In the meantime, Madge, wandering in the storm, became ill and only learn the truth about Morton's disappearance on the day he was to be executed. Morton is being led to what he believes to be his execution when he is confronted by Madge, who has convinced the governor of the real truth and Morton is freed.

There is a continued succession of rare-fire melodramatic situations and every one of the scenes develop tense drama. The climax, with its preparation for the death cell, is somewhat morbid, but provides a good surprise punch with excellent last-minute suspense. There is good human interest, especially in the character of an office boy who unceasingly aids the condemned man, and incidentally furnishing some good comedy.

Moving Picture World, April 24, 1926, p. 622

"Out of the Storm"

Tiffany Production—State Rights

**AN IMPOSSIBLE STORY TOLD
WITHOUT CONVICTION.
ACTED THE SAME WAY.
LITTLE TO RECOMMEND IT.**

Cast.... In justice to the cast, it must be said that the impossible material gave them no chance to get anything worthwhile across. Jacqueline Logan and Edmund Burns carry the leads with all the conviction they could put into their artificial roles. Eddie Phillips makes the best of his ungrateful part of a rich, wayward youth. Montague Love and Tyrone Power as the parents of the boy and girl, supposed to be two hard-headed business men, are forced to caricature around like a couple of foolish old men.

Type of Story.... Drama. A story of love's rocky pathway—elopement—murder trial—and then love triumphant. A frayed yarn made worse with no redeeming quality of incident, direction or production technique. It moves along heavily, mechanically, like the effort of an amateur director trying out a school of screen aspirants. To see such good players as Jacqueline Logan, Edmund Burns, Montague Love and Tyrone Power in such an offering is sad. Your sympathy is evenly divided between them and those who have to watch the screening. A mass of material and incident is crowded in without regard to logic or plausibility. It moves along jerkily from one stilted situation to another. All in the same dreary monotone—no highlights, no coloring, no real dramatic surprises. It is as flat as the screen that projects it. Burns is a city editor in love with the girl whom the son of the owner of the newspaper is trying to marry. The two fathers are pushing this marriage for all they are worth. The girl decides to elope with the hero. But that very night for some unexplained reason she decides to go to the private dining room of a hotel with the son of the newspaper owner. The usual stuff is pulled which usually happens in pictures when a wild rich youth is placed in such a situation with a pretty girl. She defends herself, and the youth is accidentally shot. The hero rushes in, and the waiter sees him holding the gun, picked up from the floor. Then the murder trial—conviction—exoneration—etc. etc. Don't confuse this with "Bride of the Storm."

Box Office Angle.... The evidence is all against this one.

Exploitation.... No outstanding feature, except the cut and dried murder trial, which offers no big exploitation.

Direction Louis Gasnier; poor
Author Arthur Stringer
Scenario Lois Hutchinson
Cameraman George Meehan
Locale Small town
Length 6,000 feet

Out of the Storm

Exciting Melodrama With All Star Cast

(Reviewed by Frank Elliott)

A RATHER diverting melodramatic romance based on one of Arthur Stringer's novels, which, because of its excellent cast, should provide entertainment for the average audience. The plot isn't a new one by any means, but Louis Gasnier has succeeded in transplanting it to the screen in a way that succeeds in holding the interest. A young newspaper man rescues the girl he loves just after she has accidentally shot a ne'er-do-well suitor. Rather than involve the girl he refuses to talk and is found guilty and sentenced to death. But, of course, the girl confesses just in time to stop the switch leading to the "chair."

Jacqueline Logan and Edmund Burns do well in the leading roles and they are ably supported by a personnel filled with names that click at the box office. There are some interesting scenes showing the getting out of a newspaper extra, a dramatic sequence dealing with the accidental shooting and rescue, the exciting moments leading up to the arrest of the hero and the strong climax dealing with the last minute reprieve. The production is fairly well mounted. The title is not so good and rather misleading.

The Cast: Jacqueline Logan, Edmund Burns, Eddie Phillips, Montague Love, Tyrone Power, Crauford Kent, Joseph Girard. Author, Arthur Stringer. Director, Louis Gasnier.

THEME. Dramatic romance in which a man barely escapes execution because he refuses to involve his wife in a murder of which he is innocent.

PRODUCTION HIGHLIGHTS. The character portraits. Gasnier's direction. The struggle, shooting and rescue at inn. The arrest of hero. Getting out the

newspaper extra. The climax.

EXPLOITATION ANGLES. Tie up with newspaper on circumstantial evidence. Stories. Play up Jacqueline Logan, Edmund Burns, Montague Love, Tyrone Power.

DRAWING POWER. Suitable for program houses, stars should attract.

*Produced by Tiffany. State Rights Distribution.
Length, 6,500 feet. Released May, 1926.*

Motion Picture News, May 1, 1926, p. 2113

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (James Morton, Timothy Keith, Spec). Group

Ethnicity: White (James Morton, Timothy Keith, Spec). Unspecified.

Media Category: Newspaper

Job Title: Reporter (James Morton). Publisher (Timothy Keith). News Employee (Spec). Miscellaneous.

Description: Major: James Morton, Positive

Description: Minor: Spec, Timothy Keith, Positive. Miscellaneous, Neutral

Pals First (1926)

Newspaper reports a young man is drowned at sea and a young tramp shows up that looks just like the missing master of the estate.

Richard Castleman, master of Winnecrest Hall in Louisiana, goes on a sea voyage recommended by his cousin and physician, Harry Chilton, who thereupon begins romancing Castleman's fiancée, Jeanne Lamont. When word arrives of Castleman's death, Chilton prepares to usurp the fortune and property of the dead man. Danny Rowland, who is found wounded by two wandering crooks, Dominie and The Squirrel, opportunely arrives at the estate seeking food and rest; and because of his resemblance to Castleman, he is welcomed as the master. Dominie is introduced as an English cleric and The Squirrel as an Italian count, while Danny falls in love with Jeanne, who believes him to be her fiancé. Chilton, however, suspects the trio and finally unmasks them. It then develops that Danny actually is Castleman, who had decided to reform the two men who befriended him and to expose the dishonesty of his cousin. *American Film Institute Catalog of Feature Films*

<i>Pals First</i>		STORY: The master of a large estate is ordered by his physician cousin to go on a sea voyage for his health. Word arrives that the master has died and the doctor prepares to usurp the fortune and the master's sweetheart. A trio of crooks arrive on the estate and the countryside welcomes them as the master and two intimate friends. The doctor suspects them and calls in the sheriff, who intends to identify one by means of a tattoo mark on his forearm, which they find missing. It is discovered that the real crook slugged the master and exchanged clothes with him. He has purposely masqueraded to show up his cousin. He and his fiancée marry and are happy in the reform of their two crook friends.
Distributor: First National Producer: First National Length: Undertermined		
DIRECTOR: EDWIN CAREWE		
PLAYERS		
Richard Castleman	} Lloyd Hughes	HIGHLIGHTS: Master leaving on sea voyage. . . . Reported death of master. . . . Cousin's designs to usurp fortune and master's sweetheart. . . . Arrival of crooks. . . . Revelation that one is really the master. . . . Marriage of master and fiancée.
Danny Rowland	}	
Jeanne Lamont	Dolores del Rio	
The Squirrel	George Cooper	
Dominie	Alec B. Francis	
Uncle Alex	George Read	
Aunt Caroline	Alice Nichols	
Doctor Harry Chilton	Edward Earle	
Judge Lamont	Hamilton Crane	
TYPE: Romantic drama. THEME: Outwitting villiany; romantic love. LOCALE: Louisiana. TIME: The present.		

Exhibitors Herald, July 10, 1926, p. 79

"Pals First"

First National

ROMANCE AND MYSTERY
WORK HAND IN HAND TO
MAKE THIS INTERESTING
STORY. GETS OFF TO FINE
START BUT RUNS A BIT
SLOW TOWARD THE CLOSE

Cast....Lloyd Hughes, the long lost handsome hero who has his own little idea about showing up scheming relations. Edward Earle fills the bill nicely as Cousin Harry. Dolores del Rio is the sweetheart who pines for Lloyd's return. George Cooper contributes a fine comedy performance and Alec Francis is first rate.

Type of Story....Comedy romance
"Pals First" is essentially romance but it needed the strong comedy support that Edwin Carewe has so fittingly inserted. He picked the right man to put it over, too, when he gave the role of Dominic to George Cooper. He is one of three crooks who appear at the old Southern mansion with one of the trio, Danny Rowland, mistaken as the returning prodigal, the long lost Dick Castelman, rightful owner of the estate. Cousin Harry, who accepted the fact that Dick had died at sea, was planning to get control of the place and Dick's sweetheart in the bargain. Danny assumes the masquerade that is wished on him and introduces his buddies as friends from Europe. Eventually Harry suspects that the impersonator is none other than the notorious crook. Danny Rowland. Meantime the audience speculates as to whether the masquerader is really Dick or a crook. The climax discloses hero as really Dick who had come home incognito to show up the perfidy of Cousin Harry. The story is nicely developed and the comedy, although occasionally breaking in on the main theme, helps keep the audience interested. Carewe has definitely succeeded in keeping his denouement well hidden until the proper time. The action slows a trifle toward the close but some cutting in the latter reels could easily remedy this.

Box Office Angle....If they like a mystery story combined with comedy and romance you can recommend this.

Exploitation....You might get them in with catchlines such as: "Are you suspicious of any of your relatives? Lloyd Hughes will offer you a brand new way of finding out just what tricks they are up to if you will take a look at 'Pals First'." Post your showing times on this one. It will spoil it for them if they see it backwards.

Direction Edwin Carewe; satisfactory.

Author Play by Francis Perry Elliott; novel by Lee Wilson Dodd

Adaptation Olga Printzlau

Scenario Lois Leeson

Cameramen Robt. Kurrle-Al M. Green

Photography Good

Locale Southern mansion

Length 6,843 feet

PALS FIRST

Edwin Carewe production. First National release of Lee Wilson Dodd's play, commercialized by F. P. Ellsott and adapted by Olga Printzlau; titled by Ralph Spence. Warner Bros. book publishers also given screen credit, unusual, although possible tie-up. Lloyd Hughes and Dolores Del Rio co-featured. Runs 60 minutes. At Broadway, New York, Aug. 9 week.

"Pals First" makes the fourth First National on Broadway this week (Aug. 9), with the Strand and Capitol holding other F. N. features. Whatever the merit of the other trio, this crook meller does not rate a full week's stand, being a fair crook meller, but nothing beyond that.

Lloyd Hughes and Dolores Del Rio, co-featured, click but half and half, with the Latin actress, an Edwin Carewe discovery (Mr. Carewe is also credited for this production), disappointing. Her Latin type for one thing does not jibe with the aristocratic southern atmosphere, in addition to which Miss Del Rio's personal accomplishments as a screen actress are negative. Her eyes, of Oriental type, are an odd combination with the Spanish features. Whatever registration is essayed is but mild.

The story is smooth and of no great melodramatic import. It carries with it a mild sort of suspense. A trio of crooks crashing the gate of the staid Louisiana mansion when the darky man-servant thinks he recognizes in one of the younger tramps the identity of Dick Castleman, reported drowned at sea. The young man (Lloyd Hughes) moves in with his two nondescript companions and after helping themselves they decided to see it through and offset the villainous cousin's machinations.

Meantime, the girl (Miss Del Rio), who had never lost faith in seeing her Dick alive, meets Dick and too believes him to be the right man, although the erstwhile shabby youth has improved through his peerage as a knight of the road.

The long and short of it is that the other two genuine tramps do a "turn to the right," and it develops that Castleman is the real heir to the southern plantation.

The implausibility comes with the obvious climax that the hero could naturally never live a deception. He attempts some sort of explanation at his original state in trying to land a "hand-out" at what was his own home, but it falls flat. One immediately thinks that if his clothes and boat passage were taken from him he could easily have wired for financial assistance and not taken to the road for such length of time.

Regardless, Ralph Spence's titles do much to hold it up, as does the comedian "count" of the hobo trio. These and other lighter touches relieve the background to some extent. Hughes is satisfactory in the leading male role.

One day program feature. *Ad.*

Pals First

Should Satisfy Wherever Shown

(Reviewed by Laurence Reid)

A SATISFACTORY crook melodrama has been concocted from Lee Wilson Dodd's play with Lloyd Hughes as the star. It motivates around a sort of "Three Musketeer" idea with the central character, a forger and escaped convict, coming into a lot of luck through mistaken identity. In other words, "The Dominic" and "The Count" find him and nurse him back to health. They swear friendship and start out together—eventually winding up at an old manse in Louisiana where the forger is welcomed by the servants as the young master, whom the household believed drowned.

The action develops the logical touch of the crooks trading on their pal's resemblance to the missing youth. They make themselves at home and are taken in by the neighborhood. There is a quality of suspense which figures when the real heir's cousin has been spending his money and making love to his fiancée. This precipitates a conflict between the crooked relative and the forger—with the former attempting to expose the latter as a fraud.

The finish establishes the reformed crook (the romance attended to the reformation) as very much to the genuine. He turns out to be the missing youth. The picture is played with good dash and color by Lloyd Hughes, George Cooper, Alec Francis and Dolores del Rio.

The Cast: Lloyd Hughes, Dolores del Rio, Alec Francis, George Cooper, Edward Earle, Hamilton Morse, George Reed, Alice Nichols, Alice Belcher. Director, Edwin Carence.

THEME. Crook melodrama based upon a crook getting by as honorable, etc., through mistaken identity.

suspense. Scene when cousin tries to embarrass the hero.

EXPLOITATION ANGLES. Bill as exciting crook melodrama. Play up Lloyd Hughes and Dolores del Rio.

PRODUCTION HIGHLIGHTS. The planting of the crooks. The human interest, the

DRAWING POWER. Suitable for all types of houses.

Produced and distributed by First National.

Length, 6,843 feet. Released August, 1926.

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

Pathe News No. 7 (1926)

Cameraman. Pigeons hold up Pathe News Cameraman on his way to work.



Motion Picture News, January 30, 1926, p. 594

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. 9 (1926)

Cameraman. Judge awards a child to a foster mother as result of tests made by Pathe News cameraman.



Exhibitors Trade Review, January 30, 1926, p. 30

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. 17 (1926)

Newsboys. News Carriers have “rip roarin’” time at 101 Ranch in Ponca City, Oklahoma



Motion Picture News, March 6, 1926, p. 1106

Status: Print may exist

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists (Newsboys)

Description: Major: Newsboys, Positive

Description: Minor: None

Pathe News No. 21 (1926)

Pack Journalists. Cameraman. Police club reporters and cameraman in strike riot in Passaic, New Jersey



Motion Picture News, March 20, 1926, p. 1302

Status: Print may exist

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman). Group.

Ethnicity: White (Cameraman). Unspecified.

Media Category: Newspaper/Newsreel

Job Title: Pack Journalists. Photojournalist-Newsreel Shooter (Cameraman)

Description: Major: Pack Journalists, Cameraman, Positive

Description: Minor: None

Pathe News No. 39 (1926)

Pack Journalists, Pan-American journalists visit a big motor plant in Detroit, Michigan

PATHE NEWS NO. 39: London, England—Bolton Wanderers win British soccer championship; Danville, Ill.—“Uncle Joe” Cannon celebrates 90th birthday; San Pedro, Cal.—Replica of U. S. S. Constitution enacts scenes of “early youth;” Moscow, Russia—Complete great Tokio-Moscow flight; New York City—Foreign Girl Scouts arrive for international conference; Detroit—Pan-American journalists visit big motor plant; Berlin, Germany—Champion German swimmers receive warm welcome on return from U. S.; Jersey City, N. J.—Freckles at \$10 a faceful; Indianapolis, Ind.—Makes army safe for the horse barbers; Buffalo, Minn.—Does he like jazz?; Winchester, Va.—Apple blossoms season greeted by gorgeous festival; Taourirt, Morocco—France and Spain parley with emissaries of Abd-el-Krim to end war in Riff; Ehrwald, Austria—Span towering Alpine peaks with funicular railway; Frazier, W. Va.—Blow up limestone cliff; Newport News, Va.—Richmond Blues sail for tour of European battlefields; Oxford, Mich.—Drive motorcycles up steep bumpy hill; Pimlico, Md.—Sarazen wins Dixie Handicap; Mansfield, Ohio—“Keep healthy” is slogan of these happy children; Newark, N. J.—Boys rule city for a day; Baton Rouge, La.—Dedicate great State University club; Scranton, Pa.—Latzko trains for title match with Mickey Walker; Winter Park, Fla.—Orlando High School mermaids win state championship.

Motion Picture News, May 22, 1926, p. 2468

Status: Print may exist

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists

Description: Major: Pack Journalists, Positive

Description: Minor: None

Pathe News No. 43 (1926)

Cameraman. Thrills aplenty for Pathe News Cameraman in Long Beach, California

PATHE NEWS NO. 43: San Diego, Cal.—To chart unknown Alaska from the air; Moscow, Russia—Representatives of 52 nationalities share in Soviet Government. The Central Executive Committee, highest governing body, goes into session; Cooke, Montana—Climb to top of Grasshopper Glacier; New York City—John Bassett Moore sails for Holland; Washington, D. C.—Lead Senate control fight; Philadelphia, Pa.—Vare wins Republican nomination for U. S. Senate; Scranton, Pa.—Pete Latzo wins world's welterweight championship; Coney Island, N. Y.—Thrills while you wait; Damascus, Syria—French bombardment spreads havoc in Damascus; Long Beach, Cal.—Thrills aplenty for cameraman; Chandler, Okla.—Oil gusher catches fire; St. Bonaventure, N. Y.—Hold mission crusade rally; Culver, Indiana—Play pushball on horseback; Chapel Hill, N. C.—Strive for track honors at Southern Conference Meet; Schenectady, N. Y.—Ship world's largest armature; Denver, Colo.—16-year-old school girl wins automobile driving contest; Danville, Ill.—Boy Scouts honor "Uncle Joe" Cannon; Phila., Pa.—Famed old warships to be exhibited at Sesquicentennial Exposition; Fairmont, W. Va.—City's boosters hold celebration; Galveston, Tex.—International bathing girl revue assembles galaxy of beauties.

Motion Picture News, June 5, 1926, p. 2688

Status: Print may exist

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman)

Ethnicity: White (Cameraman)

Media Category: Newsreel

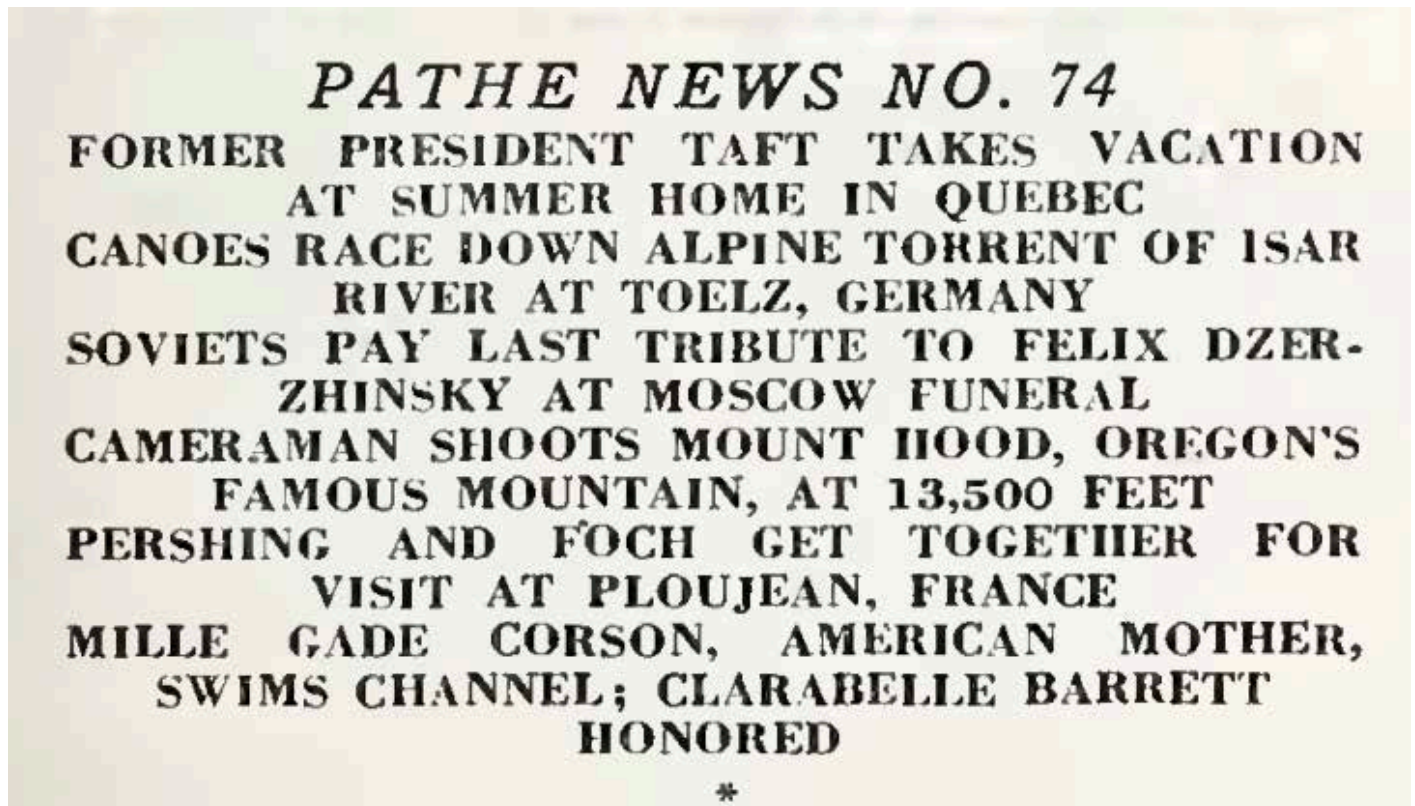
Job Title: Photojournalist-Newsreel Shooter (Cameraman)

Description: Major: Cameraman, Positive

Description: Minor: None

Pathe News No. 74 (1926)

Cameraman. Pathe News Cameraman shoots Mount Hood, Oregon's famous mountain at 13,500 feet.



Exhibitors Herald, September 25, 1926, p. 67

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. 95 (1926)

Cameraman. A Pathe News cameraman takes a thrilling cruise on the “Beautiful Columbia,” a new champion Gloucester fishing craft, to show her seaworthiness



Exhibitors Herald, December 14, 1926, p. 63

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. 97 (1926)

Cameramen. Cameraman. Pathe News Cameramen are featured in “Flashes of the Past – 1910-1925 – The pulsing historical drama of the past 15 years has been preserved in graphic record by the Pathe News. It now resurrects the greatest chapters of this epoch to make history repeat itself before your eyes. Also, a Pathe News Fifteenth Anniversary Feature at Burdette Airport in California where the Pathe News Cameraman in Earl Daugherty’s plane almost has heart failure as the aerial daredevils do one amazing, death-defying stunt after another.



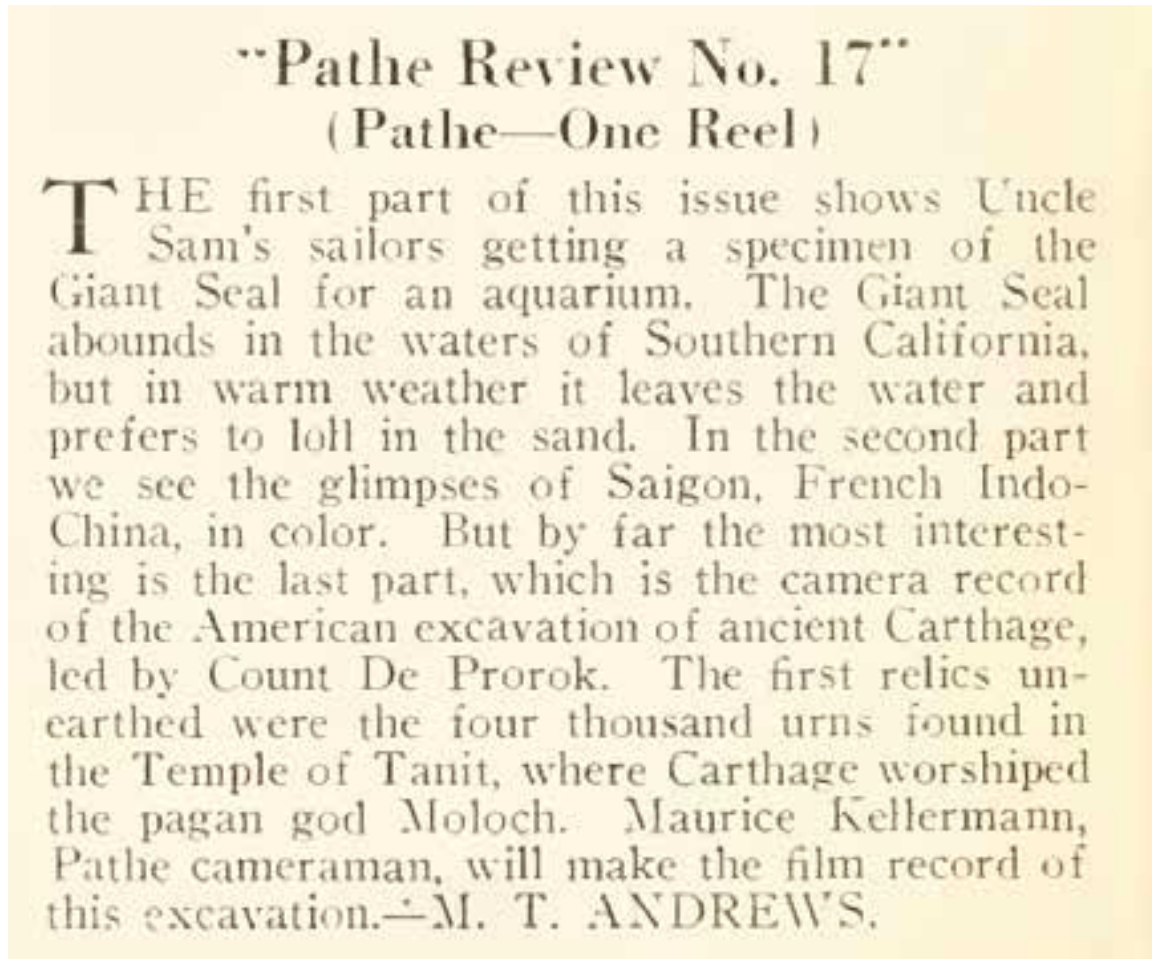
Exhibitors Trade Review, December 5, 1926, p. 40

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. 17 (1926)

Cameraman Maurice Kellermann of Pathe News makes a film record of the American excavation of ancient Carthage. The first relics unearthed were the four thousand urns found in the Temple of Tanit, where Carthage worshipped the pagan god Moloch.



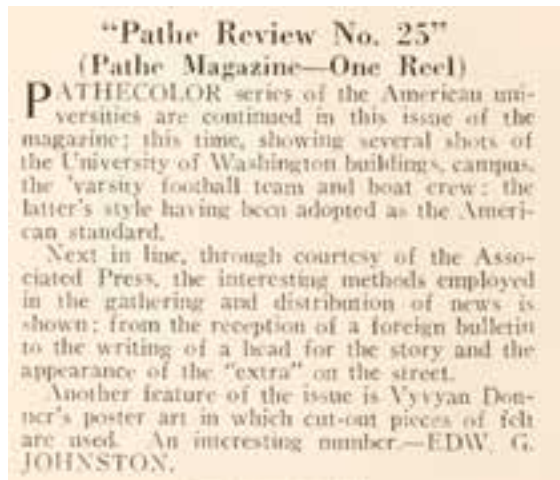
Motion Picture News, May 1, 1926, p. 2109

Status: Print may exist
Unavailable for Viewing

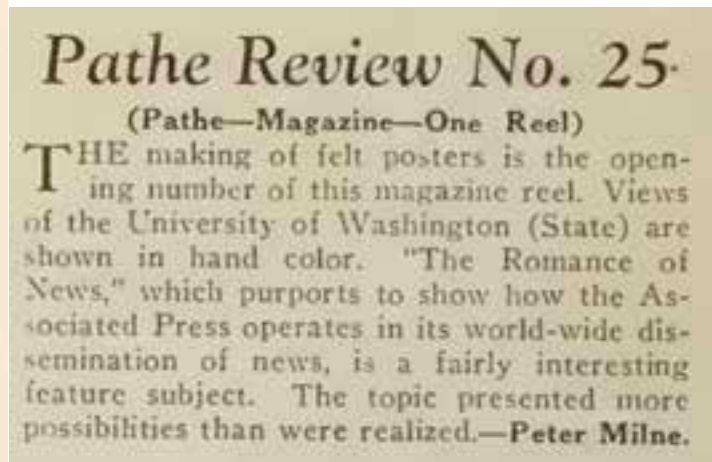
Type: Movie
Genre: Documentary
Gender: Male (Maurice Kellermann)
Ethnicity: White (Maurice Kellermann)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Maurice Kellermann)
Description: Major: Maurice Kellermann, Positive
Description: Minor: None

Pathe Review No. 25 (aka The Romance of the News) (1926)

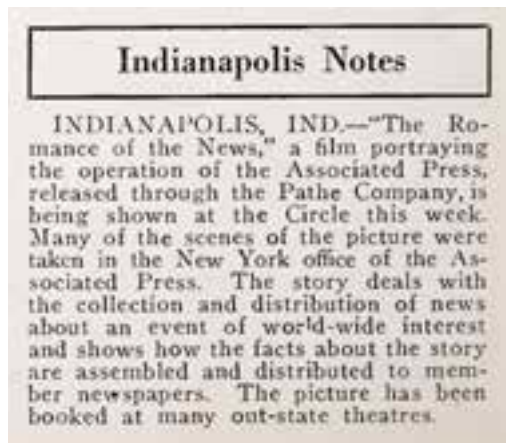
Newspaper. "The Romance of the News" shows how the Associated Press operates in its world-wide dissemination of news. The interesting methods employed in the gathering and distribution of news as done by the Associated Press are shown, from the reception of a foreign bulletin to the writing of a head for the story and the appearance of the "extra" in the street. Editorial Offices. Newsboy.



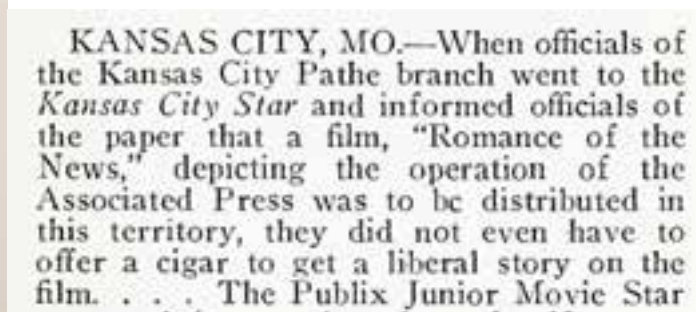
Motion Picture News, June 26, 1926, p. 2972



Moving Picture World, June 19, 1926, p. 630



Exhibitors Herald, July 31, 1926, p. 82



July 10, 1926, p. 83

Status: Print may exist

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group-2. Male (Newsboy)

Ethnicity: Unspecified-2. White (Newsboy)

Media Category: Newspaper

Job Title: News Employee (Newsboy). Editorial Offices-2

Description: Major: Editorial Offices-2, Positive

Description: Minor: Newsboy, Positive

Pathe Review No. 34 (1926)

Cameraman. A Pathe News Cameraman shows how Eric Hagenlacher, the famous billiardist, demonstrates “hits and misses” on the billiard table.

“Pathe Review No. 34”

(Pathe—One Reel)

“HITS and Misses” is the contribution of Eric Hagenlacher, the famous billiardist. He shows one is as important in some respects as the other. He demonstrates with the aid of the cameraman how it is done, but try to do it yourself and discover the difference between precept and execution. But that applies to any thing a master demonstrates.

Brown University is the American college treated in the Pathecolor series. That old institution at the top of one of the steepest hills in an American city towering over Providence, R.I., lends itself to effective pictures and full advantage has been taken of this fact by the cameraman. The latter is successful in giving the age—only comparative age considering the great English Universities such as Oxford and Cambridge—impression from the old stone and ivy-clad buildings of the beginnings of the college.

“The Lost Empire of Africa” cannot but appeal to everyone. It deals with the activities of Count de Prorok to prove the existence of an empire long since covered by the waters of an inland sea. The proofs are secured through the agency of sponge divers bringing up vases, etc. Good pictures and interesting from every point of view.—PAUL THOMPSON.

Motion Picture News, August 28, 1926, p. 757

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

Pirates of the Sky (1926-1927)

Reporter Doris Reed (Wanda Hawley) goes undercover to investigate the pirates of the sky. Bob Manning rescues her after the gang finds out who she is and what she is after.



The Secret Service asks amateur criminologist Bob Manning (Charles Hutchison) to investigate the disappearance of a mail plane and his reporter girlfriend Doris (Wanda Hawley) wants in on the action. They are kidnapped by the gang behind the plane's disappearance but he is able to escape with some fancy stunt work and capture the crooks. Hutchison was known for his acrobatic stunts and this film featured him leaping between plane in mid-air. Elaine Wilmont wrote the screenplay and Charles Andrew directed. Ken Wlaschin, *Silent Mystery and Detective Movies*, pp. 179-180⁷

“Pirates of the Sky”

Hutchison Lives Up to Reputation as Stunt Man in Thrill Melodrama of Air Mail Service

EFFORTS OF THE secret service to run down a band of air mail pirates furnish the basis of a thrill melodrama “Pirates of the Sky” featuring the daredevil stunt actor Charles Hutchison, which is being released through Pathe.

While there are several inconsistencies in the story and the action of the players, there is certainly no dearth of stirring action, villainy, heroism, stunts and excitement of a regular serial type and fans who care more for fast melodrama than for plot logic should find this to their liking.

The story is built up around Manning of the secret service and Doris a reporter with whom he has quarreled. Both are put on the case and eventually work together and of course there is a reconciliation and the usual happy ending. During the development of the plot, Doris infatuates the gang leader and apparently joins the pirates, her

Productions Inc. present
“Pirates of the Sky”
 With Charles Hutchison
 Directed by Charles Andrews
 A Pathepicture

CAST:
 Bob Manning.....Charles Hutchison
 Doris Reed.....Wanda Hawley
 Bruce Mitchell.....Crawford Kent
 Jeff O'Brien.....Jimmy Aubrey
 Stone.....Ben Walker

Length—4,121 Feet.

Doris, newspaper reporter, and Bob a secret service man, quarrel. Bob is sent to stop a series of air mail robberies. Doris, using her enmity works with gang and finally aids Bob in capturing the culprits, and there is a reconciliation. Exciting airplane melodrama.

scheme is discovered and she is rescued by Manning.

Wanda Hawley is satisfactory as the girl and Crawford Kent makes a good gentlemanly villain. Charles Hutchison has a congenial role and his stunts include leaping from a cliff into the sea and swimming ashore with hands and feet tied, transferring from a motorcycle to an aeroplane, then to a second plane in midair and dropping on to a haystack. The fact that most of his stunts have been done before does not keep them from being good thrillers.

Moving Picture World, May 21, 1926, p. 213

Pirates of the Sky

Serial Stuff in It Should Entertain
(Reviewed by Raymond Ganly)

CHARLES HUTCHINSON and Wanda Hawley co-star in this effort effusive with "Lone Wolf" and serial business. Probably some of its thunder has been heard before or its thrill inflated highlights are a trifle recognizable, but even so it boasts several moments when the tension becomes high strung and the escape of the heroine and hero from the dangers that threaten overwhelm them are watched with an eye of interest. Hutchinson has done many things like this before even in his old Pathe serial days and his feats in "Pirates of the Sky" are just a workout for him. He puts a lot of athletic wallop into his role which calls for several tight situations. At one time he is alone in a burning shack tied hand and foot. Again, he transfers from a speeding motorcycle to a rope ladder dangling from an airplane and from the plane drops off into a haystack. There are audiences for this type of picture, though they are not too blasé.

Enlisting his aid in unraveling the mysterious disappearances of a mailplane, the Secret Service send Hutchinson to unearth the crookedness beneath the complication. As a coincidence Wanda Hawley, a reporter for a newspaper, receives an assignment to cover the story. The two had once been engaged but had parted; after they have shared danger together and through their concerted efforts rounded up the gang of thieves three things occur: they are reunited, Hutchinson wins his case and the girl gets her story for the paper.

The Cast: Charles Hutchinson, Wanda Hawley, Cranford Kent, Jimmie Aubrey, Ben Walker. Directed by Charles Andrews.

THEME: Estranged couple work on the same crime, the disappearance of mailplane, and both are successful in getting to the truth of the matter and coming to an understanding.

PRODUCTION HIGH-

LIGHTS: The punch sequences and Hutchinson's stunts.

EXPLOITATION ANGLES: The usual campaign for thrillers, dynamic posters, action, etc.

DRAWING POWER: For the neighborhood and second run houses.

*Presented by Productions, Inc. Distributed by Pathe.
Length. 4828 feet. Released May 22, 1927.*



Scenes from "Pirates of the Sky," a Pathe feature

Pirates of the Sky

Pathé, released from Productions, Inc. Directed by Charles Andrews; photography by Leon Shamroy. Adapted by Elaine Wilmont. In projection room May 4. Running time, 50 minutes.

Bob Manning.....Charles Hutchison
Doris Reed.....Wanda Hawley
Bruce Mitchell.....Craufurd Kent
Jeff Oldring.....Jimmie Aubrey
Stone.....Ben Walker

Charles Hutchison, stunt man, not as active as usual in an average adventure picture. Too many preliminary "stills" handicap the few major action scenes. Customers will accept "Pirates," but won't talk about it.

Hutchison is a wealthy amateur criminologist who is called upon by the U. S. secret service department from time to time when a case becomes too difficult for them. Air mail robberies have baffled them.

Hutchison's two main bits are a mid-air change of planes, and a drop from a plane to a haystack.

He has comparatively good support in Wanda Hawley and Craufurd Kent as the refined gang leader. Jimmie Aubrey, playing Hutchison's service man, lends considerable to the picture in his comedy as a Sherlock Holmes student addicted to disguises.

Picture hurt by the lack of early action, but still rates as average.

"Pirates of the Sky"

Pathe

Length: 4826 ft.

UNCLE SAM'S MAIL PLANES IN JEOPARDY AGAIN. WEAKLY CONSTRUCTED STORY BUT IT SUPPLIES A FAIR AMOUNT OF EXCITEMENT FOR A CROWD THAT ISN'T CRITICAL.

Cast... Charles Hutchison the secret service hero who uncovers the mail bandits and Wanda Hawley the little standby who works with him. Craufurd Kent the ringleader of the pirates and Jimmy Aubrey the comedy relief.

Story and Production... Melodrama. Comedy, thrills and action all of a fairly mediocre variety are to be found in "Pirates of the Sky." The picture wilts under any critical analysis of either story or direction but where the crowd is non-critical these failings will undoubtedly be insignificant. As long as things keep moving they are satisfied and that much can be said for the picture,— it keeps going from the time hero sets out on the trail of the air pirates until he corners his man, turns him over to the police and folds his lady accomplice in his arms. The airplane sequence contains some stunts that the average audience enjoys, that of pilots changing planes in mid air and the like.

Direction..... Charles Andrews; ordinary.

Author..... Not credited

Scenario..... Elaine Wilmont

Photography..... Leon Shamroy; fair.

Variety, May 11, 1927, p. 21

The Film Daily, May 15, 1927, p. 6



Status: Print may exist
 Unavailable for Viewing

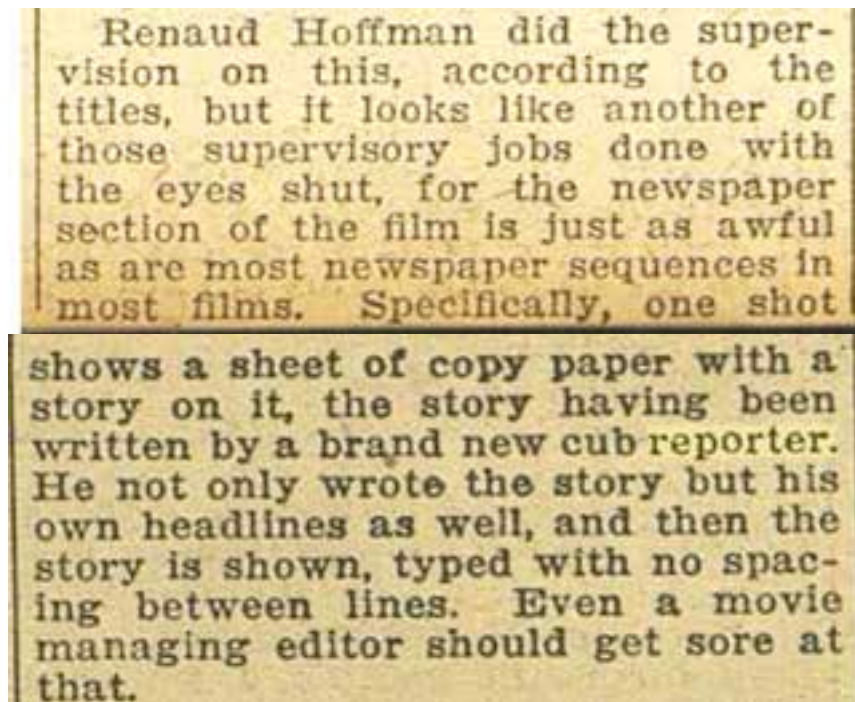
Type: Movie
 Genre: Action-Adventure
 Gender: Female (Doris Reed)
 Ethnicity: White (Doris Reed)
 Media Category: Newspaper
 Job Title: Reporter (Doris Reed)
 Description: Major: Doris Reed, Positive
 Description: Minor: None

Racing Blood (1926)

Cub Reporter James (Jimmy) Fleming (Robert Agnew). Editor "Doc" Morton (Charles Selton).

After his uncle loses a fortune and commits suicide, Jimmy Fleming (Robert Agnew) goes to work for a small California newspaper. Fleming later buys a horse at an auction without knowing that it was stolen from his former girlfriend. His sweetheart Muriel Sterling (Anne Cornwall) ends up riding the horse after a series of complications, and wins both the race and Fleming. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 56.

Harris Fleming, after losing the estate of his nephew to John Sterling--whose rival horse, "The Devil," wins a race -- wires his nephew at college and then kills himself. When Jimmy Fleming receives the wire, he is about to attend a dance with Muriel Sterling and puts it aside; Muriel happily informs him of her father's recent good fortune, and opening the telegram, Jimmy is stunned to learn of the tragic turn of events. He leaves and obtains a job with a small California newspaper as a reporter, and Muriel loses contact with him. At a circus auction, Jimmy buys a handsome horse, in reality Muriel's racer--stolen from her uncle. Later, when Muriel meets Jimmy riding the horse, she does not disclose the horse's identity. Unable to hire a jockey, Jimmy decides to ride the horse in a steeplechase; but when his weight prohibits the entry, Muriel rides it herself and wins not only the race but also Jimmy's love. *American Film Institute Catalog of Feature Films*



Variety, August 25, 1926, p. 19

RACING BLOOD

Gotham production presented by Sam Sax and produced by Lumas. From a story by J. B. Smith. Directed by F. Richardson. Robert Agnew, Anne Cornwall and Charles Sellon featured. At Loew's New York Roof, Aug. 13. Running time, about 60 minutes.

Jimmy Fleming.....	Robert Agnew
Doe Morton.....	Charles Sellon
Muriel Sterling.....	Anne Cornwall
John Sterling.....	John H. Elliott
Harris Fleming.....	Charles Geldert

An excellently produced film, insofar as external appearances go. With an unusual twist to its racing theme, it is thoroughly satisfactory as entertainment for the intermediate and smaller houses.

Renaud Hoffman did the supervision on this, according to the titles, but it looks like another of those supervisory jobs done with the eyes shut, for the newspaper section of the film is just as awful as are most newspaper sequences in most films. Specifically, one shot

shows a sheet of copy paper with a story on it, the story having been written by a brand new cub reporter. He not only wrote the story but his own headlines as well, and then the story is shown, typed with no spacing between lines. Even a movie managing editor should get sore at that.

But the serious part of silly mistakes like that is not that they are just mistakes. When a picture containing such a "bull" gets into circulation and begins drawing reviews every newspaperman will call attention to and dwell on the error. And type wasted on explaining a fault will detract from the value of a good notice in the dailies, and "Racing Blood" is so good a yarn that it ought to get good notices.

The story concerns a boy and girl love affair during college days, but this affair is broken up when the boy receives a letter that his guardian has lost his entire estate betting on a horse race—and the winner is his sweetheart, for her father made the bet for her. So the boy cuts out as a cub reporter and at a circus auction sale has a horse handed him. This horse actually is Blue Boy, a famous racer, and lost by the girl's father in a train wreck. By coincidence the girl and her father come to the town where the boy is working to enter a handicap race, and he puts his gift horse, really the girl's, in the race as opposition to their own entry. At the last minute he finds out that the horse is the girl's. He won't ride. So she, anxious to have him win back his estate (and the betting has been fixed so he will) puts on a jockey suit and rides the steed, winning the race and the large purse.

That makes things up and up, so the pair do that well-known clinch fade-out. The picture, where acting is concerned, goes to Anne Cornwall, a fine representative of a fairly sensible flapper. Agnew does the sort of acting Agnew always does. Maybe some people like it. Charles Sellon, as a combination editor-auctioneer, gets laughs, while John Elliott and Clarence Geldert turn in excellent performances as the elderly men of the film.

The racing stuff is liberally supplemented by inserts from a library service, but audiences probably won't worry over that. "Racing Blood" should entertain the exhibitor's customers. *Sisk.*

Racing Blood

Distributor: Lumas

Producer: Gotham

Length: Undetermined

DIRECTOR.....FRANK RICHARDSON

PLAYERS

James Fleming.....Robert Agnew

Muriel Sterling.....Anne Cornwall

John Sterling.....John Elliott

Harris Fleming.....Clarence Geldert

"Doc" Morton.....Chas. A. Sellon

Jockey Joe Brook.....Robert Hale

TYPE: Romantic horse race drama.

THEME: Romantic love.

LOCALE: An American city.

TIME: The present.

STORY: Ready to attend a co-ed dance a young man receives a wire that his uncle has lost the nephew's money on a horse race against a horse called "The Devil," and has killed himself. He leaves a note to his sweetheart that he is going away, as he is penniless, and their plans must wait. The girl discovers her father has won all her sweetheart has lost. At an auction of a bankrupt circus the boy spends his last cent on a horse, which is really The Devil, who had been stolen. The girl meets her sweetheart with the horse, but does not tell him that she recognizes it. She induces him to enter it in a race and persuades her father to bet against it. The boy's weight prohibits the entry and just as the horse is to be scratched the girl dons a jockey suit and rides herself. She is nearly killed but wins the race and the fortune back.

HIGHLIGHTS: *Uncle's losing wager and his suicide. . . . Scene in which boy learns he is penniless. . . . Scene in which girl realizes her father has won the boy's money. . . . The circus auction at which boy buys horse. . . . His meeting with his sweetheart. . . . Her inducement to enter horse in race. . . . Her persuading father to bet against it. . . . Scene in which she acts as jockey for the horse. . . . Winning of the race and boy's fortune.*

'Racing Blood' on Bill at Hippodrome

"Racing Blood," a thrilling tale of horse racing, is the film offered this week at the Hippodrome Theater. Unusual angles upon this theme promise to make the film a popular one.

The picture deals with the problems of a college youth whose guardian speculates with his estates and loses. How the youth regains his property, by working on a small-town newspaper is interestingly worked into the plot.

A circus and a steeplechase are only two of the scenes offered in the film. The two players featured in the offering are Anne Cornwall and Robert Agnew.

On the stage the customary number of vaudeville acts will be presented.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Jimmy Fleming, “Doc” Morton). Group.
Ethnicity: White (Jimmy Fleming, “Doc” Morton). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Jimmy Fleming, Editor). Editor (“Doc” Morton). Miscellaneous.
Description: Major: Jimmy Fleming, Positive
Description: Minor: “Doc” Morton, Positive, Miscellaneous, Neutral.

Rainbow Riley (1926)

Cub Reporter Steve “Rainbow” Riley (Johnny Hines) for the *Louisville Ledger*.



In this version of the Buchanan play, previously filmed in 1915 as *The Cub*, Steve “Rainbow” Riley (Johnny Hines) is a cub reporter for the *Louisville Ledger* who gets involved in a feud between Kentucky mountain families. When he falls for Alice Ripper (Brenda Bond), the daughter of one family, and ignores the daughter of the other clan, both parties go after him. Eventually he is rescued by the state militia and returns with the story and his new wife Alice. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 56

Steve Riley, a cub reporter on the *Louisville Ledger*, is assigned to cover a feud in the Kentucky mountains between the Ripper and White clans; Steve falls in love with Alice Ripper, greatly offending the Ripper clan; he ignores Betty White (who loves him) and greatly offends the White clan. Both sides set out to eliminate Steve, and he is forced to go into hiding, taking Alice with him. They are captured by Tilden McFields, one of Alice's suitors, who lets Steve go when Alice promises to renounce his love. Steve later rescues Alice, and both feuding clans are soon in pursuit. Steve holds them off until he is rescued by the state militia. He then returns to Louisville, taking with him a great story and a new wife. *American Film Institute Catalog of Feature Films*

February 20, 1926

Rainbow Riley

(First National—Seven Reels)

(Reviewed by Frank Elliott)

THIS one starts out with promise as Johnny Hines starts things off "on high," as he tries to "crash" into a job as cub reporter and also attempts to get arrested in order that he may get his first interview with a man behind the bars whom other reporters have been unable to make talk. The reason being, as Johnny discovers, that he is deaf and dumb. But after these scenes are over and the reporter gets into the Kentucky hills to "cover" a feud, the comedy element doesn't register with much kick, in fact there is too much drama and not enough gag material. However, many fans are going to find much fun in the star's attempts to win favor with each side in the feud, in his efforts to escape the love making of Becky, in the scenes at the old fashioned dance and in Dan Mason and his ancient gas wagon. There are some thrills in the kidnaping of the heroine, in Johnny's leap across a wide chasm to the half-wit's stronghold in which melody is being held and in the battle with the mountaineers in which Johnny uses golf balls.

THEME. Comedy, cub reporter covers feud in Kentucky mountains where he wins bride after thrilling adventure.

PRODUCTION HIGHLIGHTS. Johnny's efforts to land reporter job. The pool game. The barn dance. The leap across chasm. Fight with the clansmen.

EXPLOITATION ANGLES. Try to borrow old car and have man dress like Dan Mason, drive it about town with banner: "On my way to see Rainbow Riley." Play up Hines' name. Dress lobby front like log cabin.

DRAWING POWER. Star's past accomplishments will aid. O. K. for average house.

SUMMARY. While this offering is not up to past Hines vehicles and does not have the laughs registered in them, it will undoubtedly entertain most folk. It starts off well and there are some fine character types. Well mounted, also.

THE CAST

Steve Riley.....	Johnny Hines
Alice Ripper.....	Brenda Bond
Tilden McFields.....	Bradley Barker
Dr. Lem Perkins.....	Dan Mason
The Half Wit.....	John Hamilton
"Zeb" White.....	Harlan Knight
The Editor.....	Herbert Standing
Author, Thompson Buchanan. Director, Charles Hines.	

SYNOPSIS. Steve Riley, known as "Rainbow" gets a job as a reporter and is assigned to cover a feud in the Kentucky mountains. A male half wit at a dance kidnaps the heroine and takes her to his mountain stronghold. Steve rushes to the rescue, subdues the kidnaper, but is surrounded by clansmen. Having sent wire to paper, misinterpreted as meaning "president in danger," all the forces of navy and army come to rescue. Steve and girl saved. Clansmen dispersed.

Rainbow Riley (First National)

PRESS NOTICE

"RAINBOW RILEY," will come to the ——— Theatre, commencing ———.

Johnny Hines is the star and he is at his best in the role of a cub reporter who is sent to the Kentucky mountain country to "cover" a feud. Arriving there he incurs the enmity of both clans. He is sentenced to be shot but escapes and is able to rescue the heroine from a mountain half wit who has kidnaped her. Surrounded by clansmen, it looks bad for Johnny until help arrives via land, sea and the air. Johnny is supported by a new leading lady, Brenda Bond. Others in the cast are Dan Mason, Bradley Barker, Harlan Knight, Herbert Standing, Ben Wilson and Lillian Ardall.

CATCH LINES

/ Newspaper cub who made his own story when there was nothing to write about!



Johnny Hines, star of "Rainbow Riley," a First National picture.

Motion Picture News, February 20, 1926, p. 913

RAINBOW RILEY	JOHNNY HINES	C. C. Burr	Thompson Buchanan	Johnny Hines is a cub reporter sent to report a mountain feud, and what these wild mountaineers do to Johnny makes six reels of great comedy.
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Moving Picture World, January 23, 1926, p. 299ff

Rainbow Riley

Distributor: First National

Producer: First National

Length: Undetermined

DIRECTOR.....CHARLES HINES

Author.....Thompson Buchanan

PLAYERS

Steve Riley.....Johnny Hines

Alice Ripper.....Brenda Bond

Tilden McFields.....Bradley Barker

Dr. Lem Perkins.....Dan Mason

"The Half Wit".....John Hamilton

"Zeb" White.....Harlan Knight

The Editor.....Herbert Standing

TYPE: Romantic comedy.

THEME: Romantic love triumphant over danger.

LOCALE: The Kentucky mountains.

TIME: The present.

STORY: A cub reporter is sent out to cover a feud between two large families and becomes the enemy of both, because he wishes to marry a girl of one and does not wish to marry a girl of the other, even though she loves him. After a series of dangerous adventures he is rescued. He returns to the office of his paper with a big story and a wife.

HIGHLIGHTS: Strong vein of comedy. . . . Fast action. . . . Capture of the lovers. . . . The swing across the ravine. . . . The rescue.



Brenda Bond and Johnny Hines in a scene from First National's "Rainbow Riley."



Johnny
Hines
in
"RAINBOW
RILEY"

AND another riotous comedy from the king comedian whose two pictures for 1925 were among the year's best audience bets—by actual record! "Rainbow Riley," directed by Charles Hines from Thompson Buchanan's "The Cub," rollicks in the mishaps of a cub reporter sent to cover a Kentucky mountain feud. Picture Johnny as the novice trying to please both gunning factions and invariably antagonizing both! C. C. Burr presents this contagious farce.

Johnny Hines in
"Rainbow Riley"

Prod.: C. C. Burr

Dist.: First National

MANY GOOD GAGS AND GOOD COMEDY SITUATIONS ALTHOUGH THEY DON'T KEEP THEM COMING EVENLY. PICTURE DREW A FINE LOT OF LAUGHS FROM UPTOWN AUDIENCE.

Star.... Seems to go over big, especially with boys and men. Seldom fails to land his laugh. As the cub reporter in this one he has plenty of good opportunities to "do his stuff."

Cast.... Not as good as it could be. All fill the parts adequately but Hines could stand one or two good names in his cast, especially the feminine lead even though she hasn't an important part. Brenda Bond is the girl. Others Dan Mason, John Hamilton, Harlan Knight, Herbert Standing.

Type of Story.... Comedy; adapted from Thompson Buchanan's "The Cub." In "Rainbow Riley" Johnny Hines gets over another pretty capable laugh provoker built from a story that rings with a familiar twang but rounded out with some made-to-order gags and a series of comedy foils it manages to hold up rather well. At least it seemed to get over in fine style at an uptown house where it was making a four day stay. The men and boys in the audience were evidently Johnny's best boosters. Every time he pulled a stunt they cheered and every time someone pulled a bone on Johnny, the kids roared. And yet the gags were mostly plain nonsense. An occasional original gag didn't fail to come in for a big share of laughs. Probably the best stunt in the picture is where the mountain feuders try to cover up their natural rough habits by playing "sissies." Picture a bunch of mountain roughnecks indulging in the game of "jacks," hopscotch, lollipop licking, jumping rope, and the like and you can figure that it would get over a big laugh. Hines brings on Uncle Sam for a thrill climax but this is the weakest thing in his picture. The Army, the Navy, the air force, the tanks, and all the rest help restore peace in the town and, of course, Johnny lands his story and the girl.

Box Office Angle.... Good for laughs if that's what your folks want. Will amuse them and if you cater to a number of men and boys appeal particularly to them.

Exploitation.... If your patrons are familiar with Johnny Hines perhaps you won't have to do much talking. Where you run trailers be sure to show them the incident where the mountain men play "sissies." It is the picture's best laugh. Use Hines' name prominently and play up the title.

Direction Charles Hines; fair

Author Thompson Buchanan

Scenario Anthony Paul Kelly

Cameramen Chas. E. Gilson-John Geizel

Photography All right

Locale Mountain region

Length 7,057 feet

HINES' COMEDY FUNNY FILM

Pot of Giggles at End of
"Rainbow Riley," New
Strand Theater

If your laugh-system hasn't experienced any exercise lately, give yourself a good workout to the Strand and see Johnny Hines in "Rainbow Riley." If that doesn't turn your system into the laughingest piece of mechanism, there is probably something wrong with you. "Rainbow Riley" is a rollick from start to finish. It's fast, funny, clever, spontaneous and refreshing.

We must confess candidly to a long-standing liking for the energetic, fast-moving Hines. In "Rainbow Riley," which is an adaptation of "The Cub," Johnny goes through his capers like a romping thoroughbred.

Johnny Reports Feud.

"Rainbow Riley" has to do with Johnny's role as a cub reporter who is sent to the Kentucky mountains to report a feud. Instead of finding just a little bit of excitement, he runs plumb into a mess of trouble. His first move is to fall in love with the schoolteacher-sweetheart of Tilden McFields, the killer of the mountains and the leader of the Ripper clan. That means trouble from the start, and Johnny never gets his neck out of the noose until he has to overcome the entire mountain community with the aid of government troops.

He does it to the queen's taste, and in the accomplishment thereof he goes through a series of escapes that are fraught with dangers, laughs, thrills and dynamic action. It isn't the story so much as it is Hines and the brand of clever gags he uses to get out of his precarious situations that makes the film so fine. Always there is the Johnny Hines ingenuity, the Hines rapid-fire action, and the downright button-bursting fun that he promulgates.

Whirlwind Speed.

"Rainbow Riley" is the sort of a story that starts out at a 60-mile a minute clip, keeps up the high voltage throughout the body of the story and winds up with a bang.

AMUSEMENTS NEW THEATRE

What promises to be a most laughable photoplay is "Rainbow Riley," starring Johnny Hines, which will be presented at the New theatre on Monday and Tuesday. It was made from the stage play, "The Cub." It has to do with a cub-reporter who is sent to the Kentucky mountains to "cover" a feud. With the mistaken idea that the assignment will prove to be more of a vacation than work, the young scribe arrives in the mountains equipped with golf clubs, knickers and other sporting accessories, only to find that a suit of armor and a cannon would have been more desirable paraphernalia.

Instead of finding just a little bit of excitement, he runs plumb into a mess of trouble. His first move is to fall in love with the schoolteacher-sweetheart of Tilden McFields, the killer of the mountains and the leader of the Ripper clan. That means trouble from the start, and Johnny never gets his neck out of the noose until he has to overcome the entire mountain community with the aid of government troops. The entire personnel of Ft. Myer, Va., appears in these scenes, by the way.

He does it to the Queen's taste, and in the accomplishment thereof he goes through a series of es-

capades that are fraught with danger, laughs, thrills and dynamic action. It isn't the story so much as it is Hines and the brand of clever gags he uses to get out of his precarious situations that makes the film so fine. Always there is the Johnny Hines ingenuity, the Hines rapid-fire action, and the downright button-bursting fun that he promulgates.

"Rainbow Riley" is the sort of a story that starts out at a sixty mile a minute clip, keeps up the high voltage throughout the body of the story and winds up with a bang.

"RAINBOW RILEY" AT THE GARDEN

Cast

Steve Riley Johnny Hines
 Alice Ripper Brenda Bond
 Tilden MacFields Bradley Barker
 Dr. Lem Perkins Dan Mason
 The Half-wit John Hamilton
 Zeb White Harlan White
 The Editor of the Louisville Cour-
 tier Herbert Standing
 Capt. Jones Ben Wilson
 Becky Lillian Ardell

Johnny Hines, film comic, reveals himself as a very athletic young actor in his latest starring picture, "Rainbow Riley," at the Garden Sunday.

Cast in the role of a cub reporter, Johnny is sent to the Kentucky mountains to report a feud, and, thinking that this assignment will be more in the nature of a vacation than an actual reporting job, he brings with him golfing paraphernalia, baseballs, bats and boom-erangs. Upon his arrival things begin to happen so quickly that he soon finds himself in hot water with the feudists. To top it all, Johnny falls in love with the sweetheart of Tilden MacFields, leader of one of the feudist clans and the supposed bad man of the mountains.

This situation makes Johnny the

pet aversion of MacFields, with the result that he soon has his hands full trying to protect his life. A host of complications then arise, and when the girl attempts to help him she is kidnaped and brought to a cabin on top of a mountain. Johnny immediately makes his way there, and after a desperate struggle manages to overcome the half-wit who is holding her captive. Just as he is about to flee with her the mountaineers begin making their way to the cabin.

It is at this point that the ingenious Hines brings his athletic equipment into play. With perfect stance he drives an innumerable number of golf balls down the mountain, and manages to ward off the attack. When the mountaineers still keep coming, Johnny brings his baseball bat and balls into action and again this serves as an exceptionally effective means of defense. After he has used up his complete supply, the boom-erangs are used.

"Rainbow Riley" is reported to be the most unusually effective vehicle the dynamic Hines has ever appeared in.

The Daily Times, Davenport, Iowa, February 20, 1926, p. 7

"RAINBOW RILEY" IS MIRTHQUAKE

Johnny Hines to Show at
Strand As Its Star.

A mirthquake is on its way to the Strand theater, Sunday and Monday. It is "Rainbow Riley," the latest starring vehicle of Johnny Hines. An interesting fact in connection with this picture is that, as a play under the title "The Cub," it served as the last legitimate stage piece of Douglas Fairbanks prior to his entering pictures.

Those who have already seen "Rainbow Riley" state that Johnny

is at his best in this tale of a cub reporter who is sent to the Kentucky mountains to report a feud. Arriving there, he is immediately immersed into a barrel of trouble, and it takes all his ingenuity to get out with his skin whole. This vehicle is reported to be made to order for the likable Hines and to those who enjoy speed, laughs and thrills in their motion picture fare. "Rainbow Riley" comes to the Strand theater highly recommended.

Supporting Hines in "Rainbow Riley" are Dan Mason, Brenda Bond, a new "find," Bradley Barker, John Hamilton, who in his role as the half-wit gives an even greater performance than he did in the Pulitzer prize play, "Hell Bent for Heaven," Harlan Knight, who

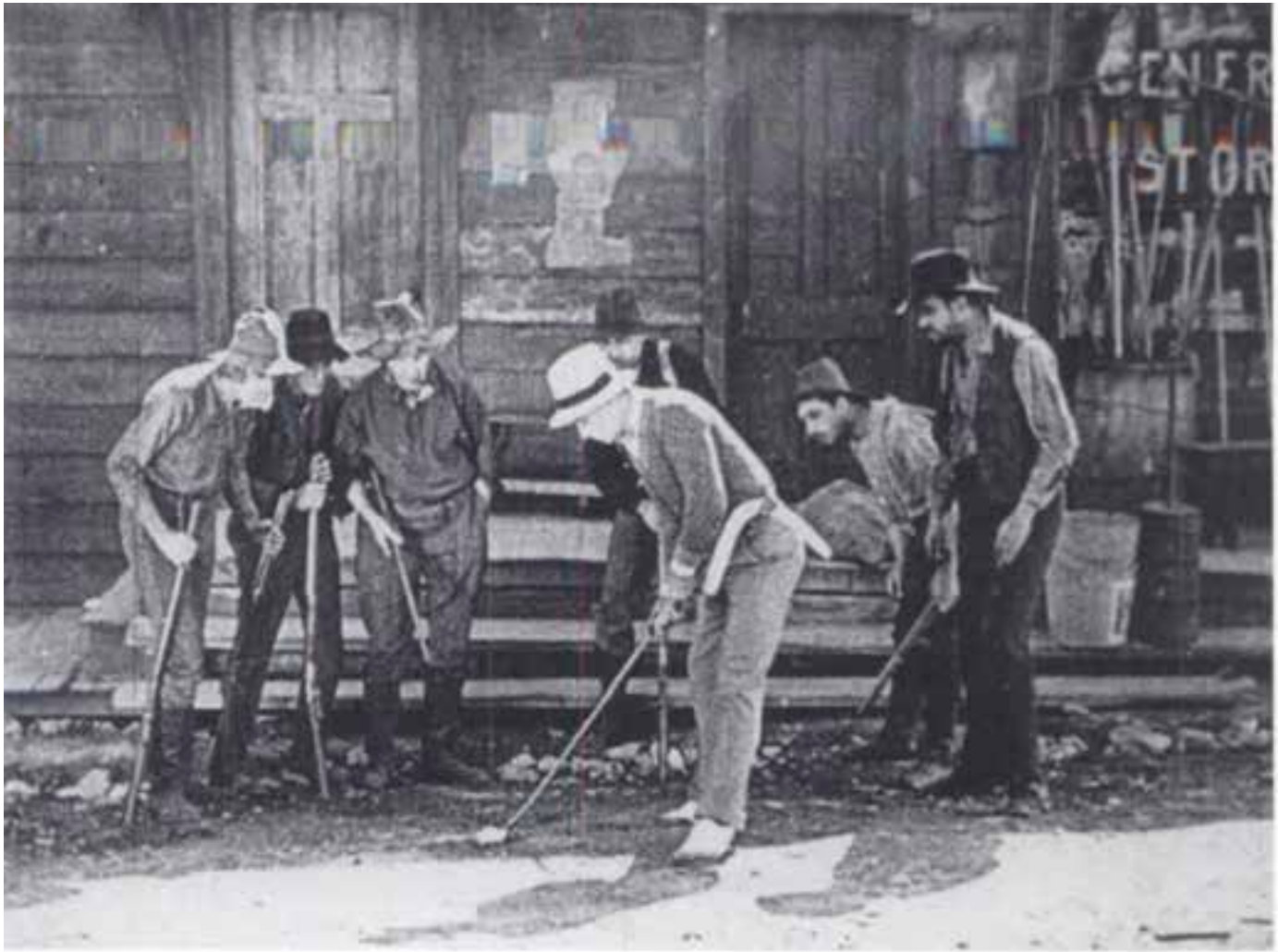
Tempe Times, Florida, April 10, 1926, p. 28



Exhibitors Herald, January 23, 1926, 10ff



Moving Picture World, March 13, 1926, p. 82



Status; Unknown
Unavailable for Viewing

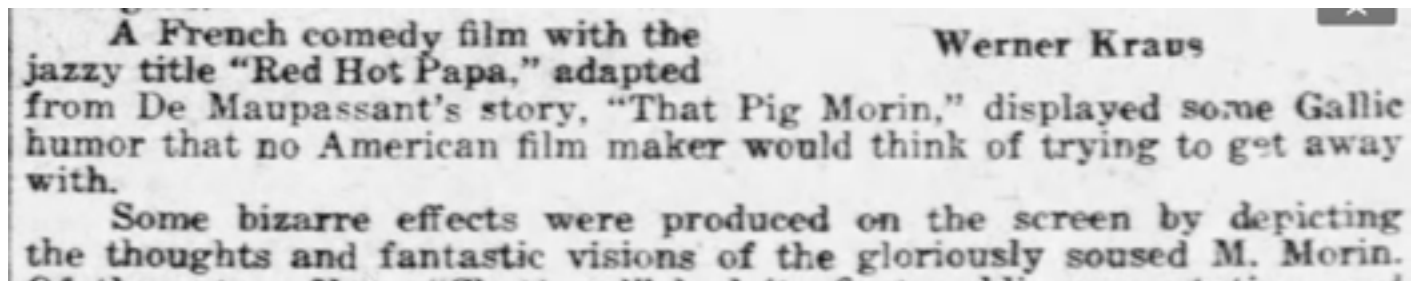
Type: Movie
Genre: Comedy
Gender: Male (Steve Riley). Group.
Ethnicity: White (Steve Riley). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Steve Riley). Miscellaneous.
Description: Major: Steve Riley, Positive
Description: Minor: Miscellaneous, Neutral

Red Hot Papa (1926)

Editor of the *Fanal des Charentes*

Monsieur Morin, a homely looking man, gets an urge, while riding on a train, to kiss a young girl. He does and is arrested and disgraced. To try to prevent the girl from taking the matter to court, he enlists the help of his best friend, Labarbe. He sends Labarbe to see the girl, Henriette, with the aim of dissuading her from pressing the matter. However, Labarbe, because he is handsome, can take every liberty he pleases with Henriette, and she loves it. At the wry conclusion we see how physical attractiveness is rewarded and unattractiveness punished. *Summary Notes*

“At that time I was editor of the *Fanal des Charentes*, and I used to meet Morin every day at the Café du Commerce, and the day after his adventure, he came to see me, as he did not know what to do. I did not hide my opinion from him, but said to him, ‘You are no better than a pig. No decent man behaves like that.’” From *That Pig of a Morin*, by Guy de Maupassant, the short story on which the film is based.



A French comedy film with the jazzy title “Red Hot Papa,” adapted from De Maupassant’s story, “That Pig Morin,” displayed some Gallic humor that no American film maker would think of trying to get away with.

Werner Kraus

Some bizarre effects were produced on the screen by depicting the thoughts and fantastic visions of the gloriously soused M. Morin.

The Daily News, New York, New York, May 1, 1926, p. 50

"Red Hot Papa"

Pierre Arnaud—State Bi

**FRENCH PRODUCTION
SENTS DELIGHTFUL
DY BASED ON NIGHT
IN PARIS. SOME UNI
CAMERA TECHNIQUE**

Cast......The entire cast are performers unknown to A audiences. They are well for the types they portray a fine performances througho

Type of Story.... Comedy, bas story by Guy De Maupass titled, "That Pig of a Morin picture is a fine example of ical French comedy scho though the entire atmoas French, it is based on an id which American audiences a oughly familiar—the fello out-of-town who visits the a good time and then tries ceal the escapade when back home to his wife. lives in a town some distan Paris. He tells his wife th going to the poultry she- rived in Paris, he spends t entertaining an actress over supper. The director shor new tricks for depicting gradually going under the i of liquor. It is all done wi era shots and manipulation lens. Some screamingly fi fects are produced, as the shows you what Morin se keeps getting drunker. T day Morin returns on the his home town. He is sea compartment with a pret. By some very clever phot it is shown how his "has from the previous night's makes him imagine the gi site is his former dinner cor. He embraces her. The res is brought before the m and temporarily released. home, he learns that his fr editor knows the girl who arrested. The editor arr visit to her home in hope suading her to drop her sui poor Morin. From here or uations are full of laughter lot of complications arisi have a delightful French. The pantomime througho well done that any audie follow the developments trouble and appreciate all t b-play which the directi injection. Benjamin De wrote the titles which are t funny and clever.

Box Office Angle......Frencl phere gives this picture at peal and its comedy will where they enjoy a laugh
Exploitation.... Play this u all-French production telling of Parisian night life.
Direction Albert S good.
Author Guy De Ma
Adaption Albert :
Cameraman Not
Photography Ve
Locale
Length

Status; Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Editor of the *Fanal des Charentes*)

Ethnicity: White (Editor of the *Fanal des Charentes*)

Media Category: Newspaper

Job Title: Editor (Editor of the *Fanal des Charentes*)

Description: Major: None

Description: Minor: Editor of the *Fanal des Charentes*, Neutral

The Reporter (1926)

Reporter Sylvia Paddock (Florence Gilbert).



Motion Picture News, April 3, 1926, p. 1511

“The Reporter” Is Latest of Van Bibber Comedies

The popular Van Bibber comedies, from the stories by the celebrated Richard Harding Davis, will be represented in the Fox March list by “The Reporter” which is released on March 14. Earle Foxe is always in these Van Bibber stories and in this latest he has really outdone himself.

Moving Picture World, March 13, 1926, p. 98

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Female (Sylvia Paddock)

Ethnicity: White (Sylvia Paddock)

Media Category: Newspaper

Job Title: Reporter (Sylvia Paddock).

Description: Major: Sylvia Paddock, Positive

Description: Minor: None

The Road to Broadway (1926)

Pack Journalists. New York Reporters fall for a publicity man's story.

Contrary to the wishes of her father, who wants her to marry a young man whom she has never seen, Mary Santley comes to New York in search of film fame. At the urging of a publicity man, she goes into a New York hospital, carrying only a pocketbook full of French money, and pretends to have lost her memory. Several "Frenchmen" from central casting appear and threaten to murder her because she is a Russian traitor. John Worthington, the Louisville lad she was to have married, arrives on the scene and proceeds to duel with the phony Frenchmen. New York reporters get the story, resulting in good publicity for the film company. John Worthington, having earned Mary's love, discloses to her that he is the very man she was to have wed.

American Film Institute Catalog of Feature Films

ROAD TO BROADWAY

Released by the Motion Picture Guild, Inc.; presented by Louis T. Rogers, Howard Mitchell, director. Names of photographer and author missed while getting a drink of water. At the Arena, New York, one day (May 25) as half double-feature bill. Running time, 60 minutes.

Mary Santley.....	Edith Roberts
John Worthington.....	Gaston Glass
E. Norbert Richter.....	Ervin Renard

As the footage mounts up the trade value slides down. What looked like a nice program in the first few minutes of play goes off its nut and breaks its back with several tons of plot. Very few doormen in full uniform will take tickets for "Broadway."

A dame comes to New York in search of film fame. To do it she bucks the wishes of her old man back in Louisville who wants her to settle down and marry his friend's son. A film publicity man uses her for a gag, wherein she does a phoney loss of memory and wakes up in a hospital unidentified and mysterious. She's wearing a funny ring and her pocketbook is full of French money.

The hero enters and claims he knows her; he doesn't. Several Frenchmen enter and claim her. One of them gets her and threatens to

murder her because she's a Russian traitoress.

Hero enters again. Being from Louisville, he proceeds to duel the Frenchman with swords. Police enter and break it up.

New York reporters—all three of them—get the story, and it's a great publicity break for the film company. (You see, the cops and the French villains are all phoneys, hired by the film company in this gag to exploit their forthcoming picture. The reporters don't get wise, leaving the scene immediately at the command of the director.) Hero turns out to be the gent from Louisville, whom the girl had never seen and, therefore, didn't want to marry.

Miss Roberts looks pretty, but must act pretty silly. Gaston Glass is similarly handicapped. Direction, annoying. What a plot. Otherwise the picture has no evident possibilities.

Variety, June 1, 1927, p. 21

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists (Three Newspaper Reporters)

Description: Major: Pack Journalists, Positive

Description: Minor: None

The Savage (1926)

Reporter Dan Terry is a wild animal expert for a scientific magazine. Managing Editor (Sam Hardy).



Danny Terry, a wild-animal expert for a scientific magazine, goes to the Mariposa Islands and pretends to be a white savage to put over a hoax on a rival magazine's expedition, guided by Professor Atwater. In New York, he is placed on exhibition at a "jungle ball" given by Mrs. Atwater to celebrate the betrothal of her daughter to Howard Kipp. Terry's editor tries to expose the hoax, but Terry has fallen in love with Ysabel and refuses to disgrace her father; meanwhile, Ysabel breaks her engagement upon finding her fiancé with another girl. Though she knows Terry is a fake, she goes away with him, and they declare their mutual love. Terry convinces his pursuers that the "savage" has escaped, and as himself he finds happiness with Ysabel. *American Film Institute Catalog of Feature Films*

“The Savage”

Adapted from an original story by Ernest Pascal, “The Savage” will be an Earl Hudson production. The story concerns Dan Terry, a reporter sent to the Mariposa Islands, south of the Equator with instructions to reach the islands in advance of an expedition headed by Professor Atwater. His job is to score a scoop on a rival newspaper. Terry goes by airplane and is wrecked when he reaches the islands. Scarcely has he climbed from the wreckage, when he is knocked unconscious by a falling tree, toppled over in a terrific storm. He is found by Professor Atwater and his daughter, who conclude that he is one of the white savages and take him back to New York where he is exhibited as a curiosity. Terry escapes, and, of course, in the end marries the girl with whom he has fallen in love. Ben Lyon and May McAvoy are featured in the cast.

The Savage

Distributor: First National

Producer: First National

Length: Undetermined

DIRECTOR.....FRED NEWMAYER

PLAYERS

Danny Terry.....Ben Lyon

Ysabel Atwater.....May McAvoy

Prof. Atwater.....Tom Maguire

Howard KippPhilo McCullough

Managing Editor.....Sam Hardy

Mrs. Atwater.....Charlotte Walker

TYPE: Romantic comedy.

THEME: Romantic love.

LOCALE: Mariposa Islands; New York.

TIME: The present.

STORY: The wild animal writing expert of a newspaper, in order to play a hoax on a scientific expedition sponsored by a rival paper, disguises himself as a “White Savage,” the prize for which the hunters are seeking. He is captured and falls in love with the chief scientist’s daughter. In order to escape exposure he flees from a ball, given in honor of the girl’s engagement to another man, to a log cabin on a neighboring estate. The girl follows and says she knows he is a hoax, and he tells her of his love for her. As the crowd comes on in pursuit of him the Savage shaves his beard, falls on the floor, and the girl lets her hair down and disarranges her clothing as though they had been battling with the savage who escaped through the window.

HIGHLIGHTS: *Journalist’s disguise as the Savage. . . . His capture. . . . His falling in love with scientist’s daughter. . . . The ball. . . . The escape of the Savage followed by the girl. . . . His confession of love for her. . . . Scene in which they foil pursuers by pretended battle. . . . Scene in which crowd resumes the hunt.*

"The Savage" is adapted from a story by Ernest Pascal, with Ben Lyon and May McAvoy in featured roles. Most of the exteriors for the production were made in Florida, under the direction of Fred Newmeyer.

Danny Terry, wild animal expert for a scientific magazine, goes to the Mariposa

Islands and plays the part of a white savage to put over a hoax on a rival magazine that has representatives accompanying Professor Atwater, who is searching for the lost white savages. He is found and brought back to New York and placed on exhibition at a jungle ball which Mrs. Atwater gives to celebrate the announcement of the betrothal of her daughter to Howard Kipp.

At the ball Terry's editor appears and tries to expose the hoax, but Terry has fallen in love with Ysabel and refuses to expose her father. To save exposure he escapes from the cage and leaps out the window, with the guests in pursuit. At the

ball Ysabel has discovered her fiancé with another girl, so breaks her engagement. She rushes after Terry and tells him she knows he is a fake. But Terry grabs her in his arms and carries her with him to a log cabin on a neighboring estate. There he tells her he loves her, and she knows that it is not in vain, but tells him to wait until he has escaped. Terry finds a razor in the cabin, shaves off his beard, and when the pursuers arrive he is lying on the floor and Ysabel has her hair down and clothing disarranged as though attacked by the savage.

They claim that the savage went through the window, and as the crowd goes on with the hunt they smile and embrace, and the picture ends with Terry and Ysabel finding their real happiness.

"The Savage" is an original story of a reporter who is assigned a job that takes him to a South Sea Isle, where, in order to carry out the plan of the editor, he impersonates a white savage. Found by a party of explorers, headed by an eccentric scientist with a pretty daughter, Lyon continues to act wild and woolly. May McAvoy plays the scientist's daughter role.

"The Savage"

First National

THEORY OF EVOLUTION
WORKED INTO COMEDY
THAT HAS OCCASIONAL
CLARITY. HAS CORKING
GOOD SET OF SUB-TITLES
THAT HELP OUT WHEN
COMEDY SITUATIONS RUN
DOW.

.....Ben Lyon completely dis-
guises himself in a heavy beard.
Something entirely new for him.
Takes the most of the possibilities
of a wild man role. May McAvoy
beautiful as ever. Thomas Maguire
comical as an eccentric professor
and Sam Hardy first rate as the
actor who tries to blast the pro-
fessor's theories. Charlotte Walker
the professor's wife. Philip Mc-
Callough, May's sweetheart.

Line of Story....Comedy. It was
bound to come—evolution serving
the idea for a comedy. "The
Savage" has some thoroughly am-
using business and the antics of
Ben Lyon in his wild man make-
up are good for a share of laughs.
The story hasn't an evenly distrib-
uted line of comedy situations and
it seems apparent that the sub-tit-
les, which are really very good, are
relied upon to hold up the weak
spots. They manage to do so very
well for the most part but there are
occasional gaps where the laughs
are quite low. The plot contains
a clever idea and Fred Newmeyer
seems to have used it to good ad-
vantage most of the time. His is-
sued sequence where Ben trains
his role of wild man is good.
The "ball of the savages" staged
an introduction of the profess-
or's specimen of white savage
brings some more good comedy.
The savage is none other than a
young reporter whose editor is
creating a rival in a series of ar-
ticles on evolution. One claims
that man sprang from monkey and
the other insists that man descend-
ed from Adam and Eve. Hero
poses as a specimen of the latter
but at the opportune moment his
job is to arrive on the scene and
pose his rival as a faker by prov-
ing that his "savage" is his own
partner. Hero, however, has fallen
in love with the professor's daugh-
ter and refuses to disgrace her fa-
ther. He fails to respond to his
joke. The "wild man" escapes
the "reporter" returns to claim
his girl.

Office Angle....The much dis-
puted theory of evolution will give
you something to talk about and
you might urge them to come in
and see how "The Savage" solves
the question of man's origin. Play
the role of the savage as por-
trayed by Ben Lyon and promise
a pleasant romantic element as well
as comedy.

Cast.....Fred Newmeyer:
Comedically good.

Star.....Ernest Pascal
Hero.....Chas. Whittaker
Heroine.....Jane Murfin

Man.....Geo. Folsey
Photography.....Good

Set.....N. Y.—Tropical Island
Height.....About 5,000 feet

The Savage

First National release, directed by Fred Niblo, under the supervision of Earl Hudson. From original story by Ernest Pascal. Featuring Ben Lyon and May McAvoy. At the New York, July 30, one day, no half double bill. Running time, 63 minutes.

A two-reel knockabout comedy, spread out very thin to make a five-reel feature. Quality of its humor is childish and appeal is gauged to four-year-old intelligence instead of the 12-year level at which the average film fan is supposed to be—supposed to be, that is, by those who make a business of that kind of films.

Briefly the picture is monkey comedy, made for simians. On top of this plain intent they try to introduce a grossly conflicting subordinate theme of something like romance. The two elements are oil and water and they won't mix. The effect one gets is something like the spectacle of Romeo and Juliet doing a couple of neck falls.

It would be interesting to trace the making of such a picture from the germinating of the idea to its completion. For instance, whose bright idea was it to pick out for the characters of the monkey-hero and the girl opposite Ben Lyon and May McAvoy, two highly persuasive young romantic players? The intent obviously was to erect a romantic atmosphere and then degrade it with coarse horse play, a pretty idea indeed. It is pictures like this that inspire protests against "the low standards of the screen."

The story, such as it is, has to do with the jealousy of two scientists. One of them, in order to make a fool of the other, "plants" a civilized young man (Lyon) on a desert island, where he will be discovered in a state of nature by the other scientist and exploited in the civilized world as a "White savage living with the monkeys."

The second scientist falls into the trap, capturing the counterfeit "missing link" and bringing "it" home on his yacht. An affinity springs up between the "Whatist" and the deluded scientist's beautiful daughter, the girl being the only person who can control the caged freak. The make-believe savage keeps up antics appropriate to his enforced character, until at a masquerade ball given by the duped scientist's wife (where all the guests are dressed as monkeys) the scheming scientist attempts to expose the hoax and disgrace his victim.

It is then that the "savage" defeats the plot, beats up the schemer and carries off the girl he has learned to love. This leads to a revelation of the situation and the final lovers' clinch. This synopsis does not suggest all the "comedy" that pads out the footage, endless repetitions of knockabout and acrobatic buffoonery that hasn't a giggle in it.

Compared to this rubbish the slip-on-a-banana-peel school of fun is subtle high comedy.

"THE SAVAGE"

ADAPTED from an original story by Ernest Pascal, "The Savage" will be an Earl Hudson production. The story concerns Dan Terry, a reporter sent to the Mariposa Islands, south of the Equator with instructions to reach the islands in advance of an expedition headed by Professor Atwater. His job is to score a scoop on a rival newspaper. Terry goes by airplane and is wrecked when he reaches the islands. Scarcely has he climbed from the wreckage, when he is knocked unconscious by a falling tree, toppled over in a terrific storm. He is found by Professor Atwater and his daughter, who conclude that he is one of the white savages and take him back to New York where he is exhibited as a curiosity. Terry escapes, and, of course, in the end marries the girl with whom he has fallen in love. Ben Lyon and May McAvoy are cast in the featured roles.

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Comedy
 Gender: Male (Dan Terry, Managing Editor)
 Ethnicity: White (Dan Terry, Managing Editor)
 Media Category: Magazine
 Job Title: Reporter (Dan Terry). Editor (Managing Editor).
 Description: Major: Dan Terry, Positive
 Description: Minor: Managing Editor, Negative

The Scarlet Streak (1925-1926). Serial – 10 Episodes

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 Contragrav* (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. 75⁸

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: Episode Three: The Rope of Hazard (1926)

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

The Scarlet Streak: Episode Four: The Death Ray (1926)

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

The Scarlet Streak: Episode Five: The Last Story (1926)

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

The Scarlet Streak: Episode Six: The Plunge of Peril (1926)

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

The Scarlet Streak: Episode Seven: The Race of Terror (1926)

Reporter Bob Evans (Jack Daugherty), star reporter of *The Times*.

“THE SCARLET STREAK”

Ten-Episode Adventure Picture

Featuring JACK DAUGHERTY

No. 7—“The Race of Terror”

AFTER hurtling over the embankment in pursuit of the Monk, who has stolen the Scarlet Ray machine, Bob Evans and Mary Crawford make their way back to the Crawford mansion, where Leontine, henchwoman of the Monk, enamored of Count K, finds the latter bending over the unrecognizable inert form that wears the clothes of Crawford. Count K, however, knows that the dead man is not Crawford.

Mary, returning with Bob, is prostrated by the news of her father's violent death. In her grief she accepts the friendship of the stealthy Leontine and the rascally Count K, both of whom have broken with the Monk after accusing him of bungling in failing to obtain the secret of the death dealing machine.

Mary finds in the wall safe a cross word puzzle code, left to her by her father, which is supposed to hold the secret of the hiding-place of the blueprints. With it is the clue word,

him into a snob and an egotist. But his vaunted sales system is falling down, much to the satisfaction of Royce.

Uncle Clem, only half welcome, comes to live with Elmer and his wife. Seeing Elmer's failure, he goes out on the sly and canvasses, securing many orders which are sent in without his name, to the credit of Elmer. Royce intercepts the orders and Elmer is discharged after an all night party. Royce's contemptuous grin bares his duplicity and Elmer fights him, knocking him out.

Elmer goes from house to house with the washing machine catalog to prove that he isn't a failure, and his human touch succeeds where his theoretical system failed. Old man Enfield finds the orders his son has stolen and restores Elmer to his position, engaging old Clem as sales adviser.

“Catalina.” The count offers her the use of his motor boat and they start in it for Catalina, pursued by the Monk, who has overheard, in a speed boat.

Two of the Monk's henchmen attack and are thrown overboard by Bob Evans; then the count's motor boat takes fire and sinks with Mary and her party.

Universal Weekly, April 3, 1926, p. 40

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)

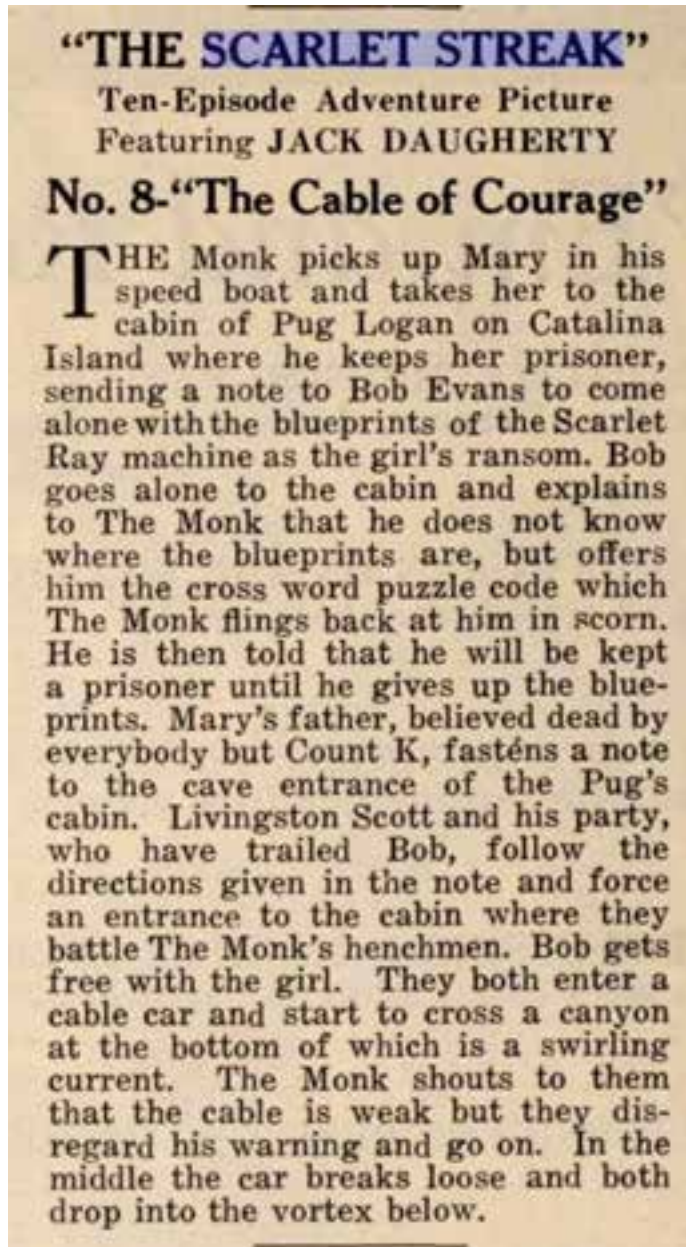
Description: Major: Bob Evans, Positive.

Description: Minor: None

The Scarlet Streak: Episode Eight: The Cable of Courage (1926)

Reporter Bob Evans (Jack Daugherty), star reporter of *The Times*.





Universal Weekly, April 10 1926, p. 40

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Bob Evans)

Ethnicity: White (Bob Evans)

Media Category: Newspaper

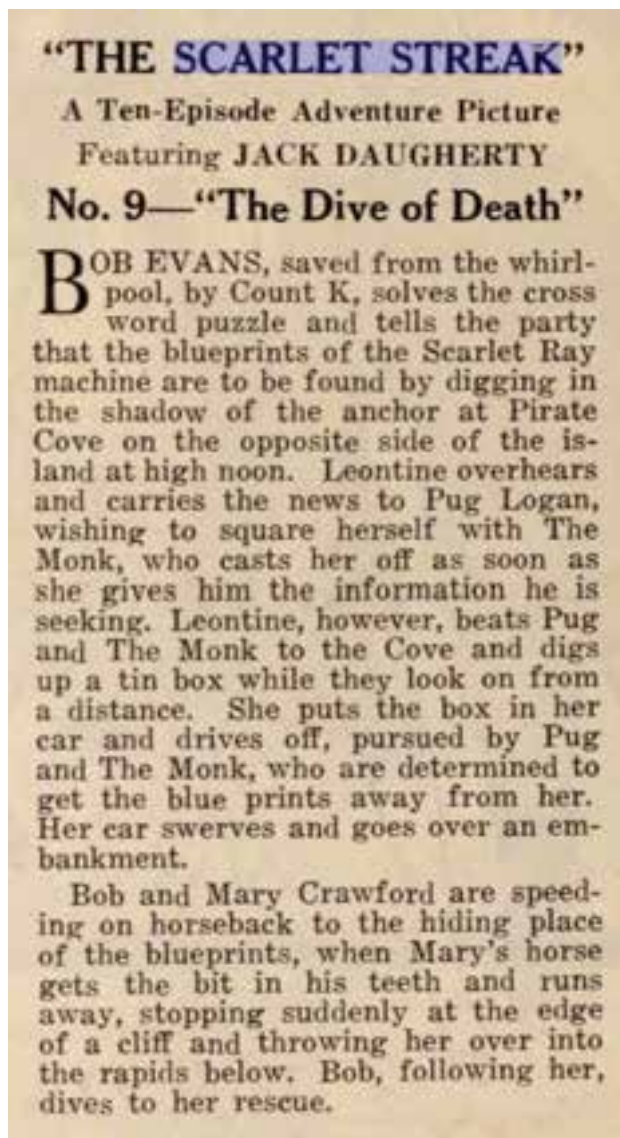
Job Title: Reporter (Bob Evans)

Description: Major: Bob Evans, Positive.

Description: Minor: None

The Scarlet Streak: Episode Nine: The Dive of Death (1926)

Reporter Bob Evans (Jack Daugherty), star reporter of *The Times*.



Universal Weekly, April 10, 1926, p. 40

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: Episode Ten: Universal Peace (1926)

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

The Sea Wolf (1926)

Book Critic Humphrey Van Weyden

Captain "Wolf" Larsen, the absolute master of a seal schooner, is a mystic and philosopher, though he rules his men with an iron hand. On a ferry going from San Francisco to Oakland, Van Weyden, a critic, and



Maud Brewster, a novelist, meet in masquerade costumes and are forced overboard when their boat collides with a steamer. Humphrey, then Maud, are picked up by Larsen's crew. Because of her costume, Maud is taken for a boy and placed in the custody of Mugridge, the cook, who attempts to attack her upon discovering her identity. Larsen takes her under his protection and decides to marry her; but as the ceremony begins, the crew mutinies, and Larsen is stricken with blindness as he faces the rebels. The ship is set afire, and though Humphrey and Maud are rescued by another steamer, Larsen, deserted by his crew, refuses to quit his ship and is enveloped in flames. *American Film Institute Catalog of Feature Films*

The Sea Wolf

Distributor: Pro-Dis-Co.

Producer: Pro-Dis-Co.

Length: 6,764 feet.

DIRECTOR.....RALPH W. INCE
 Author.....Jack London
 Adaptor.....J. Grubb Alexander
 Cameraman.....J. O. Taylor

PLAYERS

"Wolf" Larsen.....Ralph W. Ince
 Maud Brewster.....Claire Adams
 Humphrey Van Weyden.....
Theodore Von Eltz

TYPE: Drama of the sea.

THEME: Romantic love; overcoming villainy.

LOCALE: San Francisco.

TIME: The present.

STORY: A book critic and a novelist meet at a masquerade on board a yacht. A steamship crashes into the yacht and the couple are picked up by the skipper of a sealing schooner. The skipper decides to marry the girl but during the ceremony a mutiny of the sailors breaks out. As the skipper rushes to quell the disturbance he is stricken with a long threatened blindness. The vessel is set afire. A steamship saves all except the skipper who refuses to quit his ship.

HIGHLIGHTS: *Meeting of critic and novelist. . . . Scene in which boats crash. . . . Scene in which couple is put on board sealing schooner. . . . Attempt of skipper to marry girl. . . . Scene in which mutiny breaks out. . . . Rescue by other steamer.*



Moving Picture World, August 28, 1926, p. 42



Moving Picture World, July 3, 1926, p. 37

"The Sea Wolf"

Producer: Ralph Ince Prod.

JACK LONDON'S FAMOUS STORY PICTURIZED IN TREMENDOUSLY POWERFUL PUNCHES. STRONG STORY BUT FINE ENTERTAINMENT

Star.....Ralph Ince gives an outstanding performance as the genius gone mad in charge of the sealing schooner. Probably the best thing he has ever done.

Cast.....Mitchell Lewis gives his usual good characterization as the mate of the hell ship. Claire Adams excellent as the only woman in the picture. Theodore Von Eltz gives good performance. Snitz Edwards excellent as the cook.

Type of Story...Man-size melodrama. Jack London always wrote with the bit in his teeth. "The Sea Wolf" is a tremendously strong narrative which tells of how a man who had been a genius and whose mind had taken a bad slant, becomes the master of a sealing vessel and terrorizes all who come within his power. His brutality and his coarseness is off-set by his desire to discuss his after death and his ability to play the organ. He terrorizes hero, heroine and crew and meets his end only after his ship burns beneath him in the Bering Sea when hero and heroine are taken off by a passing steamer. The climax is one of the most powerful sequences ever shot. Some of the brutality may offend some women. The one weakness of the story is that the hero never develops into a real man. He is beaten up time and again by the slugging captain, even the cook kicks him around, but while he fights back he never gets anywhere. Only at the end of the production does he start a fight on his own and then he is knocked out. Some clever cutting would easily remedy this, however.

Box Office Angle.....Where they like their entertainment served in strong, be-man punches this one is in. Nothing ladylike or delicate about this one.

Exploitation.....In its day "The Sea Wolf" was one of the best sellers. There are still millions of readers who insist that Jack London's successor has not yet appeared and his writings still have a powerful appeal. The obvious tie-up with book stores is simple. A trailer should interest them. Play up Ralph Ince. You can easily promise the best performance he has ever given.

DirectionRalph Ince; splendid

AuthorJack London

ScenarioJ. G. Alexander

PhotographyFine; miniatures used too often

CameramanJ. C. Taylor

LocalePacific Ocean

Length7,600 feet

The Film Daily November 29, 1926, p. 6

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Humphrey Van Weyden)

Ethnicity: White (Humphrey Van Weyden)

Media Category: Newspaper

Job Title: Critic (Humphrey Van Weyden)

Description: Major: Humphrey Van Weyden, Positive.

Description: Minor: None

Shameful Behavior? (1926)

Managing Editor Jack Lee (Richard Tucker).

Daphne Carroll (Edith Roberts) returns from Paris to discover her love for Custis Lee (Harland Tucker) is not returned. His brother is managing editor of the local paper, which accidentally prints her photo accompanying an item about a woman escaping from an asylum and seeking revenge on her husband. Daphne poses as the real escapee and goes to Custis Lee's house, claiming he is her husband. The situation is complicated by the arrival of her real husband and the actual escapee, who is hired as a nurse to handle Daphne. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, pp. 56-57.



Daphne Carroll, once a "plain Jane," returns from Paris a "polished" flapper, and finding that her love for Custis Lee, her sister's brother-in-law, is not reciprocated, sets out to win him. His brother, Jack Lee, managing editor of the local newspaper, orders a conspicuous report of Daphne's return, but through an error her picture appears over a news item citing the escape from an insane asylum of Sally Long, bent on revenge on her husband. Daphne gains entrance to Custis' house and poses as Sally, disclaiming him as her husband. Fearful of his life, he humors her until he can engage a nurse to watch her. Daphne enjoys the joke until she discovers that her nurse is actually Sally--and Sally's husband tries to rob the Custis home. In the merry mix-up Daphne faints in Custis' arms and is forced to declare that she is his wife; after the complications are resolved, they decide to make the arrangement legal. *American Film Institute Catalog of Feature Films*

568 MOVING PICTURE WORLD October 30, 1926



"Shameful Behavior?"

Edith Roberts Has Leading Role in Screen Version of Story by an English Authoress

Reviewed by C. S. Sewell

love with her. The real crazy woman appears as a trained nurse to complicate the situation and the attempt of her ex-husband to rob the house, further adds to the mix-up. Coincidence has been stretched considerably in developing this story, and the plot becomes hazy with the motive of some of the action in doubt. As a consequence, the interest wanders. Situations intended for laughs do not always ring the bell, although effective comedy is supplied by the negro butler and in some of the actions of the crazy nurse. Edith Roberts and Harland Tucker are effective in the leading roles, with Louise Carver giving a good performance as the

real lunatic and Hayes Robertson especially good as the butler.

J. G. Bachmann Presents
 "Shameful Behavior?"
 From novel by Mrs. Belloc Lowndes
 Directed by Albert Kelley

CAST:

Daphne Carroll	Edith Roberts
Custis Lee	Harland Tucker
Mrs. Culhane	Martha Mattox
Jess Lee	Grace Carlyle
Sally Long	Louise Carver
Butler	Hayes Robertson

Length—5218 Feet

Returning from a European school, Daphne poses as an escaped lunatic and goes to Custis Lee's home and, after an encounter with the real lunatic, Custis falls in love with her. Amusing comedy and romance.

Moving Picture World, October 30, 1926, p. 568



Shameful Behavior

Distributor: Preferred Pictures

Producers: Famous Attractions

Length: Undetermined

DIRECTOR: ALBERT KELLEY
Cameraman: Nicolas Musuraca

PLAYERS

Daphne Carol.....Edith Roberts
 Curtis Lee.....Harland Tucker
 Jack Lee.....Richard Tucker
 Mrs. Calhoun.....Martha Mattox
 Joan Lee.....Grace Carlyle
 Sally Long.....Louise Carver
 The Bitler.....Hayes Robertson

TYPE: Romantic comedy.

THEME: Burlesque of censors and reformers.

LOCALE: An American city.

TIME: The present.

STORY: Upon graduation from high school a girl is awkward and scholarly-looking. When "finished" in Paris she emerges a dashing, snappy flapper. The only characteristic she retains is her love for her sister's brother-in-law, candidate for senator on the reform ticket. He neglects to meet her at the boat, forgets their first dinner appointment, and so the girl decides action is required. The senatorial candidate's brother, managing editor of a newspaper, orders a conspicuous write-up of his sister-in-law's return. An error in the composing room results in misplacing the girl's picture over a news item citing the escape of a maniac knife-thrower bent on revenge of her husband who deserted her at the altar. Gaining entrance to the candidate's house, the girl poses as the maniac, decimating him as her husband. Excitement reigns while the man, fearful of his life, humors her until he can secure a nurse. When the nurse arrives she proves to be the real Sally Long.

The latter's husband decides to rob the home. The minute his wife sees him she gives chase. In the mix-up the girl faints. The man takes her in his arms and the two are seen through the window by Mrs. Calhoun, head of the reform committee. She bursts in, demanding an explanation, whereupon the man asserts the girl is his wife. The tangle is straightened and the man tells the girl they must make good the lie.

HIGHLIGHTS: *Girl's return from finishing school. . . . Error in composing room in which girl's picture is placed over wrong article. . . . Scene in which girl poses as maniac. . . . Man's attempt to humor her. . . . Arrival on scene of real maniac. . . . Scene in which girl is seen in man's arms by Reform Committee head. . . . Arrival of police. . . . Scene in which man asserts they are married. . . . Scene in which man tells girl they must make good their lie.*

Exhibitors Herald, October 23, 1926, p. 68



"Shameful Behavior"

Preferred

SOME HILARIOUS COMEDY COMPLICATIONS THAT LAND A GOOD QUANTITY OF LAUGHS. CONTINUITY NOT PERFECT BUT THE DIRECTOR HAS MANAGED TO HOLD THE INTEREST QUITE SATISFACTORILY.

Cast... Edith Roberts the vixen who plays an elaborate joke on a man with a bad memory. Harlan Tucker, new to the screen, doesn't measure up to the humor of the situations. Others Richard Tucker, Martha Mattox, Grace Carlyle, Louise Carver.

Type of Story....Comedy romance.

Several different story threads blend to make the comedy complications of "Shameful Behavior" thoroughly amusing. There is the reform crew on the one hand, a senatorial candidate on the reform ticket on the other, a mischievous flapper fresh from a Parisian finishing school, and a pair of crooks to add to the excitement.

The continuity is not always precisely clear in dovetailing the different threads but director Albert Kelley manages to maintain adequate coherence nevertheless.

He has given the most prominence to the girl's masquerade when she poses as a harmless lunatic as part of a joke on Custis Lee, a reform worker, who doesn't recognize Daphne in her "college finish."

She forces her way into his home and pretends to be Sally Long, an insane woman whom the papers have announced as being at large.

Custis decides to humor the supposed Sally who insists she is his wife. He calls in a specialist who orders the girl to bed. The real Sally Long presents herself as a nurse and a little later Spider Flagg, a crook, enters the house to rob it. The real Sally discovers him and there is a riot when she captures him, Spider being Sally's errant husband who had her put away as insane merely as a means of getting rid of her. Custis' reform friends arrive and find Daphne, the pseudo Sally, in his arms and to make good with them he asks Daphne to marry him. He eventually learns all about the joke and is happy with Daphne.

Box Office Angle....Comedy moves along at good gait and various humorous complications should keep them interested.

Exploitation....Tell them the story is "a gay burlesque of censors and reformers that's farcically funny and blasts the theory that the younger generation is headed for the dogs."

Preferred's press sheet offers this line and it gives a good idea of the picture. Title is catchy and there are some fairly well known names in the cast.

Direction Albert Kelley; suitable.

Author Mrs. Belloc Lowndes

Adaptation Douglas Bronston

Cameraman Nick Musuraca

Photography Good

Locale Small City

Length 5,218 feet

Shameful Behavior?

J. G. Bachmann presents the farce by Mrs. Belloc Lowndes, adapted by Douglas Bronson and directed by Albert Kelley for Preferred Pictures. Photography by Nicholas Musuraca. At pre-viewing Oct. 15. Running time, 58 minutes.

Daphne Carroll.....	Edith Roberts
Curtis Lee.....	Harland Tucker
Jack Lee.....	Richard Tucker
Mrs. Calhoun.....	Martha Mattox
Joan Lee.....	Grace Carlyle
Sally Long.....	Louise Carver
The Butler.....	Hayes Robertson

Strictly a light program picture for the daily change houses. The title is the only sensational thing about the production, which does not live up to its spicy suggestion. Best feature is the splendid technical production. In this respect the effort is on a level with the best. Settings, backgrounds, costuming and atmosphere are of high grade and the photography is faultless.

A trifling story, neither farce nor drama, holds the picture back. It has many dull moments and few lively ones. The central idea may have looked interesting in story form, but it doesn't work out in pantomimic action. It even doesn't get going until well along in the second reel and even after that it lags lamentably.

Daphne Carrol left home an

awkward kid. She returns from a French finishing school a very up-to-date young woman with modern ideas and dress. She has long been in love with Curtis Lee, serious-minded politician, who has old-fashioned views of what is becoming in the girls of society. Daphne's picture accidentally is printed in connection with a story about an escaped lunatic named Sally Long, who is described as seeking her husband, armed with a big pair of scissors.

When Curtis absent-mindedly forgets a dinner engagement with Daphne the returning flapper decides to impersonate Sally and teach him a lesson. Carrying a huge pair of shears, she surges into Curtis' home, claiming him as her husband, which leads to something of a scandal among the reformers who are backing Curtis as a champion of high morals. These complications are worked up further when Curtis brings to the house a nurse to care for the supposed lunatic, the nurse being none other than the real Sally Long.

These involvements are none too convincingly brought about and the planting of so intricate a plot is laboriously managed. They aimed at

uproarious comedy, but it doesn't register, partly because everybody works too hard to pump up rough comedy to the destruction of any real humor.
Rush.





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

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

Shipwrecked (1926)

Newspaper clipping clears an artist's model of the murder charge from which she had run away.



Loie Austin, an artist's model, is accosted by a ship chandler and shoots him in attempting to escape. She then tries to end her own life in the bay but is rescued by Larry O'Neil, a drifter employed as a cook on a steamer. Loie, with Larry's aid, stows away on his ship, disguised as a boy; but she is discovered by the domineering Captain Klodel, who, when notified of her crime, uses his knowledge of it as a weapon to force his attentions upon her. Larry intercedes in her behalf and

thrashes him. A storm wrecks the ship, and Loie and Larry are stranded on an island, where they are befriended by a white trader. Klodel arrives and claims Loie as his prisoner, and believing she loves him, Larry gives way to dissipation; finally, he beats the captain and is reunited with the woman he loves just as the trader learns that her supposed victim has recovered after all. *American Film Institute Catalog of Feature Films*

to him, a newspaper clipping clears Loie of the murder charge from which she had run away, and she and Larry are all set for clear sailing. Not a thing to distinguish

Shipwrecked

Distributor: Pro-Dia-Co

Producer: Metropolitan

Length: Undetermined

DIRECTOR.....JOSEPH HENABERG

PLAYERS

Loie Austin.....Seena Owen

Larry O'Neil.....Joseph Schildkraut

Captain Klodel.....Matthew Betz

Red Gowland.....Clarence Burton

Zanda.....Laska Winter

John Beacon.....Lionel Belmore

Chumbley.....Erwin Connelly

TYPE: Romantic drama.

THEME: Romantic love.

LOCALE: An island.

TIME: The present.

STORY: An artist's model, watching a ship which is about to sail, is accosted by a ship's chandler, and shoots him. She is rescued by the assistant to the ship's cook, who next day finds her as a stow-away in the disguise of a boy. Complications set in as a result of her disguise and her attempt to hide the murder. The ship is wrecked but the girl and the boy reach an island after the girl saves the latter. Interesting incidents occur before the girl learns that the man she thought dead was only wounded, and before she and the boy declare their love.

HIGHLIGHTS: The murder. . . . Her disguise as a boy. . . . Scene in which she is discovered aboard ship. . . . Captain's knowledge she is a girl. . . . The shipwreck. . . . Landing of boy and girl at island. . . . Appearance of Captain and his crew. . . . Scene in which girl learns man was not killed. . . . Declaration of love between girl and boy.

"Shipwrecked"

Producers Dist. Corp.

ROMANCE AND THE OLD DESERT ISLAND AGAIN. FAR-FETCHED AND TRITE STORY WITH NO COMPENSATING NEW FEATURES TO OVER-BALANCE THE FAMILIAR THEME.

Cast . . . Scena Owen photographs poorly but suffices as the heroine. Joseph Schildkraut suitable as the happy-go-lucky sailor who aids her. Matthew Betz the hard-hearted sea captain. Others Clarence Burton, Laska Winter, Lionel Belmore, Erwin Connelly.

Type of Story . . . Dramatic romance.

Langdon McCormick's play didn't supply any new variations to the old desert island formula. Here again you have the three famous principals: the hero, the villain, the girl. Loie Austin stows away on a ship manned by the calloused Capt. Klodel, described by a title as "a white man gone yellow." Larry O'Neil (but Joseph Schildkraut would never pass as an O'Neil) is a kindly sailor who incurs his captain's wrath for shielding the stowaway. Loie is attacked by Klodel after she has repulsed his advances. In the midst of the fray the ship is wrecked and next comes the desert island. Nothing of moment occurs thereafter. In a brawl Larry gives Klodel what is coming to him, a newspaper clipping clears Loie of the murder charge from which she had run away, and she and Larry are all set for clear sailing. Not a thing to distinguish the well known old plot. An occasional scrap, a fairly thrilling shipwreck and possibly a bit of suspense may serve to hold them but in the main there is not very much to bolster up the conventionalities of the story. Joseph Henabery has staged a mildly realistic wreck and if a quantity of splashing water and tossing decks will interest them, there is plenty of it. The development is rather slow. It gets off to a good, interesting start, slumps along toward the middle and picks up fairly well toward the close. More consistent, even development would have improved it.

Box Office Angle Fair offering.

Trite story is a handicap but perhaps some good bits of action may get it over.

Exploitation Title may prove effective in bringing them in. If they like sea stories, play up the atmosphere and run a trailer showing scenes of the wreck. You might use Schildkraut's name and recall his work in "The Road to Yesterday."

Direction Joseph Henabery fair.

Author Langdon McCormick

Scenario Finis Fox

Cameraman Dewey Wrigley

Photography Good

Locale Aboard ship

Length 5,865 feet

SHIPWRECKED

Metropolitan Production released by P. D. C. From the play by Langdon McCormick, directed by Joseph Henaberry. Cast includes Seena Owen, Joseph Schildkraut, Matthew Betz, Clarence Burton, Laska Winter, Lionel Belmore, Irwin Connolly. At Loew's New York, double feature bill, July 2. Running time, 65 minutes.

They certainly do "things" to the play that Langdon McCormick produced as "Shipwrecked" on the screen. If McCormick could see the screen version he would never recognize it other possibly than the touch at the opening, where the girl tries to commit suicide.

As a box office attraction it is a

pretty fair picture. The direction is rather good, photography fine, and the cast stands up very well, although Joseph Schildkraut does overact at times and is decidedly of the Lou Tellegen school before the camera. It is foolish to have him beat up real huskies in the picture. Seena Owen slipped over the wallop, while Laska Winter as a native girl looks good as a brown skin.

In changing the story they switched it from the New York to the San Francisco waterfront and instead of a steamer have a sailing vessel with the South Sea Isles as the objective instead of Africa. The story used for the screen failed to compare with that of the play for real interest. The steamer sinking was far more effective than the sailing schooner.

Mr. Schildkraut is a galley assistant on the boat and the girl an escaped felon, she having shot a man who tried to "snake" her and stowed away on the ship. When discovered the captain decides he'd like pleasant companionship on the trip, but before he can start anything there is a storm that virtually wrecks the boat, with the crew and officers putting off in a small boat, leaving the cook, his assistant and the girl on board.

The dismantled hulk finally drifts

to the shore of a south sea trading isle where the two decide to make a new start. The brutal captain appears later and tries to take the girl away, resulting in a fight between the former member of his crew and himself, which can have but one ending for picture purposes.

The final scene discloses that the girl isn't wanted for a killing after all as the man she shot recovered.

Just so much blah as far as the story is concerned, but fairly well carried out.

Fred.

Variety, July 7, 1926, p. 17

5,855 Feet

"Shipwrecked"—Prod. Dist. Corp.

Story of Regeneration of Two Derelicts
with Seena Owen and Joseph Schildkraut

Melodrama

Reviewed by C. S. Sewell

Lisa Austin	Seena Owen
Larry O'Neil	Joseph Schildkraut
Capt. Kibbel	Matthew Betz
Red Gansford	Clarence Burton
Frank	Laska Winter
John Roberts	Lionel Belmore
Chumley	Irwin Connolly

Based on play by Langdon McCormick.
Suggested by Fido Fin.
Directed by Joseph Henaberry.

Apparently the tale of the producers' floorshowing conversation production "Shipwrecked" starring Seena Owen and Joseph Schildkraut, relies not only on an important situation in the story but to the fact that the principal characters are derelicts, the fallen and perished of humanity.

Lisa Austin, down and out, is attracted by a stranger and shoots him when he tries to attack her. She tries to end her own life by jumping in the water, but is saved by Larry, a drift, employed as a cook on a nondescript tramp steamer. Lisa, in escape runs away on his ship and is aided by Larry. The desperate captain discovers her

Lisa refuses to marry Larry because of her crime and when the sea captain appears he believes she loves him and gives way to deception. Finally he determines to fight for the woman he loves and gives the sea captain a terrible beating. The trade leaves that the supposed murdered man recovered and Larry and Lisa find happiness together.

This melodramatic story deals with an unpleasant tale of life even though there is a final regeneration through love. It is rather a dark tale and in the main follows the familiar line of stories of this sort. Seena Owen gives a good performance, and as does Matthew Betz as the captain. Joseph Schildkraut is out of step, however, as the role of a cook's helper.

Moving Picture World, July 3, 1926, p. 39

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

Should Husbands Pay? (1926)

Pack Journalists (Photographers) chase a married flirt and his friend and accidentally knock over a woman for more incriminating pictures. As soon as the men get home, the newspaper has already printed the innocent-but-incriminating photos and their wives are furious.

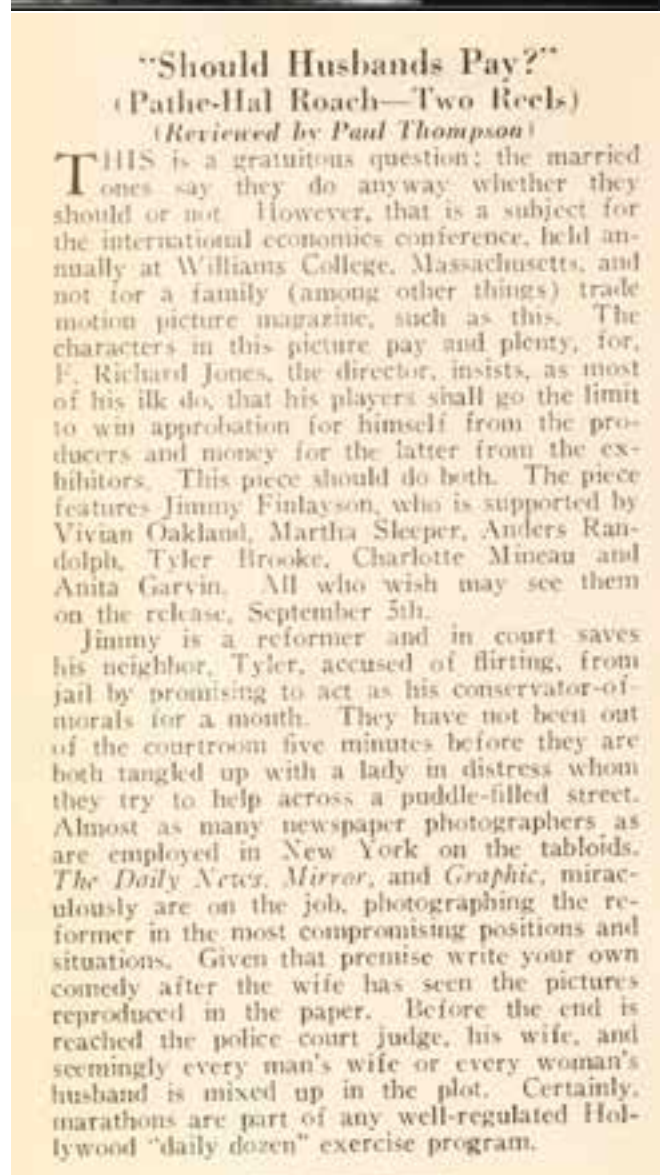


A flirt (Tyler Brooke) appears before a judge charged with inappropriate behavior towards a temptress blonde woman who tells of her ordeal. After hearing her story, the judge sentences him to ninety days, but his neighbor, Mr. Krum (James Finlayson) proposes that if the judge shows leniency then he will assume all responsibility for the flirt's future actions. The judge agrees, and releases the flirt into Krum's charge on a thirty day probation. On the way home from the court, the two men spot a woman trying to cross a flooded road. The flirt gallantly offers to help the stranded lady by giving her a ride on his back, but he topples over into the giant puddle, spilling his passenger. Krum runs to a nearby building site and grabs a plank to assist the wet couple but his efforts only result in him getting wet too (and that's after he is hit by a brick launched by the angry site worker). The lady kindly offers for the two men to come back to her house to dry their clothes. At the house, the trousers come off as they warm up by the fire as the woman's suspicious husband arrives home. The flirt picks up a framed photograph of the husband on the mantle and ridicules him continuously, oblivious that the husband has entered the room and is watching them. When the two men realize, the flirt makes a quick exit, leaving Mr. Krum at the mercy of the burly husband who roughs him up and drags him out of the house just as a group of reporters arrive with their cameras just in time for their scoop.



Fortunately they manage to escape in the back of a cab,

as Krum reminds his friend that he still got to be responsible for him for another month yet. *Lordheath.com*
http://www.lordheath.com/menu1_1282.html



Motion Picture News, September 11, 1926, p. 1007

Status: Unknown
 Unavailable for Viewing

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

The Social Highwayman (1926)

Cub Reporter Jay Walker (John Patrick) for *The Magnolia News*. Editor (James Gordon). Staff newsmen.



Jay Walker (John Patrick) is a cub reporter for *The Magnolia News* seeking a notorious bandit. The paper has criticized the administration for not catching the bandit, so Walker is ordered to find the bandit or be fired. After being held up by the bandit, disguised as a gypsy woman, Walker is ridiculed by his fellow newsmen and told not to return until he has captured the thief. Walker meets the crook, who is disguised as a medicine man, and to impress him Walker claims to be the highwayman. He tries to prove it by holding up a woman who turns out to be the niece of his publisher. Walker also accidentally rescues a baby from a bank safe, before finally cornering the real bandit aboard a train. An escaped convict identifies the real crook, but when the two of them leap from the train they end up back in prison. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 57

Cub news reporter Jay Walker is assigned to investigate the activities of Duckett Nelson, a notorious bandit. Driving in the country, Jay is held up by Nelson, disguised as an old Gypsy woman, and he is so severely ridiculed by the newspaper staff that the owner orders him not to return until he has captured Nelson. Jay meets Dr. Runyon, a traveling medicine man (actually Nelson), but Jay poses as "the social highwayman" himself and holds up a flivver in which Elsie Van Tyler (who also claims to be a female crook) is riding. Through an escaped convict, Jay learns the doctor's true identity but is himself denounced by Runyon as the criminal he purports to be. Jay accidentally rescues a child from a bank safe, then pursues Nelson and the convict aboard a moving freight train, which ironically takes them into a prison yard. *American Film Institute Catalog of Feature Films*

THE SCREEN

By MORDAUNT HALL.

A Hybrid Comedy.

THE SOCIAL HIGHWAYMAN, with John Patrick, Dorothy Devore, Montagu Love, George Pearce, Louis Owen, James Gordon, Frank Brownlee, Fred Kelsey, Charles Hill Mailes and Russell Simpson, adapted from a story by Darryl Francis Zanuck, directed by William Beaudine, "The Newlyweds and Their Baby," based on George McManus's comic pictures, At Warners.

In "The Social Highwayman," the new photoplay at Warners' Theatre, the producers appear to have lost control of a good idea; therefore the result of their efforts is a hybrid affair with slapstick masquerading as satire, and satire kicking over the traces. Whenever the director is in doubt he plays his trump card, violence. Hence one or two of the characters are kicked about until they land on the sidewalk with a dozen revolutions, looking as if the mainspring in their make-up had suddenly snapped. Passers-by are utterly indifferent to the somewhat strange sight of two men lying in the gutter discussing their private affairs.

In the introductory episode there is the office of The Magnolia News, the editorial rooms of which will seem queer to those who are not accustomed to seeing parrots in such places. Then there is a cub reporter, known as Jay Walker, who is assigned to cover the story regarding a bandit who is making the locality quite uneasy. Mr. Walker is zealous, but one day he gets too close to the desperado, and finds himself one of the victims of the notorious Duckett Nelson. This gives the rival newspaper an opportunity to ridicule The Magnolia News, which does not increase Mr. Walker's prestige in his office. However, he is an indomitable young man, so once again he sallies forth to search for Nelson.

The latter chapters of this production are less wild than the preceding ones. Mr. Walker is beheld in a boastful mood. He even goes so far as to declare himself to be the famous bandit, little thinking that at the moment he is talking to the real Duckett Nelson. There are one or two episodes where Mr. Walker borrows some of his ideas from "Alias Jimmy Valentine," and his tales of opening safes interest a girl so much that she in turn glibly tells her companions how she held up the Casino in Monte Carlo and became known as Monte Carlo Kate.

One of the captions reads:

"Evening came because afternoon had gone and morning was not due until dawn."

John Patrick knows how to act before the camera, but there are scenes in this story which call for something akin to restraint. Montagu Love handles the rôle of the bandit in a sensible fashion. Dorothy Devore's attractive presence makes her acceptable as the heroine.

An amusing comedy with a jolly baby is an added attraction. It is the first production of a series entitled, "The Newlyweds and Their Baby," based on George McManus's comic drawings. The child figures as Snookums, and he appears to derive much pleasure out of saving up the furniture and hiding in the back seat of an automobile.

The Social Highwayman

Much Below the Standard
(Reviewed by Laurence Reid)

IT was difficult at the start to determine just what the author and the director were shooting at here. Any attempt to take it seriously is fatal, for it is one of the most feeble films to flicker its way across the screen this season. You can't take it as farce, much as the players do their best to portray false heroes—and you can't take it as melodrama either.

Just as some point is introduced that looks reasonable, it is quickly dashed to pieces with some ridiculous bit of action. The idea has to do with a cub reporter assigned by the city editor to expose the police for not capturing a notorious highwayman. When he bobs up as the victim of a practical joke engineered by the boss of a rival paper, he is promptly catapulted by strong hands and feet through the door—a scene which was never true to newspaper life and never will be—for city editors use strong language which can be understood by a graduate of a kindergarten.

Of course the cub must make good. What follows is a lot of namby-pamby romance and adventure in which the action is pointless. One can guess that the director shot the picture, ad lib, as the ideas came to him. The players are swallowed up in the hokum.

The Cast: John Patrick, Dorothy Devore, Montagu Love, Russell Simpson, George Pearce, Lynn Cowan, Frank Brownlee, Fred Kelsey, Charles Hill Mailes. Director, William Beaudine.

THEME: Comedy-drama of cub reporter who is forced to make good and capture a highwayman before he can back his job. All of this calls for a lot of adventure sprinkled with romance.

PRODUCTION HIGHLIGHTS. The effort of the players to be convincing. Scene when villain is caught and the moment when train carries the crooks into prison yard. The romantic moments.

EXPLOITATION ANGLES: Might mention the cast—emphasizing such names as John Patrick, Dorothy Devore and Montagu Love. Bill as story of a young newspaper man who makes good when down in his luck. Take advantage of the ballyhoo possibilities suggested in the title.

DRAWING POWER. All right for small houses in towns and cities. Strictly a program picture which needs strong support from rest of bill.

*Produced and distributed by Warner Brothers.
Length, Six reels. Released June, 1926.*

The Social Highwayman

Distributor: Warner Brothers

Producer: Warner Brothers

Length: 6,107 feet

DIRECTOR.....WILLIAM BEAUDINE
 Author.....Darryl Francis Zanuck
 Adaptor.....E. T. Lowe, Jr.; Phil Klein
 Cameraman.....John Mescall

PLAYERS

Jay Walker.....John Patrick
 Elsie Van Tyler.....Dorothy Devore
 Duckett Nelson.....Montagu Love
 The Mayor's Partner.....Russell Simpson
 Old Van Tyler.....George Pearce
 Bobbie.....Lynn Cowan
 Editor.....James Gordon
 Simpson.....Frank Brownlee
 Chief of Police.....Fred Kelsey
 The Mayor.....Charles Hill Mailes

TYPE: Comedy drama.

THEME: Assumed identities.

LOCALE: An American city.

TIME: The present.

STORY: A social highwayman has a city terrorized. A newspaper demands action from officials and a detective is assigned to the case. A girl, in search of first-hand material for a novel, joins the search. The three meet and lie about their identities and get mixed up in a series of adventures. The detective poses as the highwayman, the latter passes for a harmless medicine-show doctor, and the girl claims the identity of a notorious hold-up woman. The truth comes out and a novel ending straightens out the tangled situations.

HIGHLIGHTS: *City terrorized by highwayman. . . . Meeting of highwayman, the detective and the girl. . . . Their claims to various identities. . . . Fight on runway of moving freight train. . . . Straightening of tangled situations.*

"The Social Highwayman"

Warner Bros.

FICTITIOUS BUT AMUSING AND WITH A LOT OF GOOD COMEDY TOUCHES THAT HELP TO KEEP IT MOVING AND INTERESTING.

Cast... John Patrick isn't the greatest comedian ever but he adapts himself quite readily to the comedy role of cub reporter and suffers the indignities of slap-stick bits quite gracefully. Dorothy Devore is a cute adventuress. Montague Love is the comedy handit.

Type of Story... "The Social Highwayman" is a light, frivolous order of comedy that can be best enjoyed by throwing logic to the winds and accepting the situations presented as a purely fictitious lot of business, the comedy possibilities of which are quite extensive and which Director William Beaudine has played up to good advantage. There never was a cub reporter like Jay Walker and there never was a newspaper run like the Magnolia News. Nevertheless the unreality affords amusement in this case and you have a resultant light comedy that furnishes a good entertainment. There is considerable novelty about the offering and the comedy interjections. For the most you have humor of a farcical order but occasionally it runs into burlesque with a helping of slapstick for still further variation. The story concerns the adventures of the resourceful cub reporter, Jay Walker. His job is to bring in the bandit, Duckett Nelson. In his search Jay meets Dr. Runyon, gypsy medicine peddler, but really Duckett Nelson in disguise. Jay makes the startling announcement that he (Jay) is the bandit Nelson, whereupon Dr. Runyon, the real Nelson, decides to play his impersonator for all he is worth. Jay finds himself arranging hold-ups and in one of them meets the heroine of the yarn. She is a fiction writer searching for atmosphere and to add to the thrill of the thing pretends she is a lady bandit. How the trio works together affords much amusement and ends eventually with Jay exposing the bandit and winning the girl.

Box Office Angle.... Good, wholesome comedy number with enough first rate laugh making situations to keep them entirely amused.

Exploitation... You can promise a line of humor a little out of the ordinary and play up the cub reporter hero whose job was to bring in a notorious bandit or lose his job. You can use John Patrick's and Dorothy Devore's name. Montague Love gives a first rate performance also.

Direction... William Beaudine; good

Author.... Darryl Francis Zanuck

Scenario... Phil Klein-E. T. Lowe, Jr.

Cameraman..... John Mescall

Photography..... Good

Locale..... Small city

Length..... 6,107 feet

The Social Highwayman

Warner Brothers production directed by William Beaudine and made from an original story by Daryl Francis Zanuck. John Patrick, Dorothy Devore and Montague Love featured. Warner's, New York, June 13. Running time, about 70 minutes.

Jay Walker.....	John Patrick
Elise Van Tyler.....	Dorothy Devore
Docket Nelson.....	Montague Love
Dr. R. R. Runyon.....	Montague Love
Editor.....	James Gordon
Convict.....	Frank Brownlee

Story an original by Daryl Francis Zanuck. While it isn't much of a story, it has bright moments and carries a fairish plot to a satisfactory conclusion.

Its subtitles are old gags and some very bad, while the absence of a star or a real feature "name" will undoubtedly be reflected at the box offices where this plays week stands.

Not that John Patrick and Dorothy Devore don't perform well enough, for they do, but one can't help but feel that without William Beaudine's direction, "The Social Highwayman" would have been pretty awful. As it stands, it passes muster, despite the hokum and subtitles and rests under the classification of a fair picture.

The plot concerns a cub reporter, Jay Walker, and the fight his paper is making against a city administration whose principal weakness is its inability to round up Docket Nelson, a highway bandit. Walker, after making two or three bones, is given the assignment of running him in or getting off the paper. He trudges the roads for days in an effort to corral the desperado. The best he can do is to meet Dr. R. R. Runyon, medicine show expert, Docket in disguise. Walker, seeking to impress the Dr., tells him that he is the bandit and the joke begins to grow. The Dr., to test the phoney Docket, orders him to do a holdup and show how easy it is. Out he goes, and a frightened young woman whom he meant to rob runs her car into the woods and meets both the fake bandit and the real one.

To fall in with the company, she relates how she once held up Monte Carlo single-handed. She is the niece of the publisher for whom Walker works, but that isn't discovered until later.

The picture's windup has Walker, the real bandit, and another convict fighting atop moving freight cars, while police watch from the side of the road. As the car pulls into a station the bandit is captured, Walker promoted, and the girl kissed.

Montague Love's performance as the bandit is the best thing. *Sisk.*

The young lady shows up in the school room at Desert City, Ariz., and, of course, there's the usual play by the sheriff, his side kicks and the bashful hero, Buck Hayden, for her smiles.

Usual pull at comedy byplay. And fighting, in which Buck out-wallops cow rustlers and turns them up by his lonely. But what makes the Broadway tenderfoot wonder is that Buck riding hoss' on into a villainous band of rustlers left his pistol in the holster and why the other shooters didn't pull when they were known to be quick on the trigger. Might have spoiled a few of the big scenes, hence the hand-to-hand smashing and socking.

Bob Custer handles himself well and in his thrilling moments gives all that could be desired. But the best acting was done by Sam Allen as old Pop Geers, the editor. He made a corking character out of Pop and his part was unquestionably a redeeming feature.

That the man who titled the film knew something about New York newspaper was evident as he referred to the New York "World" and called William Randolph Hearst "Randle" instead of "Willie."

A "western" that is half and half.
Mark.

6,107
Feet

“The Social Highwayman”—Warner

Reporter's Bandit Hunt and Romance with
Adventurous Girl Makes an Amusing Farce

Farce
Comedy

Reviewed by C. S. Sewell

A COMBINATION ROMANCE, crook and newspaper story developed along breezy farce comedy lines is unfolded in “The Social Highwayman,” a Warner Brothers production directed by William Beaudine and featuring John Patrick as a cub reporter, Dorothy Devore as a writer in search of adventure and Montagu Love as a bandit who hides his trade under the guise of a traveling medicine man.

The cub reporter assigned to the bandit story is held up by the bandit and the paper so kidded by the opposition that he is instructed not to return until he brings in his man. Accidentally he meets a traveling patent medicine man who is actually the bandit but the reporter poses as the bandit and to make good holds up an auto contain-

CAST:

Jay R. Walker	John Patrick
Elsie Van Tyler	Dorothy Devore
Duquet Nelson	Montagu Love
Dr. R. R. Hunyon	Montagu Love
Van Tyler	George Pearce
Bobble	Lynn Cowan
Editor	James Gordon
Convict	Frank Browder
Chief of Police	Fred Kelsey
Mayor	Charles H. Mallie
Mayor's Partner	Russell Simpson

Story by Daryl Francis Zinnick.
Screenplay by Phil Klein and E. T. Lowe, Jr.
Directed by William Beaudine.

him but eventually an escaped convict identifies the real crook and the pair seek to escape by jumping a train which finally lands them back in the prison yard.

The entire course of the story, while offering good opportunities for amusing comedy, is decidedly implausible and cannot be taken seriously. The arbitrary situations have been smoothly dovetailed and although there is a let down in the middle of the feature a good pace is maintained as a whole. The farcical treatment becomes so broad at times, as for instance when the young pair are telling of their exploits and the situation when the crooks “railroad” themselves back to jail, that it is practically burlesque.

“The Social Highwayman” is a light and moderately amusing production.

Moving Picture World, June 26, 1926, p. 712

Forty Plots in One.

“The Social Highwayman” is a hodge-podge of almost everything that could be put into a picture and still have it a picture and not just little bits of celluloid. John Patrick is a young reporter and the hero. Although only a cub, he signs his articles, which appear on the front page. There is a little highway robbery put in to complicate things, but I believe that the gun play is not one bit more accurate than the newspaper life.

Dorothy Devore is a good little sport of a lady writer.

Picture Play Magazine, August 1926, p. 108

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Jay Walker, Editor, Owner). Group.

Ethnicity: White (Jay Walker, Editor, Owner). Unspecified.

Media Category: Newspaper

Job Title: Cub Reporter (Jay Walker). Editor (Editor). Publisher (Owner). Miscellaneous.

Description: Major: Jay Walker, Positive

Description: Minor: Editor, Owner, Positive. Miscellaneous, Negative

Speed Cop: A Minute To Go (1926)

Female Reporter (Newspaper Writer). Cub Reporter.

"A Minute to Go"—Cranfield & Clarke
Speeding Motor Cops
 Type of production...2 reel comedy-drama.
 One of the "Speed Cop Series," which illustrates the workings of the motorcycle policemen. A reporter is sent to cover a social affair given by the newly rich D'Shea family of Irish extraction. The comedy is of the slapstick order, and the direction is rather ragged. But when the motorcycle cops get in action the real interest begins. The D'Shea jewels are stolen by a slick gang, and the daughter of the house kidnapped. Then the motorcycle chase begins and the proceedings grow quite lurid and meller. Here is a case where the director tried to crowd too many mixed elements into a short footage and the result is at times confusing to the observer. It will please patrons who like their entertainment filled with melodramatic touches, but does not come up to the quality short standard.

"A Minute to Go"
(Cranfield & Clarke—Two Reels)
THIS release is one of the Speed Cop series and combines melodrama and comedy in about equal proportions. The hero is a motorcycle cop, the heroine is a newspaper writer and the juvenile lead is a cub reporter. The plot deals with the theft of a string of pearls, the framing up of the cub reporter to fasten the crime on him, the kidnaping of the heroine and her airplane rescue by the reporter and the cop. The situations and the acting are conventional, and the titles do little to redeem them. The Speed Cop idea has possibilities, but little has been done with them here,—L. C. MOEN.

The Film Daily, October 3, 1926, p. 7 – *Motion Picture News*, September 18, 1926, p. 1100

Another series of pictures under the title of "Speed Cop's," the first two of which are just being released under the titles of "Gyping the Gypsies" and "A Minute to Go," featuring Milburn Morante and Eddy Featherstone.

Motion Picture News, October 2, 1926, p. 1270ff

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Female (Newspaper Writer). Male (Cub Reporter).

Ethnicity: White (Newspaper Writer, Cub Reporter).

Media Category: Newspaper

Job Title: Reporter (Newspaper Writer). Cub Reporter (Cub Reporter).

Description: Major: Newspaper Writer, Cub Reporter, Positive

Description: Minor: None

Stepping Along (1926)

Newsboy Johnny Rooney (Johnny Hines).

In the City Hall section of New York City, Johnny Rooney sells newspapers and dreams of a future with Molly, who has ambitions for a Broadway career, while Johnny hopes to become a successful politician.



Boss O'Brien, of the Sugar Lane district, invites Johnny to a political outing at an amusement park and informs the young man that he is going to run him for assemblyman against Frank Moreland. Meanwhile, Moreland fosters Molly's footlight career, which ends in disaster. Heartbroken, she leaves the district. With election night growing near, Moreland steals Johnny's birth certificate and tries to prove him ineligible for candidacy; Johnny pursues the rival in a fire chief's car, unwittingly kidnapping a foreign prince. The plot against Johnny is revealed, and he is elected and happily united with Molly. *American Film Institute Catalog of Feature Films*



Stepping Along

Latest Hines' Effort Entertainment Plus
(Reviewed by Harold Flavin)

THIS latest Johnny Hines production runs true to the type of vehicle he has given us in his past pictures and, like its predecessors, is packed with amusing gags, thus insuring an hours' pleasant entertainment for your patrons, especially the men. The story is an adaptation of Matt Taylor's "The Knickerbocker Kid," but, as is usual in the Hines' pictures, the plot is incidental to the individual comedy bits contributed by the star.

The action of the entire picture is geared to a fast tempo with the fun starting in the first scene and never a let-up until the final fade-out. We have Johnny selling newspapers and studying law and, after receiving his degree, his adventures or misadventures at the political outing, his experience at the theatre, and last, but best of all, the auto chase, with Edmund Breese helping along with the fun (he should have been brought in earlier in the story). Mary Brian and Ruth Dwyer handle their respective roles in a capable manner.

There are a number of good selling angles in this production, which exhibitors should use, among them, the fact that a number of scenes were filmed at Coney Island, the New York pleasure resort, and also of the presence in the picture of the "Black Bottom" chorus from the current George White's "Scandals" show.

The Cast: Johnny Hines (starred), Mary Brian, William Gaxton, Ruth Dwyer, Edmund Breese, Dan Mason, Lee Beggs.

THEME: Poor boy's rise to political fame and his subjection of his rival, both in politics and love.

The auto chase and the fight at the finish.

EXPLOITATION ANGLES: Hines has created a following, so play him up. Also advertise the presence of the "Scandals" chorus.

PRODUCTION HIGHLIGHTS: The scenes at the newspaper stand, at Coney Island and on the stage of the theatre. Johnny's dancing ability.

DRAWING POWER: Good for family consumption. The men and children will especially enjoy it.

Produced by C. C. Burr and distributed by First National. Length, six reels. Released December, 1926.

Stepping Along

Distributor: First National

Producer: First National

Length: Undetermined

DIRECTOR.....CHARLES HINES

PLAYERS

Johnny Rooney.....Johnny Hines
Molly Taylor.....Mary Brian
Frank Moreland.....William Gaxton
Fay Allen.....Ruth Dwyer
Prince Ferdinand Darowsky.....

Edmund Breese
Mike.....Dan Mason
Boss O'Brien.....Lee Beggs

TYPE: Romantic comedy.

THEME: Politics and love.

LOCALE: New York.

TIME: The present.

STORY: Johnny, in love with Molly, is striving to become a successful politician. He dislikes Moreland, who is aiding Molly to appear behind the Broadway footlights. After passing a night high school examination for the bar he is informed by Boss O'Brien that he is to be run for assemblyman against Moreland. Molly's career ends in disaster when she fails to come up to expectations in a musical show. Ashamed to face Johnny, the girl flees without leaving a message. On election night Johnny learns that Moreland has stolen his birth certificate and gives a story out that he cannot hold office because of his inability to prove his citizenship. Frantic, Johnny goes in pursuit of his rival in a fire chief's car, unwittingly kidnapping a foreign prince who stepped into the car by mistake. Johnny overtakes his rival and gives him a beating. Meanwhile the plot is uncovered. Johnny is declared victor, and while looking at the crowd from a balcony sees Molly. He vaults the railing and scrambles to the side of the girl he loves to share his happiness with her.

HIGHLIGHTS: Johnny's ambition to become politician. . . . Molly's ambition to become dancer. . . . Johnny's dislike for Moreland. . . . Scene in which he learns he is to run against Moreland. . . . Disappearance of Molly. . . . Election night.

Johnny Hines in
"Stepping Along"

First National

STEPS ALONG BUT RATHER SLOWLY. HINES' LATEST COMEDY DOESN'T FURNISH AS MANY LAUGHS AS HE IS ACCUSTOMED TO GIVE HIS ADMIRERS.

Star....Busies himself continuously in an effort to keep the story moving but he needs the laugh gags to succeed. Mary Brian pleasing. Others in Johnny's crew of assistants include William Gaxton, Ruth Dwyer, Edmund Breese, Dan Mason, Lee Beggs.

Type of Story....Comedy; adapted from Matt Taylor's "The Knickerbocker Kid." The story supplied a good basis for laughs but it needed the assistance of a good gag man to round it out. The stepping is pretty slow in the absence of the necessary gags. Johnny struggles to make it hold up but the weight is too much for his shoulders. The Coney Island sequence is fairly good but it has been used time and again and the midget idea, too, has outworn its laugh-making possibilities. Toward the close there is a chase with Johnny driving the fire chief's car that manages to speed up the tempo but it comes too late to save the picture. Johnny Hines becomes Johnny Rooney, typical East Side hero, who wins the admiration of the political boss, O'Brien, and finds himself slated as a candidate for assembly against Moreland, Johnny's rival for the affections of Molly Taylor. Molly hopes for a triumph on the stage, much against Johnny's better judgment. The plot resolves into a fight between the candidates with Moreland stealing Johnny's birth certificate and preventing him from proving his citizenship which Moreland has attacked. Johnny sets out to get the certificate and appropriates the fire chief's car as a means of pursuit. He trails Moreland through all kinds of traffic and eventually, after a series of laughs and thrills, secures the necessary paper and eventually wins the election and Molly, as well.

Box Office Angle....Low on laughs but if they like Johnny Hines very well it may satisfy.

Exploitation....The title suggests a dance contest and with the Charleston still on the boards it might readily stir up a good deal of effective exploitation for the picture if you arrange a dance contest for local steppers. A flashy red auto driven about with a natty dressed man impersonating Johnny as the candidate for assembly, should attract.

Direction Charles Hines; fair; used too much footage

Author Matt Taylor

Scenario Not credited

Cameramen Geo. Peters, Al Wilson, Al Wetzel

Photography Satisfactory

Locale New York

Length 7,038 feet

November 27, 1926 MOVING PICTURE WORLD 233

“Stepping Along”

Johnny Hines Has an Amusing Comedy in Story of a New York Newsboy Who Goes Into Politics

C. C. Burr Presents
Johnny Hines in
“Stepping Along”
 Based on story “The Knickerbocker Kid”
 by Matt Taylor
 A First National Picture

Johnny Hines.....Johnny Hines Molly.....Mary Brian Moreland.....William Gaston Pay.....Ruth Swyer Prince.....Edmund Breese Mike.....Dan Mason Boss O'Brien.....Lee Beggs	Length—7 reels Johnny, a newsboy studying to be a lawyer, runs for office against a crook who steals his birth certificate and claims Johnny is not a citizen. The plot is uncovered and Johnny elected and finds happiness with his girl whose stage career fails. Fast-moving comedy.
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assemblyman. The slicker steals the newsboy's birth certificate and proclaims him not a citizen, but the paper is recovered and the newsboy is elected. The girl's stage career fails, but love recompenses her.

This picture has many features of especial interest. It is typically New York, showing the Bowery, Fifth Avenue, even Coney Island. There are splendid scenes of the latter which feature much comedy wound around midgets dressed like babies. Broadway and the theatrical life is seen through the medium of scenes of George White's famous Scandals girls, who do the “Black Bottom” dance. A trick dog, Rex, also provides his bit of entertainment.

Reviewed by Sumner Smith

ONE OF THE SNAPPY, popular Matt Taylor stories, “The Knickerbocker Kid,” comes to the screen as “Stepping Along,” a Johnny Hines starring vehicle directed by Charles Hines for C. C. Burr and distributed by First National. That it will please Hines audiences hugely seems assured, for its world premiere last week at the Bronxville Theatre, New York, evoked a warm greeting both from the audience and visiting critics. It combines story, gags, action and good acting. Mary Brian, who plays opposite Johnnie Hines, is a distinct asset. Dan Mason contributes some of his inimitable work.

The story concerns a newsboy studying to be a lawyer. The locale is New York. He is in love with a girl when a city slicker enters the scene. Both of them run for

Moving Picture World, November 27, 1926, p. 233

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Johnny Rooney)

Ethnicity: White (Johnny Rooney)

Media Category: Newspaper

Job Title: News Employee (Johnny Rooney)

Description: Major: Johnny Rooney, Positive

Description: Minor: None

Stick to Your Story (1926)

Cub Reporter Scoop Martin (Billy Sullivan). Editor Colonel Miles (Melbourne MacDowell). Copy O'Hara (Jack McHugh).

A cub reporter is nearly fired because he keeps passing up assignments. The editor's daughter intervenes and he eventually saves the editor from a bomb, landing a scoop for the paper and marrying the daughter.

Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 57.



Cub reporter with weakness for passing up assignments in favor of seemingly better stories, is nearly fired but is given another chance through intercession of editor's daughter. In the end he proves his worth, landing a scoop for his paper and marrying girl after saving her father from bomb. *Motion Picture News Booking Guide*, October, 1926, 11:49--50.

Usually typecast as pugilists, Billy Sullivan, the nephew of former heavyweight John L. Sullivan, played a cub reporter this time around. About to get fired for refusing less sensational assignments, Sullivan, as Scoop Murphy, saves his editor (Melbourne MacDowell) from a crazed bomber (Harry Semels). In return, Scoop not only gets a pay raise but is allowed to marry the editor's daughter (Estelle Bradley). *Stick to Your Story* was produced and directed by Harry J. Brown, a specialist in fast-paced, low-budget action adventures.

Hans J. Wollstein, *allmovie.com*.

<https://www.allmovie.com/movie/stick-to-your-story-v111727>



<p>"Stick To Your Story"</p> <p>He thought he was covering a minister's convention, but in reality—Watch Billy Sullivan as an irrepressible young newspaper cub battle his way out of one ticklish situation after another in "Stick To Your Story," his newest Rayart starring vehicle, which will be the featured attraction at the Park. The program includes "Gallop'n' Ghost," a two reel comedy, and Chapter 2 of the "Fighting for Fame" serial.</p>	<p>Tomorrow — Billy Sullivan in "Stick to Your Story," his newest Rayart picture produced and directed by Harry J. Brown. It is a fast-moving, actionful newspaper yarn with Billy, in the role of a young reporter, doing the best work of his career, supported by a cast of popular favorites in which is included Estelle Bradley, Bruce Gordon, Melbourne McDowell, Barney Furey and Harry Semels. "Mine</p>
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The Post Star, Glens Fall, New York, September 17, 1927, p. 7

The Ithaca Journal, New York, December 16, 1926, p. 3

Status: Unknown
 Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Scoop Martin, Colonel Miles, Copy O'Hara). Group.

Ethnicity: White (Scoop Martin, Colonel Miles, Copy O'Hara). Unspecified.

Media Category: Newspaper

Job Title: Cub Reporter (Scoop Martin). Editor (Colonel Miles). News Employee (Copy O'Hara). Miscellaneous.

Description: Major: Scoop Martin, Positive

Description: Minor: Colonel Miles, Copy O'Hara, Positive. Miscellaneous, Neutral.

Time Flies (1926)

Newspaper article about trying to locate a missing heir to a fortune causes complications for a boy wearing a family watch revealing his identity.



His sole inheritance being his father's watch, the boy goes to the big city, where he comes close to starving. Due to an injury to the boy they believe they have caused, an adventuress and her partner take the boy in and she becomes aware of the family watch. Later, she discovers that there is a large reward being offered for locating the boy, and she cozies up to him with the intention of marrying into a fortune. Her associate is not fond of the notion, and a chase ensues. *American Film Institute Catalog of Feature Films*

The short starts with a duel in the Old South wherein a man inadvertently saves one of the duelist's lives for which he is given a watch. Years pass and we next see the grandson, impoverished and heading to the big city for work (taking the watch with him). His ma gives him a pigeon in case he wants to send a message back home. The watch is the key to getting a fortune and a vamp and her cohort want it. *The moviedb.org*

“Time Flies”—Lupino Lane—Educ'l
Lane Is Funny

Type of production....2 reel comedy

The plot of this comedy centers about a watch. First we see grandfather being saved in his youth by the watch. In a duel, the bullet meant for his heart hits the timepiece and thus saves him. It is handed down from generation to generation and finally comes to a young lad about to set out for the cruel city. His mother gives him, besides the watch, a little dove, in case he should want to send a message home. The parting scene is done excellently by Lane. Of course, he goes to the city, gets mixed up with a vicious vamp and her scheming pal, who plan to keep him in the family after they find that his grandfather has left his entire fortune to him and that he can only be identified by the watch. However, he escapes in time. One extremely funny scene that is probably one of the best things Lane has ever done comes when he is starving in the city. He has just one dime and if he eats, he cannot sleep. Finally, after many agonies, he decides to flip the dime and if it comes up “heads,” he will eat. He flips. And the dime comes down—into a tough guy’s cup of coffee. In vain Lane tries to scoop it up with a fork when the man isn’t looking. Finally, the fellow drains the cup. Also the dime. A very funny bit of business.

The Film Daily, January 31, 1926, p. 9

“Time Flies”

(Educational-Mermaid—Two Reels)

(Reviewed by Edw. G. Johnston)

LUPINO LANE fans will find all they can possibly look for in this two reel Mermaid Comedy, for this popular comedian is given a splendid opportunity to demonstrate his bag full of tricks. At times there is a slight over-indulgence of slapstick but considerable of this is necessary in order to bring out Lane's eccentric acrobatic stunts. There is very little to the story—however a plot is not entirely essential to this type of comedy. Lane's supporting cast is good.

Produced by Jack White and directed by Jesse Robbins. Photography by Robert Doran.

The Cast

The Colonel	{Lupino Lane
His Son		
His Grandson		
The Duelist	.....Wallace Lupino
The Girl	.....Virginia Vance
An Adventuress	.....Gwendolyn Lee
Her Accomplice	.....Otto Fries

The Story—Action gets under way with a duel between Colonel Amos Blackwell—the deadliest shot of his day—and Major Wimpett, the latter furnishing the cause for a combat which is to settle an argument as to whether a “full house or five aces” is the better hand. News of the duel is carried to the Colonel's family and to prevent the demise of the Major, the Colonel's son mounts a trusty, high

wheeled cycle and crashes into the field of battle in time to effect a cessation of hostilities—the bullet having hit the boy's watch when he appeared in the line of battle. Beholden, the Major presents him with his own “Waterbury.” Time passes and in the meantime the boy—after bidding his sweetheart good-bye—reaches the cold, cruel city to build his fortune from a capital of ten cents. Hovering around a lunch counter where a customer is drinking a cup of coffee, the lone coin is accidentally dropped in the cup and disappears down the drinker's throat. Disheartened, the boy seeks a country road and meets a repulsed lover who is attempting suicide with a harmless gun. However, the gun suddenly goes off and hits a lamp globe which drops on the boy's head. He is taken to the home of an adventuress who tries to vamp him after linking up the “Waterbury” with a newspaper article which seeks to locate a missing heir to a fortune. The other suitor appears and at this point Lane displays a lot of his tricks in his endeavors to dodge his pursuer. The boy escapes the scheming pair and with his “Waterbury,” returns to claim the fortune and his sweetheart.

Summary—This one will please wherever Lupino Lane is popular. There is considerable slapstick but a lot of this is necessary to bring out this comedian's stunts.

Motion Picture News, February 6, 1926, p. 699

Status: Print may exist
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 Tin Ghost (1926)

Reporter Lige (Lige Conley) is a newspaper reporter covering a demonstration of a new invention to some money-men. Newspaper Manager assigns the reporter to the story.

Lige Conley is a newspaper reporter covering a demonstration of a new invention to some money-men. The inventor's boss wants to get the credit for the device and crosses the wires so that it doesn't work right. Lige's sweetheart is the daughter of the inventor, and Lige sets out to help out. Les Adams, *IMDb*

longhorn1939@suddenlink.net



The Tin Ghost
 Distributor: Educational
 Producer: Jack White Productions
 Length: Undetermined
 DIRECTOR.....STEPHEN ROBERTS
 PLAYERS
 LigeLige Conley
 EstelleEstelle Bradley
 Her Father.....Phil Dunham
 OttoOtto Fries
 TYPE: Romantic comedy.
 THEME: Outwitting the villain.
 LOCALE: An American town.
 TIME: The present.
 STORY: An inventor asks the manager of a newspaper to send some men out to witness a demonstration before a group of capitalists of an automaton he has invented. The manager sends a reporter out on the story, meanwhile plotting to steal the invention himself. The manager arrives and disarranges the wires of the automaton so when the inventor demonstrates it before the men it does not work. The reporter attempts to help him and hides himself in the machinery of the mechanical man but is discovered. He manages to get it fixed and it marches into the house, grabs the conspirators and throws them out, and the reporter and the inventor's daughter set their wedding day.
 HIGHLIGHTS: Actions of the mechanical man. . . . Manager's attempt to steal the invention. . . . Reporter's attempt to hide himself in machinery of automaton to make it work. . . . Scene in which he is discovered. . . . His fixing of the automaton which throws out the conspirators.

Exhibitors Herald, May 1, 1926, p. 63

"The Tin Ghost"—Mermaid Educational
Unique Gags
 Type of production....2-reel comedy
 Lige Conley travels the comedy route on a rather unique vehicle. The plot centers around an inventor who has perfected an automatic soldier made out of tin. The invention is electrically controlled. The inventor's bright thought is that an army of these can replace regular soldiers to advantage, as they do not chew, smoke, swear, drink, nor ask for furloughs. Lige gets mixed up in the story when he overhears a gang planning to steal the invention. Having fallen in love with the inventor's daughter, he goes to the rescue with the assistance of a colored porter. The War Commission visits the inventor's home for a demonstration. Lige and his dusky friend sneak into the room where the tin soldier is kept. It starts working automatically, and almost scares the darky to death. Along comes a member of the gang who are trying to steal the invention, and cuts the wires on the dummy in order to queer the owner's demonstration. Lige comes to the rescue by sneaking inside the tin soldier and operating it. This two-reeler is well gagged up, and the novelty angle will put it over.

The Film Daily, May 30, 1926, p. 24

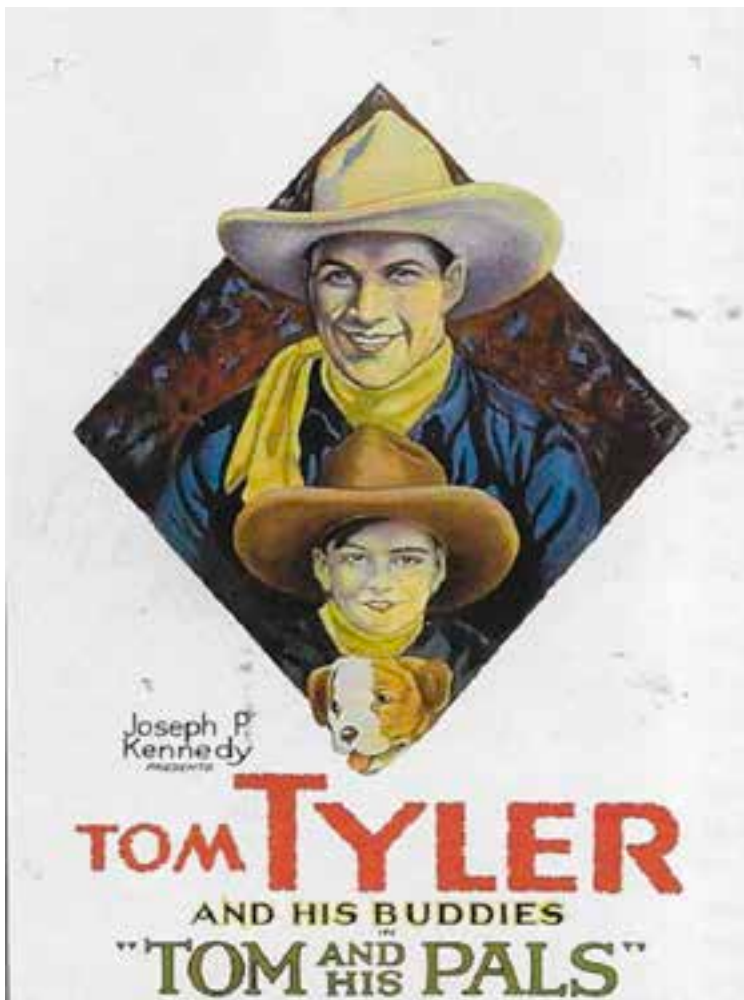
Status: Print may exist
 Unavailable for Viewing

Type: Movie
 Genre: Comedy
 Gender: Male (Lige, Newspaper Manager)
 Ethnicity: White (Lige, Newspaper Manager)
 Media Category: Newspaper
 Job Title: Reporter (Lige). Editor (Newspaper Manager)
 Description: Major: Lige, Positive
 Description: Minor: Editor, Positive

Tom and His Pals (1926)

Movie Magazines. Tom Duffy (Tom Tyler) spends half his time with movie magazines interested in a movie vamp so he is delighted when his father, half owner of the Flying-U ranch, gets an offer for the use of his ranch as location for her next western picture.

Tom Duffy, whose father is half-owner of the Flying-V ranch, admires movie actress Pandora Golden and is delighted to learn that she and her company are arriving on location at the ranch. Mary Smith, his father's ward, is less enthusiastic, but Courtney, the leading man, learns of Mary's financial prospects and connives with Pandora to keep Tom busy while he persuades Mary to elope with him. Tom overcomes a bear that attacks Junior, Miss Golden's child, and in gratitude, the actress tells Tom about Courtney's scheme. Tom pursues them after they catch a train, and after forcing a confession from Courtney, he is happily reunited with Mary. *American Film Institute Catalog of Feature Films*



Tom Duffy's father owns half of the Flying U Ranch, and while he is competent as a foreman, loves to spend his remaining time reading movie magazines. In fact, Tom has a personal interest in Pandora Golden, a famous movie star, and as soon as hears that the Flying U Ranch is going to be a filming location for a western she is shooting, he becomes enthralled with the idea – and in meeting her. Mary Smith and her young brother Frankie are the nominal heirs to the other half of the same ranch, and Tom shows some romantic interest in her, and is good friends with her little brother Frankie. When he does finally meet Pandora in person, she shows off her beautiful clothes to him, which he likes, and teaches him and the other ranch hands how to dance the Charleston. Soon Tom becomes acquainted with all of the visiting acting cast on the ranch, and both he and Mary prove to be good hosts, as they provide meals for their guests and even invite them to a party.

Unfortunately for Tom, Pandora and her co-star Courtney conspire against him and Mary in order to acquire the ranch that she stands to inherit. Courtney has his eye on Mary and eggs her into eloping with him, while trying to get Tom out of the way. At the right moment, Courtney traps Mary and abducts her, shuffling her onto a train. Tom finally leaps onto the train from his horse, finds

Mary, and has it out with Courtney using his fists. Back on the ranch, one of the child actresses in the acting troupe becomes a target for a bull who lunges at the child, but quick-thinking Tom rescues her. Soon he discovers that the little girl's mother is Pandora. Pandora eventually confesses to Tom the scheme that she and Courtney cooked up against him. The film crew wraps up filming on the ranch and leaves. Disenchanted with his film star crush, Tom returns to Mary, and the couple marry and live on the Flying U Ranch with Frankie. *triggertom.com* <http://www.triggertom.com/TomAndHisPals.htm>

***Tom and His Pals* (1926), FBO. Dir. Robert De Lacey; Sc. F. A. E. Pine; Cast includes: Tom Tyler, Doris Hill, Frankie Darro, Helen Lynch, Barney Furey, LeRoy Mason.**

A ranch owner's son almost loses the woman he really loves because of his infatuation with a movie actress in this drama. Tom Tyler portrays Tom Duffy, the son, who is ecstatic to learn that a movie crew is coming to his father's ranch to make a film with Pandora Golden, an actress he admires. When the leading man discovers that Mary, Tom's father's ward, is about to inherit a large sum of money, he begins to court her. Tom finds out about the scheme and foils it by forcing a confession from the actor. Tom and Mary are then reunited.

Larry Langman, *A Guide to Silent Westerns*, pp. 458-459

Tom and His Pals

Distributor: F. B. O.

Producer: F. B. O.

Length: Undetermined

DIRECTOR.....ROBERT DE LACEY

TYPE: Western comedy-drama.

THEME: Romantic love.

LOCALE: A western town.

TIME: The present.

STORY: Tom, whose father is half owner in the Flying-U ranch, spends half his time with movie magazines and the other half with his father's ward and heiress to the other half of the ranch. His interest in movie magazines is Pandora Golden, the movie vamp, and he is delighted when his father gets an offer for the use of his ranch as location for her next western picture. The heavy learns of the financial prospects of the ward and connives with the vamp to lure Tom away while he persuades the ward to marry him. The ward, angry at Tom when she finds him in Pandora's arms, promises to elope. Tom saves the child of the troupe. In gratitude to Tom she tells him she is the child's mother, and also tells him she has been helping the heavy win the heart of the ward. After a thrilling chase Tom catches the eloping couple, makes the actor confess, and he and the ward return happily to the ranch.

HIGHLIGHTS: Arrival of motion picture troupe at ranch. . . . Plot to vamp Tom while actor marries ward for her money. . . . Rescue of the child. . . . Confession of the vamp. . . . Rescue of ward and capture of actor. . . . The confession.



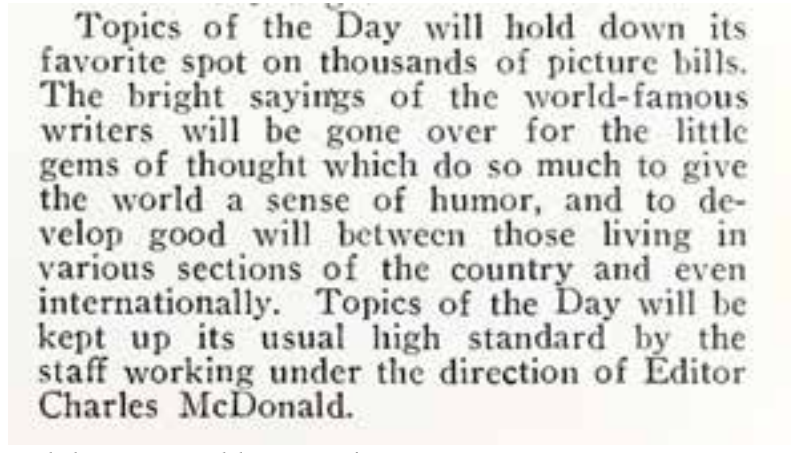
Exhibitors Herald, October 16, 1926, p. 61

Status: Print may exist
Unavailable for Viewing

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

Topics of the Day (1926)

Short subjects feature the bright sayings of the world-famous writers and journalists. The staff works under the direction of Editor Charles McDonald.



Topics of the Day will hold down its favorite spot on thousands of picture bills. The bright sayings of the world-famous writers will be gone over for the little gems of thought which do so much to give the world a sense of humor, and to develop good will between those living in various sections of the country and even internationally. Topics of the Day will be kept up its usual high standard by the staff working under the direction of Editor Charles McDonald.

Exhibitors Herald, September 18, 1926, p. 47



Motion Picture News, March 13, 1926, p. 1169 – *The Film Daily*, March 27, 1926, p. 9

Selling the Picture to the Public

This Department Was Established September 23, 1916 by its Present Editor.

Spes Winthrop Sargent

Tests Laugh Reactions With New Sound Device to Demonstrate Laughs Gained by "Topics of Day"

SOME months ago the newspapers gave generous space to the tests of a new machine, the Audiometer, designed to register the volume of sound. The device was moved to various parts of New York and other cities and it was demonstrated that Fifth avenue at Forty-second street was the noisiest corner in town. Comparisons were made with other prominent intersections.

After the possibilities of city noises had been exhausted, the device was employed to register the volume of sound at Niagara Falls and elsewhere and the device stayed in the newspapers for weeks. Even now it looks up now and then both in the news columns and in the humorous paragraphs.

Saw an Opening

But it remained for Don Hancock, of the Topics of the Day, to perceive the explanation possibilities of the new device.

Topics, as you probably know, is the only "motion picture" which consists entirely of printed matter; a compilation of current newspaper humor. He arranged with the Graybar Electric Company, manufacturers of the device, to install a pair in the Riverside Theatre, New York City, placing one on the stage and the other at the rear of the house.

These devices registered the laughs on 26 jokes selected by the editor, Charles McDonald, and the nineteen getting the highest score were selected for a current release.

The highest score was 10 units, which was about equal to the traffic roar on Fifth avenue's busiest corner, and the nineteen selections averaged 4½ units.

Proving Up

Although primarily intended as an explanation stunt: a stunt which seemed to appeal to newspaper editors, the further idea was to check up on the editorial staff, for the jokes are not selected at random, but are weeded out until the final result is practically the cream of the week's humor.

To this end the jokes were scored as usual by the editorial staff before being screened at the Riverside, and the editor room scores were within five points of the laughs gained by actual audience test.

Interested only in the newspaper publicity, Mr. Hancock did not explain the stunt to the spectators, arguing that to let them know what was being done might impair the accuracy of the test. Two machines were used as a check on each other. The results were practically even.

Can Be Adapted

All of the above serves to fashion Mr. Hancock's scrapbook, but the reason for this is to explain the stunt, which can be adapted to any comedy release.

The Audiometer is not a toy, but a scientific measuring instrument, manufactured by the Scientific Equipment Division of the Graybar Electric Company, a subsidiary of

the Western Electric. If you wish to look into the matter, you can write the nearest office, or in a pinch communicate with A. L. Green, Graybar Electric Company, 100 East 43rd street, New York City, who worked out the idea with Mr. Hancock.

Of course, it is not limited to Topics of the Day. It can register the laughs on any comedy, and can be worked up into a production by introducing and explaining the device before the test is made.

Easily Worked

As the illustration shows, the device is portable; it has to be moved around, and the installation is not elaborate. The company is pushing the device for factory and scientific tests and is anxious to bring it before the public, and we believe that they will be found in a receptive frame of mind at this time.

If you work it on a Topics of the Day it may be possible to finance the stunt through the Pathe Exchange, which distributes the release, but if you do not use the Topics it will work just as well for Harned Lloyd or Buster Keaton or a Christie production.

But the big idea is to get it before the other man gets it, for it is going to be a self-started only on the first trip, but the first cost out you don't have to break into the newspapers. You can just tell in.

The Fourth of July is coming. Ever try a picnic for your patrons? It's a great stunt.



TESTING THE LAUGHS IN A TOPICS OF THE DAY
Using the Audiometer to register the volume of laughter won by each of the 26 jokes from which the 19 with the highest scores were selected for the current release. It's a good stunt for any comedy production.

Miss Classified Was Newspaper Protegee

Using the Houston Chronicle in the production of Classified at the Queen Theatre, Houston, Texas, got Harry Van Demark all he could reasonably ask for in the way of advertising, and he only put up a few pages.

The Chronicle offered ten prizes for the best stories dealing with classified topics, giving contestants a choice of five themes. These were "Why Chronicle classifieds are read the most," "Why people in the market for a used car should read the classified," "Chronicle real estate ads offer wonderful opportunities," "How Chronicle rental columns help those seeking new quarters," and "Why the Chronicle for sale column should be read by every household."

She Worked in the Lobby

These offers were made in the classified ads and on the front page, as well.

In return the Chronicle gave extra space to the Griffith play and announced that "Miss Classified" could be met in the lobby of the Queen and would give copies of the gagster song to those who asked.

Miss Classified was a remarkably pretty girl in a dress made from cheap white material which had been run through the press with the plates of the classified pages. The garment was cut so that the text ran straight across. Her title was printed on a white hat and repeated on a sash. As a lobby hally she was decidedly effective.

Status: Prints 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

Tramp, Tramp, Tramp (1926)

Pack Reporters. Three Newsreel segments (“World News”) updates the audience on the progress of the cross-country race and cover the ending of the race.



Threatened with eviction by his landlord, Nick Kargas, penniless shoemaker Amos Logan turns to his son Harry for help. The disabled Amos tells Harry that unless he raises enough money to pay their back rent within three months, they will lose their business. Thus entrusted, the bumbling, naïve Harry, who has a crush on a model who appears in billboards advertising Burton Shoes, takes a job carrying luggage for Kargas. Unknown to Harry, Kargas is competing in a cross-country walking contest that has been sponsored by John Burton of the Burton Shoe Company. When Harry arrives first at the race's "kick-off" barbecue, he is mistaken for Kargas, the world's champion walker, and believes that the crowd's cheers and applause are meant for him. After Kargas shows up, Harry is scorned by the crowd and is fired by Kargas. Burton's daughter Betty, who is Harry's beloved "billboard girl," witnesses his rejection and immediately feels pity for him. Betty then finds him staring with adoration at one of her billboards, and he nearly faints with joy when he sees her in person. Touched by Harry's humility and gentleness, Betty convinces him to sign up for her father's \$25,000 race. To Harry's

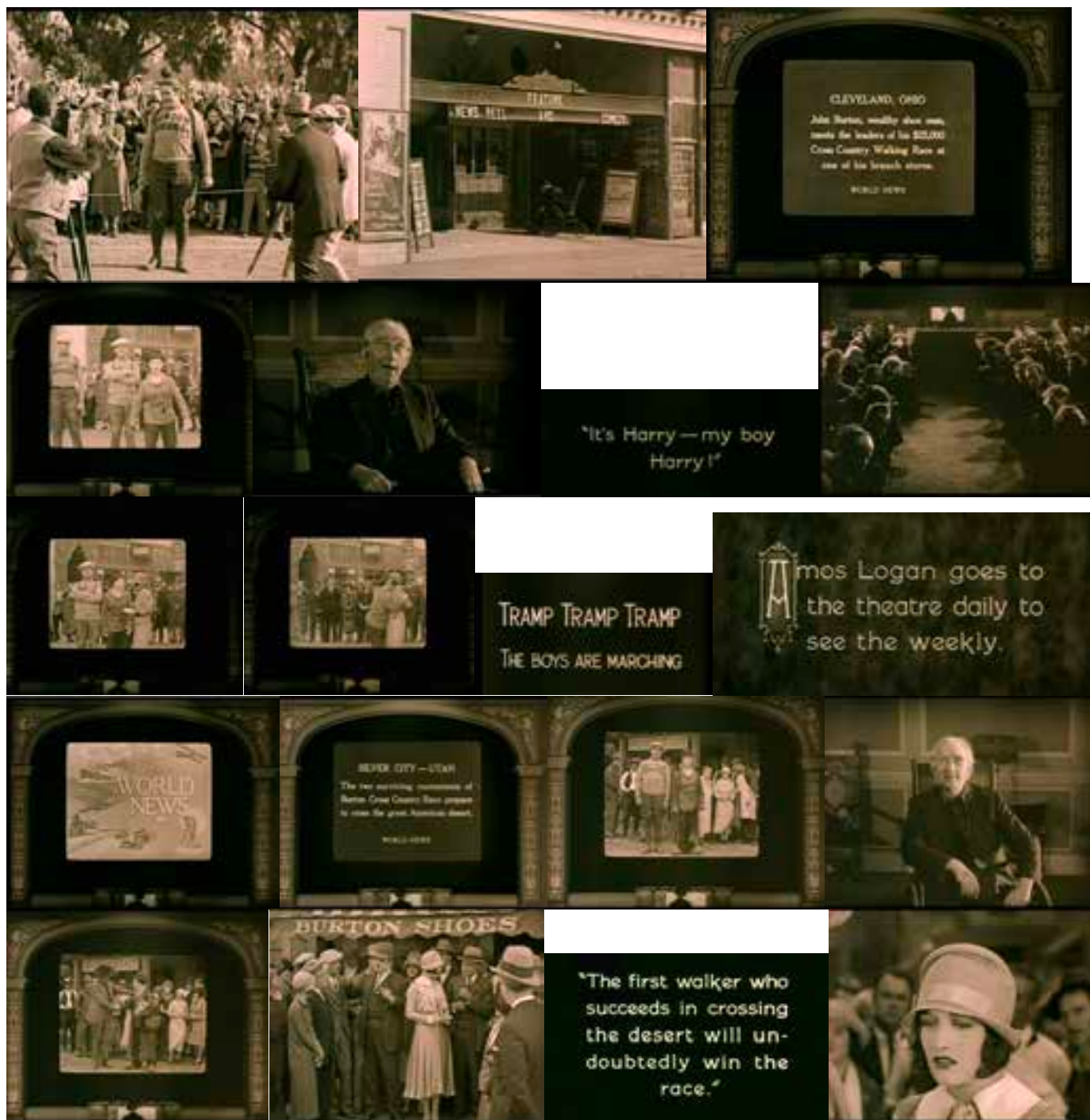
dismay, however, he is assigned to share a hotel room with Kargas and nearly misses the opening of the race when Kargas, harangued by his roommate's nervous, bumbling activities, feeds him several sleeping pills. During the long race, Harry suffers many hardships, including sliding down an enormous cliff on a section of fence, and serving time on a chain gang for stealing a farmer's fruit, but stays in the competition until only he and Kargas are left. On the final lap of the race, Kargas, having crossed the desert first, arrives in Sand City, Utah, confident that he has beaten Harry. Soon after, however, an approaching tornado is spotted, and everyone in the town, including Betty and her father, rush for cover. A decimated, shoeless Harry then arrives in town and, unaware of the tornado, tries to take a bath in a nearby barbershop. After his clothes blow away, Harry runs outside in a shower curtain and pulls Betty from a second-story window moments before the building collapses. Angry and desperate, Harry throws rocks and pebbles into the storm, and it suddenly dies. Harry then wins the race in California and, with the \$25,000 prize money, saves his father, who has been watching his progress on movie house newsreels, marries Betty and has a bumbling baby boy.

American Film Institute Catalog of Feature Films





Head of Burton Shoes, the company responsible for creating race to four young newspapermen:
 Title Card: Always glad to see you newspaper boys. I have a great story for you today – a brand new scheme...I've invited the champion walkers of the world to compete for a cash prize of \$25,000 – in a race for California...They will all be wearing Burton shoes. (Newspapermen laughing and taking notes). Burton introduces the newspapermen to his daughter, who is the girl on the billboards. Harry has fallen in love with her billboard picture and when he meets her in person he can't believe she is real.



June 12, 1926
Moving Picture World
565

5,830
Feet

“Tramp, Tramp, Tramp”—First National

Harry Langdon's First Feature Comedy Has Scores of Laughs and Should Prove a Hit

Farce
Comedy

POSSESSED of the attributes which immediately placed him well up in the front as a comedian in two-reelers, it was inevitable that Harry Langdon would eventually find his way into comedies of feature length. The plunge has been made in “Tramp, Tramp, Tramp,” released through First National, and Harry emerges triumphantly.

As is usual with vehicles of this type, the story is slight and serves mainly as a background for the continual succession of gags. Harry is the son of an old shoemaker who is being forced out of business by the big factories and needs a sum of money to start off failure. A big competitor hits on an advertising scheme of having celebrated walkers hike across the continent in his shoes. His pretty daughter is attracted to Harry's forlorn attributes and enters him in the race. Of course, he wins the race and also the girl.

With the space of the whole continent to deal with and a multitude of different situations at his disposal, Director Harry Edwards had an ample field from which to choose his material, and that he has done his work well is shown by the fact that “Tramp, Tramp, Tramp” develops a succes-

Reviewed by C. S. Sewall

CAST:

Harry	Harry Langdon
Betty Burton	John Crawford
John Burton	Edwina Davis
Booze Caldwell	Carlton Griffin
Harry's Father	Alce H. Francis
Taxi Driver	Brooks Brundist
Amusement	Tom Murren

Directed by Harry Edwards

sion of smiles, chuckles, laughs, roars and some thrills, too, that have all been handled with the comedy angle in view.

Harry's big card is his thoroughly amusing personality in make-up. In several of the scenes, such as his entry into the race and his coming into the western town during a cyclone, his appearance is good for a spontaneous laugh before he does a thing. This is back up by a genius at handling his hands, feet and face for comedy effect, nothing boisterous, but always subdued, which scores with a bang.

Of course, no matter how good a comedian is he must have the material. Harry has a lot of new gags and even those which

are along familiar lines are given a new twist through his handling. The sure-fire gags are too numerous to mention, but among them are, his making love to a girl on a billboard and his embarrassment when he faces her in person; his climb over a fence to escape a flock of sheep only to find himself facing a precipice, to save himself he pulls out the nails, the section of the fence gives way and he slides down hill, sitting on it like a sled. This introduces good thrill comedy, as does the cyclone sequence where he is blown around the place. There is a genuinely funny sequence that reminds one of Don Quixote where Harry throws bricks into the vortex of the cyclone and they bounce back and hit him, but he finally conquers. These scenes introduce some new angles in storm stuff. Another good touch in the manner in which Harry's father keeps in touch with his progress by going to a movie and seeing him in a newswreel.

“Tramp, Tramp, Tramp” is good, clean, wholesome fun, suitable for the entire family and of the type that will amuse every member. It looks like good box-office stuff for any type of house, for it contains in generous measure the universal appeal of laughter.

Moving Picture World, June 12, 1926, p. 565

Tramp, Tramp, Tramp

(First National—5830 Feet)

(Reviewed by George H. Pardy)

LOOKS like an attraction surely destined to get the money at the box office. It is clean, wholesome comedy, mixing up mirthful situations with snappy thrill shots, smoothly directed and racing along with electric speed. You couldn't pick out a more likely picture for the family trade, and in fact it's pretty sure to please all classes of fans, for even its most comic absurdities are excellent specimens of fooling. They keep Harry Langdon busy all the way through and there's no denying his originality or power of personal appeal in the character of the lovable young hobo hero. Also the superfluity of subtitles that has marred many a jestful feature, doesn't handicap this film. There are just enough, and no more, to help out the continuity and the action is much benefited thereby. Joan Crawford a vibrantly pretty Betty; support good, photography excellent.

THEME. Comedy. Young hobo engages in transcontinental walking contest, spurred on by thoughts of love. He wins and is rewarded by smiles of girl in sun bonnet.

PRODUCTION HIGHLIGHTS. Harry Langdon's capital performance in hobo hero role. Exciting adventures and farcical situations during the great cross-country walking contest. Episode of girl in sun bonnet. Love interest and great climax.

EXPLOITATION ANGLES. Local shoe stores should welcome tieups on this picture. Feature Harry Langdon. Boost to limit as laughing riot with romantic lure.

DRAWING POWER. A good box office bet for all sizes and classes of houses.

SUMMARY. Has universal audience appeal. Comedy with real human interest, puts over lively gags, snappy farce punches, thrills by the score. Harry Langdon at his best, a sure laugh-creator, with a little romance to balance the fun.

THE CAST

Harry.....	Harry Langdon
Betty Burton.....	Joan Crawford
John Burton.....	Edwards Davis
Roger Caldwell.....	Carlton Griffin
Harry's Father.....	Alec B. Francis
Taxi Driver.....	Brooks Benedict
The Argentine.....	Tom Murray

Directed by Harry Edwards.

SYNOPSIS. Harry, young hobo, is attracted by a barbecue given by shoe manufacturer Burton at start of a transcontinental hiking contest. Harry falls in love with Burton's daughter Betty and believes he can win her if he wins the cross-country walking event. He competes, arousing the admiration of a sun-bonneted girl riding in a squatter's wagon. Victorious, he thinks that Betty is beyond his reach, but is then consoled by the sight of the sun-bonnet girl.



Harry Langdon, star of "Tramp, Tramp, Tramp," a First National release.

Tramp, Tramp, Tramp.
(First National)
PRESS NOTICE

HARRY LANGDON, prince of comedians and fun-makers in his new, great picture "Tramp, Tramp, Tramp," is scheduled as the big screen attraction at the Theatre on

This is a comedy with laughter crackling from every foot of film, while a touch of pathos and romance lends sympathetic interest. Langdon is cast as a young hobo, who falls in love with a rich man's daughter and nurses the hope of winning her by becoming victor in a transcontinental walking contest. There are thrills galore as well as humorous jowches.

CATCH LINES

A melody of mirth from beginning to end. If you miss Harry Langdon as the lovable hobo in this picture, you miss the biggest laugh-getter of the season!

The tramp who loved to hike, and liked for Love!

Tramp, Tramp, Tramp

First National release of Harry Langdon's first feature length comedy. Produced by Harry Langdon Corp. and directed by Harry Edwards. Six authors credited with story. Titles by George Marion, Jr. At Strand, New York, May 23 week. Running time, 62 minutes.

Harry Logan.....	Harry Langdon
Betty Burton.....	Joan Crawford
Nick Kargas.....	Tom Murray
John Burton.....	Edwards Davis
Amos Logan.....	Alec B. Francis
Taxi Driver.....	Brooks Benedict

First big picture by a man who played in vaudeville several years

age, and who wasn't even a headliner, although a well-rated standard act. Into the movies he went, taking his vaudeville tricks, and within six months his two-reel comedies were much sought.

In "Tramp, Tramp, Tramp" he has done it. The film has a finish that

will cause as much talk as Peggy Joyce's romances. That scene is where the hero and the girl are married a year or so later and look in through a window to call to their baby. And in the cradle is Langdon, dressed in baby clothes and goo-gooing away for dear life. The

effect, of course, was gained by use of a large cradle and everything else in scale, so that his body might be properly dwarfed.

What precedes that part of the plot is the story of a shoe manufacturer who organized a cross-country walking race to advertise

his product. Langdon was the winner. His progress across the land is a series of gags. In one place he gets arrested and stuck on the chain gang, and in another town he strikes a tycoon and, probably without realizing it, made himself the brav-

(Continued on page 19)

Tramp, Tramp, Tramp

(Continued from page 17)

est man of the lot by heaving bricks at the black menace, although the swirling cone of wind was getting ready to leave of its own accord.

Langdon does some remarkable work in "Tramp, Tramp, Tramp." Aside from the expert handling of all the gags assigned him, he does several very long scenes in which facial expression is the only acting. Joan Crawford is borrowed from Metro to be a nice leading lady with little to do, while Tom Murray as a mighty hard-boiled walking champion is the only other member whose assignment amounts to more than a bit.

"Tramp, Tramp, Tramp," will be great for First National, ditto for the exhibitors. If Langdon can follow it with something as good or better, he is automatically installed as a pretty high muckety-muck among the Chief Screen Comedians.

"Tramp" has been released for some weeks; probably held back by the Strand.

Sisk.

Variety, May 26, 1926, pp. 17, 19

Harry Langdon in "Tramp, Tramp, Tramp."

First National

LANGDON'S FIRST FEATURE
COMEDY TO BE RELEASED
COMES THROUGH WITH
FINE LOT OF LAUGHS AND
AN ARRAY OF NEW AND
MUSING GAGS.

...Another of the sober faced
comedians who gets most of his
laughs over without breaking a
sweat himself. Has a few stunts
this that are real laugh gems.

...Not important. Joan Craw-
ford is the girl and Tom Murray
Harry's chief competitor in the
cross-continent walk.

Plot of Story......Comedy. Harry
Langdon's success in two reel com-
edies led the way to his initial
feature comedy release, "Tramp,
Tramp, Tramp," a picture replete
with laughs and a quantity of
amusing slap-stick that assures
good comedy entertainment.
Judging from the reception given
by Strand audiences the pic-
ture is a complete success. Not

one of Langdon's gags, in spite
of the fact that six people claim
authorship, are new. The comedy
will bit is reminiscent of Lloyd,
and the cyclone episode has been
used for comic effect before. Nev-
ertheless, there are plenty of new
gags and the idea of the cross
country hike for a basic theme is
novel. Harry enters a walking
contest. The \$25,000 prize will pay
off the old mortgage. The trip is
a merry one for Harry and his
various encounters and difficulties
in competing with professional
walkers provide the laughs. The
place where a flock of sheep edge
Harry to a fence where he climbs
over only to find a steep precipice
is a great laugh. His arrest for
stealing fruit and the business in
volving the well known rock pile
where Harry tries to shake off the
chain, is another roar. The
cyclone sequence is good for more
laughs and the closing shot show-
ing Harry in a crib playing the
role of "young Harry," is a final
high. The picture has few slow
parts but on the whole it maintains
a fine average and to all appear-
ances was sending them out of
the Strand chuckling over the com-

Box Office Angle....Looks like sure-
bet. Langdon promises to set
a new pace for himself, if they give
him the material.

Excitation......If your folks are fa-
miliar with Langdon's short reel
comedies you won't have much dif-
ficulty in bringing them in for his
feature. If they aren't ac-
quainted this is a good time to in-
troduce Langdon and his laughs.
A trailer of any of the highlights
will be enough to bring them back.

DirectionHarry Edwards;

Script
AuthorsFrank Capra; Tim
Welan, J. Frank Holliday, Gerald
Dwyer, Murray Roth.

Scenario Same
Camera menElgin Lessley-
G. Spear.

Photography Fair

LocationCross country

Length5,831 feet.

**TRAMP-
TRAMP-
TRAMP-**

to greater
profits
with

**HARRY
LANGDON**

Presented by Harry Langdon Corp.
Directed by Harry Edwards



These pages will show you how →

Page 10

Kathleen Smith Book

March 17, 1926

Page 11



**TRAMP
TRAMP
TRAMP**
Directed by Harry Edwards

**REELS
OF
LONG
LASTING
LANGDON
LAUGHS**

his first feature
length comedy
that stamps
him as the
world's greatest
comedian
The first for
First National

A First National Picture

**NATIONAL
Tie-up
SECTION**



This will "Tramp, Tramp, Tramp"
Many Feet to Your
Box - Office

TRAMP
Your showmanship thoughts
were this magnificent picture
long enough to capture the
hearts of millions of moviegoers
and for the first
time make the audience
in a word and action
them.

TRAMP
Your first move in the First
National Picture has a
special significance in a
play film. The comedy and
action is the center and it is
only to make the picture of
making the public smile.

TRAMP
The first feature picture
the first feature of the comedy
genre of the First National
Picture has a special
significance in a play film.
The comedy and action is
the center and it is only to
make the picture of making
the public smile.

TRAMP
The first feature picture
the first feature of the comedy
genre of the First National
Picture has a special
significance in a play film.
The comedy and action is
the center and it is only to
make the picture of making
the public smile.

[illegible]

Clap hands!

everybody

here comes
HARRY

Harry's been with the biggest comedy he ever made. He used to make 'em in two reels, now he's making 'em in seven.

It may be today—it may be tomorrow—but sooner or later you'll hear the yell: **HARRY LANGDON** is

THE WORLD'S
GREATEST COMEDIAN

Harry Langdon Corp. presents

HARRY LANGDON

his first feature length comedy

1 reels **Tramp-Tramp-Tramp**

WE KNEW HARRY WOULD DO IT!

THREE CHEERS FOR HARRY!

OUR HARRY!

First National Picture

Directed by Harry Edwards

A First National Picture

[illegible][illegible]

We'll tell the

that

HARRY LANGDON
in
TRAMP, TRAMP, TRAMP

proves himself to be the
World's Greatest Comedian

— and we'll shout it with
one of the largest
advertising campaigns
ever put behind a star.

— and these two ads
are just the starters!

Presented by Harry Langdon Corp.
Directed by Harry Edwards

A
First National
Picture

Members of Motion Picture Producers and Distributors of America Inc. - Will Hays, President

Exhibitors Daily Review (part of *The Film Daily Review*), March 27, 1926, pp. 21 to 32

I MAY BE BIASED ABOUT THIS fellow Langdon but I've always been a Harry Langdon booster and his initial First National production, "Tramp, Tramp, Tramp," is such a thoroughly pleasing comedy, now I'm sold 100 per cent. It is brimful of clever situations, the chuckles are plentiful and the big laughs come just where they're needed.

There isn't much plot to the thing, it's a tale of a foot race from Connecticut to California, but it has limitless exploitation possibilities. A manufacturer offers a prize of \$25,000 for the first pedestrian to reach California wearing his shoes. Many start out in the race, but at the finish only two remain, Harry and the world's champion walker. Of course Harry wins. He also wins the girl, daughter of the shoe manufacturer, prettily played by Joan Crawford.

The cyclone scene was perhaps the high spot of the picture, where Harry literally blows into town, and the business in the barber shop is extremely funny. Alec B. Francis plays Harry's father, a cripple, who goes to the local motion picture theatre every night to see the news weekly and watch the progress of the racers across country. The scene where Harry pulls over the high fence and slides down a steep hill was well conceived and very funny also.

At the finish Langdon is shown in a crib, as a baby, the proud offspring of the winner of the foot race. Considerable credit is due Harry Edwards, who directed the picture, and also to the five who contributed the story and the very funny titles.

—RAY MURRAY.

"Tramp, Tramp, Tramp"
(First National)

A walking contest was staged by Finkelstein and Rubin in conjunction with the St. Paul Daily News, from Rochester to the front of the Capitol in St. Paul. So numerous were the entries that an elimination trial of 23 miles was ordered. Eighty-eight contestants qualified for the final. They included a percentage of girls' teams. The newspaper was responsible for the success of the stunt, playing up every angle of news interest, the personalities of the contestants, their equipment for the hike, and arranging civic receptions along the line of march. Every hiker wore a poster reading: "I am walking to see Harry Langdon in 'Tramp, Tramp, Tramp' at the Capitol."—Capitol Theater, St. Paul.

Exhibitors Herald, March 20, 1926, p. 89

The Film Daily, June 22, 1926, p. 4

Status: Print exists in the film holdings of Cohen Media Group (Raymond Rohauer collection) and in the George Eastman Museum film archive

Viewed on DVD

Type: Movie

Genre: Comedy

Gender: Male (*Daily Star* Employee). Group.

Ethnicity: White (*Daily Star* employee). Unspecified

Media Category: Newspaper

Job Title: Pack Journalists (Four Newspapermen). News Employee (*Daily Star* Employee)

Description: Major: None

Description: Minor: Four Newspapermen, News Employee, Positive.

Unknown Dangers (1926)

Critic Frank Carter (Frank Merrill) learns a lesson from real life after panning a play as being “untrue to life.” Newspapers report kidnapping of a judge’s daughter by a notorious gang. One of the showmen determines to stage a reproduction of the gang’s lair and lure the reviewer there.

Theatrical producer David Parker and his stage manager, Joe Greve, are dismayed to find that critic Frank Carter has panned their latest play as being untrue to life. At the same time they learn that Red Wilson, an ex-convict, has kidnaped Corliss, the daughter of Judge McHenry; and Parker has members of the company disguise themselves as members of the Wilson gang, while Flossie Martini, the leading lady, pretends to be Corliss for Carter's benefit. Although wise to their hoax, Carter goes through with the act and is directed to the Ghost House, where the actual gang is headquartered. Realizing they are not play-acting, Carter is wounded in aiding Corliss; the acting troupe arrives, and all are imprisoned by Wilson's gang. Parker and Greve bring in the police; the gang is arrested, and Corliss and Carter admit their love; and Parker triumphs in thus proving the strangeness of reality. *American Film Institute Catalog of Feature Films*

UNKNOWN DANGERS

Farce melodrama featuring Frank Merrill, athlete. Presented by Peter Kanello through Hercules Film Productions. Written and directed by Grover Jones. Cast: Gloria Grey, Eddie Boland, Marcala Asher, Emily Gerdes and Theodore Lorchi. At the Stanley, N. Y., Aug. 26. Running time, 57 minutes.

The picture starts out to be a polite comedy, but the plan is lost when the action finally begins and proceedings turn into acrobatic knockabout. In this last respect it is effective as a laugh-provoker, but the preliminaries are extremely cumbersome.

This film might as well have gone into horseplay rightaway.

In the case of "Unknown Dangers" the story plan is to introduce the hero into a band of criminals, all of whom he supposes to be actors playing a hoax upon him. The means employed to establish this situation are most intricate. A firm of theatrical managers are angered that a dramatic reviewer has panned their show. They argue with the writer who persists that the play is based on absurd incidents that could not happen in real life.

While the debate is going on newspapers report the kidnapping of a judge's daughter by a notorious gang. One of the showmen determines to stage a reproduction of the gang's lair and lure the reviewer there. The actors in the company are made up to represent the gangsters and their girl-victim, but the reviewer overhears the plot and permits himself to be led to the place as a lark. It then develops that the deserted house picked by the practical jokers is actually used as a hideaway by the real kidnappers, and it is this situation that the writer walks into.

Once the tale gets going it is amusing roughhouse, not particularly devised, but carried out with the utmost energy by the hero. It is just one hand-to-hand fight after another, with those swift entrances and tumbling exits that go into the Mack Sennett technique. By that time the underlying circumstances have been forgotten.

Some of the incidents are genuinely funny in a hokum way. A negro taxi driver, told to wait outside, but drawn into the proceedings, is funny. The efforts of the comic theatrical managers, who try to rescue the hero when they find they have sent him into a den of criminals, also have a good deal of effectiveness.

The five-reel comedy, then, turns out to be three reels of fair slapstick and two of wasted preliminaries.

Rush.

BERT TUCKER

"I owe my debut in show business to Mr. Paul Ash —he's been wonderful to me."

THIS WEEK AT

McVickers, Chicago

Variety, September 2, 1926, p. 18

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Frank Carter). Group.

Ethnicity: White (Frank Carter). Unspecified.

Media Category: Newspaper

Job Title: Critic (Frank Carter). Unidentified News Staff

Description: Major: Frank Carter, Transitional Positive

Description: Minor: Unidentified News Staff, Neutral

Supplementary Material Newsreels

Importance of News Film

IF there are any exhibitors who do not appreciate the importance of the news reel to the box office—and there likely are some—the handling of stills of the aforementioned events by the newspapers should be sufficient for disillusioning.

Afternoon newspapers of Friday, for example, carrying pictures of the heavyweight setto, vied in carrying the caption “First Pictures to Reach Chicago” and so on. They saw the value of getting the news to their readers in pictures as well as in words.

Preparations by one paper to give the public the pictures as rapidly as possible included the hiring of a special coach on a train and fitting it up as a dark room so that the negatives would be developed in time for the next step, which was transportation by airplane to the landing field in the outskirts of Chicago, whence they were rushed by auto to the newspaper plant.

Such preparations are a common occurrence in the news reel field as well. The point is that the newspapers know the meaning of “spot” pictures to their public and most exhibitors likewise realize the part played by the news reel in the complete theatre program.

Exhibitors Herald, October 2, 1926, p. 45

ALL THE NEWS

Alex Sayles of the Leland in Albany takes the stand that a news reel is exactly the same as a newspaper, and for that reason should never be cut. Mr. Sayles was one time city editor of a local newspaper and knows what he is talking about. He has built up a good business from among those who enjoy a 100 per cent. news reel.

Moving Picture World, May 15, 1926, p. 253

RECENTLY the news reels have scored new high marks of achievement. Coming in rapid succession, several sensational and spectacular news events occurred—the Florida disaster, the failure of the New York-Paris airplane dash and the Tunney-Dempsey contest. Each of these represented a news story of great importance and of world wide interest. And on each of them the news reels brought to the public pictorial records which made them eye witnesses of the events.

It is to be noted that the news reels not only brought graphic and detailed pictures of these events to the public but also performed their tasks with such precision and speed that they equalled or beat the time of the newspapers in coming out with the stories.

The news reels have a tremendous grip upon the public's attention. Week in and week out they build and hold the public's interest everywhere and in every kind of theatre. They are a great and lasting asset of the industry. Theatre owners might well put a higher appreciation upon them.

Enterprise Shown by News Reel Firms

NEWS reel enterprise is a phase of motion picture production that often is overlooked, by exhibitor as well as public. We are living in so fast an age that we accept almost everything for granted. We glance through our newspaper and never stop to realize the battle of wits which the reporter has had to win in order to get the particular story. We watch a news reel and don't consider for a moment what the cameraman may have had to go through to get the few feet of film representing an event. We seldom think of the immense amount of preparation and planning represented in a single issue of a news reel. Even if that phase is emphasized in the lead-off title we disregard them.

Martin Quigley Editorial, *Exhibitors Herald*, October 9, 1926, p. 30 – July 24, 1926, p. 39

Protecting News Reel

The situation which recently developed at Cannes, France, over the taking of motion pictures of the tennis match between Miss Helen Wills and Mlle. Suzanne Lenglen, should be the subject of serious thought on the part of all the publishers of news reels.

With increasing frequency someone attempts to shut out news cameramen from events of public interest unless they are willing to pay an exorbitant price for the so-called "motion picture rights." Demands of this kind are simply "shake downs."

In some instances owners of news reels may have considered themselves well repaid by paying this "tribute" and thereby getting a "beat" or "scoop" on other services. This, however, is a short sighted policy. Paying once simply encourages future demands.

The motion picture exhibitor would back the news reels in any action they took. They know that the paying of tributes of this kind must either be passed on to them in increased rentals or sacrifices in quality in other issues of the news reel service.

This department suggests that the news reel publishers enter an agreement to refuse to pay any fees for the privilege of photographing events of public interest. And in case they are barred for refusing to be "shaken down" that they publicize the fact in their news reels. We predict they will be pleasantly surprised by the endorsement the theatre owner and the public will give them for resisting this form of graft.

BY one of those coincidence which are not explained and need not be, each of the four major news reels are covered by reports in this week's installment of "What the Picture Did For Me." It is easier to explain why all four are praised. Anybody who would knock the newsreels would make himself ridiculous. It is human to prefer one newsreel above another, but to disapprove of the newsreel as an institution is to close the door upon life and invite oblivion. It isn't done.

Exhibitors Herald, February 20, 1926, p. 48 – August 21, 1926, p. 52

News Reel Equals Any Unit In Importance, Roxy Holds

Drawing and Holding Power Proved, Declares Signer for Fox News
for New \$10,000,000 Theatre—Personality of
Organization Will Be Injected

THE news reel is equal in importance to any other unit in the theatre program. That is the creed of S. L. "Roxy" Rothafel, as expressed in commenting on his recent signing of Fox News as the first picture contract for the \$10,000,000 Roxy theatre now nearing completion in New York.

"MY act in making Fox News the object of the first motion picture contract for the Roxy theatre is my tribute to the value of news reels in the making up of a program. Imagine, if you can, a motion picture program without one. It cannot be done.

"News reels are no longer speculative propositions. They have proved their drawing and holding power, and any exhibitor trying to get along without a news reel will not, in my opinion, go very far.

Can't Be Left Out of Program

"In all my experience as an exhibitor I have only left the news reel out of my programs twice, and this only after an inward struggle. What's more, I've never quite justified the omission to my own satisfaction. Now, the news reel is the last thing I will consider leaving out, and it is hard for me to try and imagine an emergency great enough to warrant this step.

"The policy adhered to in the making up of Fox News coincides exactly with mine. Fox News never has subjects offensive to women or children. It is also free from the taint of propaganda. Its editorial arrangement of subjects and titles is distinctive and has created for it an enviable reputation. The fundamentals of its editorial makeup are such that to turn out a poor reel is next to impossible.

Ten Elements Required

"The ten elements that its editors insist be incorporated in each and every release are the same that guide me in making up my composite reel. I absolutely insist that my composite reel contain news interest, human interest, amusement interest, sport interest, a woman feature, a foreign feature, a beauty feature, some comedy, a novelty and some shots of at least one interesting personality. Like Fox News I use, whenever possible, pictures of children, pretty girls, animals and water scenes because I have found the public likes them."

Rothafel announced he would have a surprise for the public and the industry in connection with his presentation of the news reel at the Roxy theatre.

Must Reflect Personality

"A newspaper," he explained, "must reflect its owner's or editor's personality. Take any of your really influential journals and analyze their greatness. It was Greeley's Tribune, Bennett's Herald, Dana's Sun, etc. I intend to inject into the Roxy theatre's news reel the personality of the organization in back of it. We have given personality to our radio programs and we intend to give it to our news reel."

Besides James R. Grainger, general salesmanager of the Fox corporation, and Rothafel, those at the ceremony attending the signing were Fred C. Quimby, Fox short features salesmanager, and Truman Talley, managing director of Fox News.

"There could be no more forceful endorsement of Fox News' merit or service," said Grainger, "than the fact that 'Roxy,' the greatest showman in the world, has selected Fox News for the theatre which will be the greatest motion picture theatre in the world."

Reubenson Is Foreign

Agent for Red Seals

Max Fleischer, president of Red Seal Pictures, announced at the time of R. Reubenson's sailing for London that the latter has associated himself with Red Seal to act as foreign agent for this organization's product. "We had a conference which lasted two days," Fleischer stated, "at which time Mr. Reubenson was authorized to close a number of specific deals, and to handle our forthcoming specials."

"Silvery Art" Books in

68 Chicago First-Runs

"The Silvery Art," one reel Red Seal skiing special, has caused a flood of bookings to come into the home office, according to General Salesmanager Harry Bernstein. Balaban & Katz's Chicago, Uptown and Tivoli have booked this featurette, as well as 65 other important first-run houses in other sections of the country, in one week.

Exhibitors Herald, March 6, 1926, p. 41

October 2, 1926

EXHIBITORS HERALD

35

News Reels Make Records In Biggest Week of Events

**Florida Storm
Tragedy Shown
by Pathe News**



Storm, Plane Tragedy, Fight Fully Covered

**Four Companies Give Theatres Films Almost As Soon
As Newspapers Carry Accounts**

(Special to the Herald)

NEW YORK, Sept. 28.—Last week was a big one for the news reels—one of the biggest in their history. Any newspaper man will tell you that big stories come in threes—always in threes. Running true to form the three big stories broke last week and gave the newspapers and their twin brothers, the news reels, the busiest seven days they have encountered since the newer of the twins first began giving the public a visual record of what happens that is worth while.

Hurricane, Plane Tragedy, Fight

First came the Florida disaster, closely followed by the wrecking and burning of the giant Sikorsky airship as it started on what was to be a non stop flight from New York to Paris, and to complete the week came the Dempsey-Tunney fight at Philadelphia.

Each of the four news reel companies responded noddly and almost as soon as the newspapers were giving their readers accounts of the big news events the patrons of many of the theatres of the country were gazing at motion pictures.

Following are the activities, briefly told, of the four news reel companies in covering the big news of the week:

Pathe News

Pathe News cameramen had been camping on the Long Island aviation field where Fonck was to take off on his proposed non stop flight from New York to Paris for two weeks. Pathe News had the exclusive rights to the Trans-Atlantic flight and the morning when the propellers started preparatory to the hop, the two Pathe News cameramen were at vantage points along the plane's ground course.

Cameraman Harde was within one hundred feet of the big air cruiser when it suddenly went into a cartwheel. A flash of flame—and Fonck and Curtin were seen dashing to safety. Then a black cloud of smoke and fire—marking the tragic end of the flight that was expected to bring a more cordial feeling between France and the United States.

A Pathe News automobile was waiting on the field, its engine in action, and the negative was rushed to Pathe News headquarters. At 11:30 a. m. the first delivery of positive at Loew's New York State theatre was made, just five hours after the accident. During the following few minutes deliveries were made to other Broadway houses.

Planes Arrive From Florida

That same day Cameraman Ralph Earle, Miami representative for Pathe News, reached New York by airplane from the hell of the Florida hurricane. His plane appeared over the aviation field at 4:30 p. m., where reporters and news cameramen from the big dailies were gathered. A physician had been summoned to give Mr. Earle medical attention, as he was exhausted from the flight, having worked tirelessly in photographing important scenes of the disaster, then in escape from Miami to Jacksonville, to be picked up by plane and to be relayed to New York by other planes, trains and automobiles. By 9 p. m. that night (Tuesday) Pathe News scenes of the catastrophe were being screened on Broadway.

New York dailies devoted many pages to reproduction of the graphic scenes, while the details of Earle's successful struggle to deliver the film in person to Emanuel Cohen, editor of the Pathe News, were colorfully written.

News Reel Exploit

The obtaining of the realistic shots of the Miami disaster and Cameraman Earle's dash of fifteen hundred miles to the Pathe News in New York, as well as the rapidity of the delivery of film clips to newspapers and the showing of the scenes on Broadway Tuesday night, mark one of the greatest news reel exploits of the age.

Pathe News took advantage of every possible means in covering the Tunney-Dempsey heavyweight fight, showing all the important phases connected with the battle of a century and a half and scenes at the stadium, and scenes of the two men in the ring before and after the battle, as well as training scenes and animated drawings.

Planes sped from Philadelphia to the Pathe News laboratory and within three hours after the memorable engagement in the roped arena, films showing Tunney, star of the Patheserial, "The Fighting Marine," and Dempsey, the dethroned heavyweight champion, were being rushed over the country.

International News

When the first messages began dribbling through from Florida that a gale from the Bahamas was kicking up a rough sea off the Florida coast, the news reel men perked up. It was the open season for West Indian storms. Although the first messages did not presage the terrible calamity that was to follow, International Newsreel took time by the fetlock and despatched telegrams to Miami and a number of points in that vicinity instructing its correspondents to be on the job. Then, on Sunday, when later messages showed the seriousness of the situation, John A. Bockhorst, International Newsreel's aerial cameraman, was sent by plane to the stricken district, while Jerry Frankel, who had just arrived in Washington from another assignment, followed in another plane.

Third Plane Obtained

Meantime, communication by long distance telephone was finally established with two cameramen in Miami who advised that

(Continued on page 36)

enjoyed over a period of fifteen years as a producer of consistently good product is lack of every picture bearing the Bray trade-mark.

"Exhibitors who want nationally good products, but in this instance independently marketed, will find the Bray product a profitable investment. The twenty-eight offices at which the Bray product is now available are prepared to serve the interests of exhibitors with good short subjects, backed by a nationally-known name whose box-office value has never been questioned."

Newsreels Make Service Records

(Continued from page 33)

pictures had been started north by train. I. C. Brown, manager of International Newsreel's Washington bureau, obtained still another plane in Washington and flew to Richmond, Virginia, where he intercepted Philip London, of Miami, who had been entrusted with the mission of bringing the precious pictures to New York. London was placed aboard the airplane which hopped off from Richmond and made the remainder of the trip to New York in the record time of four hours. Brown continued on to Atlanta and there picked up other films which were sent from Florida by Frankel and Bockhorst, and flew with them to New York for later editions of International Newsreel.

London, with International Newsreel's pictures, was one of the very first persons to reach New York from the storm district. The *New York American* obtained from him a thrilling three-column story which tied up with International Newsreel's pictures. This story, besides being published in the *New York American*, *New York Evening Journal* and *Daily Mirror*, was carried in full by a news service to the leading newspapers in seventy-five foremost cities, practically everyone of which carried the story on its first page, giving an excellent impetus to International Newsreel.

While all this was happening, the second big story broke. It had been expected that Captain Rene Fonck would hop off in his giant Sikorsky on his proposed non stop flight from New York to Paris. Three International Newsreel cameramen were stationed at Roosevelt Field in anticipation of the flight. For four days they waited. Then, at the break of day on Tuesday, Fonck started.

At Strategic Points

The three International Newsreel cameramen occupied strategic points. One of them, Herman Stockhoff, was just on the edge of the gully into which the ill-fated plane was later to plunge. As it came down the runway Stockhoff obtained every detail of the start. Then, suddenly, the giant plane swerved and, for an instant, came directly towards Stockhoff. All the time he continued to grind, standing there until the wing of the plane barely grazed his camera. Just in the nick of time Fonck turned about so that Stockhoff was left unscathed. Panoramizing his camera, Stockhoff followed the plane as it plunged into the gully, backed up and burst into flames. Thus, in one continuous scene, he photographed the entire fatal trip of the big Sikorsky and obtained a picture which Managing Director Edward Bowes, of the Capitol theatre, describes as one of the most remarkable he has ever shown. Meantime Hugo Johnson, another International Newsreel cameraman, was getting the aerial shots of the disaster.

The third big story developed from the Dempsey-Tunney fight. Preparations had been made long in advance, although the laws of the country prevent the shipment of scenes of the actual fight. However, the assemblage of 133,000 persons in the

great stadium at Philadelphia provided a spectacle unprecedented, and made a picture, together with the incidental scenes of the contest, that was thrilling and of great picture value. International Newsreel had a dozen cameramen covering every angle of Philadelphia's greatest show.

Airplanes were used generally in the distribution of the films of all of these great news subjects. The films of the fight, for instance, were shown in Chicago at the opening of the evening performances on Friday.

Fox News

First came the Florida hurricane. Very fortunately situated in this emergency was Fox News with a staff man, C. W. Herbert, stationed in Miami. The storm blast of Saturday morning almost wrecked Herbert's stock of cameras and film but he disregarded loss and personal danger and pictured the tornado at his worst. He turned his precious negative over to a messenger bound for New York, by a fortunate circumstance one of the first men to come through from the stricken area. The result was that Fox News was showing moving pictures of the disaster on the screens of the country as soon as the newspapers were receiving complete accounts over the wires.

Three Cover Plane Crash

Just at this time, when the Florida story was uppermost in everyone's mind, three Fox News cameramen were being detailed each day to cover the departure of the Sikorsky airplane from New York for Paris. Tuesday morning, September 21, found these three ready for the takeoff. The great plane started, and crashed. The three Fox News men, one flying in the Fox News plane above the scene, recorded every instant of the tragedy. The result was one of the most remarkable pictures ever made, which was exhibited in Broadway theatres not many minutes later than the newspaper extras were being sold on the street.

Covering the Dempsey-Tunney fight were three Fox News men on the ground and two in the air. As the fight ended messengers rushed the film to a waiting airplane. The film was in the New York laboratory an hour and a half after the fight's end. At dawn prints were being shipped by air mail to all parts of the country.

Kinograms

In one of the busiest weeks for news reel cameramen in several years, Kinograms, Educational's News Reel, handled three unusual news events with its customary speed and accuracy, issuing specials on the Florida hurricane disaster and the fatal Sikorsky biplane crash, in addition to the usual two regular news reels of the week.

Within a few hours after the Sikorsky plane disaster, which took two lives, Kinograms sent out special prints to all first run accounts in the country. The pictures covered every phase of the strange crash and sudden termination of the New York-to-Paris flight, since cameramen were on the ground to get the pictures of the hop off and were able to get all events leading up to and including the sudden burning of the ship.

Several Kinograms staff photographers rushed in material covering the entire Florida storm zone. This was immediately edited into another special and shipped at once to first run accounts. Several hundred feet of good complete news story covering all angles of the hurricane and the havoc it wrought were included in this reel.

In handling news pictures of the Dempsey-Tunney fight at Philadelphia, Kinograms covered the world championship fight event with good preliminary views of the battlers, pictures of the ring, stadium and crowd.



Will H. Hays, M. P. P. D. A. head, stopped in Chicago en route to Indiana. Interviewed he announced newsreel companies will be asked to refrain in the future from filming criminals and notorious characters.

Exhibitors Herald, October 2, 192, pp. 35, 50

Exhibitors Herald, February 13, 1926, p. 40

Let Local News Reels Sell Your Theatre

*Cost of Operation Small in Comparison with
Drawing Power of "Town Topical"*

By J. VICTOR WILSON

EDITOR'S NOTE.—Dr. J. Victor Wilson, author of this article on the local news reel as a powerful box office factor, is now managing director of the Motion Picture Corporation of Florida operating the Strand at Miami Beach and planning a chain of houses in that section. Dr. Wilson is well known in the industry. He was for several years manager of the Mark Strand in New York City, where in 1915 he pioneered in making special news pictures for the theatre with his famous "camera car and the Strand's own camera man."

THE theatrical manager's eternal problem is how to attract patrons to the playhouse. We use every effort at our command and meet with more or less success as the case might be. The publicity departments of the various pictures corporations have been of vast benefit to the exhibitor. The press book with its advance, current, special and review copy, its advertising layouts, and its exploitation suggestions is a boon to the busy exhibitor, if he will take advantage of it.

But we cannot and must not rely entirely upon the press book. Every community has its individual interests and by being alert and in touch with what is going on, as well as future happenings, the exhibitor can make tie-ups at the psychological moment that will show results in the box office. It is always well to bear in mind that a new patron is an old patron in the making, so show him something that will bring him back again.

Study Community Conditions

Previous to the opening of the Strand Theatre, Miami Beach, I studied the community for about three weeks and laid out my publicity campaign, most, if not all, of which is "old stuff," so I will not dwell upon it here. One of the things we are doing here, however, is not, to the best of my knowledge, done elsewhere to any great extent—that is the photographing of events of interest to the local community.

It is a well-known fact that the news reels are among the subjects most enjoyed by theatre-goers. Local news events projected on the screen create a great deal of interest. Most people who know that they have been "shot" by the cameraman want to see how they look upon the screen and so do their friends. If a scene is photographed in the presence of a thousand onlookers, it is a safe bet that 90 per cent of these onlookers will want to see how it

looks upon the screen and will come to the theatre where it is being shown. The idea is to convey to the onlookers the name of the theatre where the pictures will be projected.

Miami is a very fertile field for the photographing of events of local interest. Something happens almost every day and wherever something takes place, we endeavor to be on the job with our cameraman. To illustrate one day's work, I will enumerate the various events "covered" on a Sunday.

Selecting Screen Subjects

We commenced work at 1 P. M., when we went to Lummus Park, located directly opposite the Strand Theatre. Here we photographed hundreds of children at play on swings and other amusement contraptions. On the beach we photographed bathers and onlookers. Next we went to the Roman Pools, where a tournament of water sports of all descriptions was in progress. Over two thousand people surrounded the pools. We took pictures of the crowds as well as many of the events. We then went up on the piazza and "shot" groups of people at tables enjoying refreshments as they watched the tournament. Next we went to the fashionable Deauville Casino, photographing the bathers and hundreds of guests. Here we also took pictures of Lieut. Francis W. Sutherland and his Seventh Regiment band, a very popular musical organization here.

I learned through the newspapers that the owners of Normandy Beach were to serve a barbecue and entertain prospective real estate buyers with a jazz orchestra, so we left the Deauville Casino and hastened to Normandy Beach. Here we found hundreds of people seated on benches in front of the administration building on the porch of which the jazz band was playing. We first took pictures of the building and the band after which we placed our camera on the porch and took a panoramic picture of the entire assemblage. We take good care that everyone who sees us "shooting" are made to know where the pictures are to be shown. On the side of our car we carry a big sign reading: "These pictures will be shown at the Strand Theatre, Miami Beach," and a banner with the same copy is placed on the tripod.

I have been much interested in the re-
(Continued on next page)

Building Business With a Local News Reel

(Continued from preceding page)

sults and am happy to state that they have been very gratifying indeed. I have further satisfied myself that the taking of local motion pictures has created much interest. Standing in the lobby of the theatre I hear patrons ask the ticket seller such questions as, "Do you show the pictures that were taken at Deauville last Sunday, tonight?" or "What time will they show the pictures that were taken at the Miami Beach Golf Club last Thursday?"

The cost of taking local events is trifling compared with the results it brings. Much has been said and written about "atmosphere" in the lobby and theatre and some managers spend enormous sums of money in dressing up the lobby and interior of the theatre as well as costuming ushers and other attaches. This, of course, is all very nice, but after all, the patrons have come to the theatre to see this, whereas you bring patrons to the theatre, who perhaps were never there before, by going after them with the motion picture camera. I believe in getting the crowd to the theatre and after getting them there giving them a good show on the screen and stage, if you have one.

And now, how expensive is this stunt? Can the average exhibitor afford to do it? Most emphatically, yes. Here we employ a cameraman. He has his own camera and outfit and charges according to the footage used. We use on an average of 400 feet at a weekly cost of \$100. This is cheap, I admit, but even if the cost were 50 per cent. more, how can anyone get better advertising for this amount? While I consider what we are paying as very reasonable, I believe that the cost can be brought down still further by the theatre owning its own camera, buying its own raw film and paying for the laboratory work.

WHOEVER IT IS THAT CUTS THE newsreels down to length compatible with program time of the filmshow type of theatre exhibits a remarkable lack of fitness for the job. More often than not, the best news in the reel is left out, seemingly in order that sequences which may be more readily "scored" by the house orchestra can be used. At any rate, newspictures are getting a very bad deal in the majority of first run houses and it isn't showmanship. Whoever it is that does the cutting should be relieved of the job and the publicity director or some other person with newspaper training given this responsibility—if it is indeed necessary to shorten the newsreel at all.

Chicago Getting Newspaper's Own News Reel Service

Newsreel companies' officials are interested in announcement this week of formation of the Chicago Daily News Screen Service, Inc., a subsidiary of the *Chicago Daily News*. The newspaper's screen service starts next week supplying local news pictures in 40 theatres, it announced. Five hundred feet of film will be released at the beginning of each week and 400 feet of "Spot news" at intervals thereafter throughout the week, according to the announced plan. Pictures will be taken and booked only within 20 miles of Chicago, said one exchange manager, who said he doubted the practicability of the plan. The new service might relieve the commercial companies of the expense of making locals and thus become an advantage to them, though not affecting the national situation because New York, for example, still will want to see Chicago news pictures, another exchange manager declared.

The *Chicago Daily News* printed indorsements of the service from Richard A. Rowland, Adolph Zukor, William Fox, Marcus Loew, D. W. Griffith and others.

Exhibitors Herald, July 10, 1926, p. 17

Newspaper Newsreel Possibilities Vary

Chicagoans are now being treated to something decidedly new in the field of newspaper exploitation, something with an important bearing on the news reel field. Chicago Daily News Screen Service, Inc., a subsidiary of the Chicago Daily News, is flashing on the screens of approximately 40 theatres—at least that's what the newspaper's announcement says—approximately one full reel of scenes of news events of the city.

News reel folk in Chicago take varying stands on the venture in considering its possible effect on the oldline makers of news pictures. One exchange manager said he doubted the practicability of the project; said he "didn't have much faith in it." Another took an opposite view and considered it had an advantage to the motion picture companies in possibly eliminating the expense of making locals. This manager doubted any national effect because New York, for example, still wants to see scenes of Chicago, and of course the newspaper's pictures stop with their Chicago showing.

But there's where other possibilities enter which would change the complexion of the situation. Suppose a number of newspapers in key cities started their own screen services, and then evolved a system of exchange of films? Of course that still would not cover the entire national field and would not even touch the international phase.

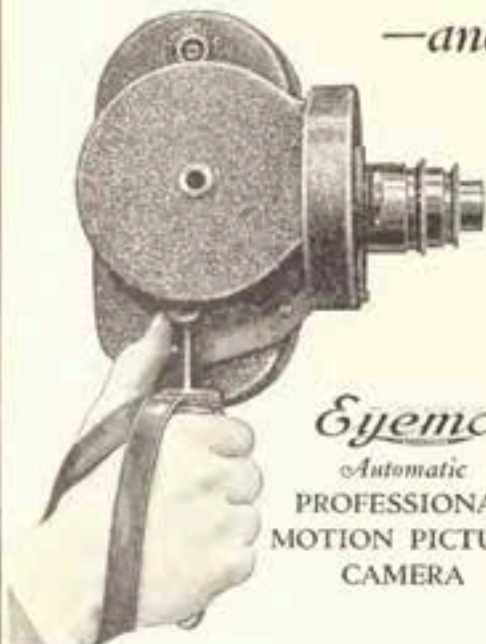
Then what if newspapers in all key cities started screen services and found them successful, and then one of the news services covering the world began making news reels and bought up or co-operated with the various newspapers' services?

It is quite logical that the old-line companies are interested in the Chicago newspaper's venture.

July 17, 1926, p. 42

The New Exhibiting Idea

—and the Camera behind it



Eyemo
Automatic
PROFESSIONAL
MOTION PICTURE
CAMERA

—Built to the same high standards as

THE PIONEER

The Bell & Howell Company's pioneer in the motion picture industry, having by superior design and construction brought about the present standardization of producing equipment.

The illustration on the left shows one of the late model Bell & Howell professional studio cameras and about equivalent by the foremost producers the world over.



BELL & HOWELL CO.
1827 Larchmont Avenue, Chicago, Ill.

THE Chicago Daily News is showing how big a really good idea can "go over." It is so good that forty Chicago and suburban theatres signed up on sight and more will follow. The Detroit Daily News and other progressive newspapers are working the same plan successfully. It will go just as big in YOUR community. Here is the inside information:

"Puts the Neighborhood in the Movies"

The Daily News assumed that a local newsreel showing familiar scenes would be a big drawing card. So they inaugurated the "Daily News Screen Service," featuring local scenes and current events. They looked around for a compact, quick and ready standard motion picture camera of dependable quality that would do everything that could be expected of the large, heavier tripod camera—so that a reporter could carry 24 hours a day, enabling him to "scoop" hot breaking news events. Like the newsreel companies of national scope, they selected the Bell & Howell Eyemo Standard Automatic. Several of these cameras are in continual use gathering news events from all over the city to be shown on the local screen.

The Recipe for Packed Houses

Any newspaper or exhibitor can carry out this local newsreel idea with the Eyemo Camera. Although being professional in results, it does not require an experienced cinematographer to operate. It is very simple to use; sights like a spyglass—is entirely automatic—a press of the trigger gets the picture.

The Eyemo Camera

Weights only 7 pounds, but it embodies many of the features found in Bell & Howell professional cameras costing up to five thousand dollars. Pictures taken with it are unsurpassed in quality, comparing favorably with the feature pictures you regularly run. Because of its superiority, Eyemo was selected to accompany both the Byrd and the Amundsen-Ellsworth Polar trips as well as many other famous expeditions. It is also being extensively used by the International, Pathé, Fox, Kinograms, Universal and Cosmopolitan Newsreel Companies, who each employ many of these cameras. Eyemo is the ideal camera for newsreel work.

Be the first in your locality to start this local newsreel service. A wonderfully profitable plan for the local theater. A splendid advertisement for the newspaper. Local newsreel service exploits the paper and builds circulation. Learn more about Eyemo and this new film service today. Send the coupon below for illustrated circular and full details.



BELL & HOWELL COMPANY,
1827 Larchmont Ave., Chicago, Ill.

Please send complete literature on Eyemo

Name

Address

Motion Picture News, August 21, 1926, p. 710ff

This Remarkable Camera Already a Marvelous Success in
FOUR Great Fields of Professional Service

- 1.—Newsreel Scoops
- 2.—Stunt Pictures by Professional Producers
- 3.—Exploration Pictures
- 4.—Neighborhood Movies

Eyemo
 Automatic
 PROFESSIONAL
 MOTION PICTURE
 CAMERA

*Profit for you in one
 or more of these uses*

1. In response to a universal demand for a light, automatic, professional camera which would approximate the work done by our larger Pioneer Standard B. & H. Camera, the Eyemo was perfected and made available for general use less than a year ago.

Already it is considered indispensable for field use in every enterprise involving the making of professional motion pictures.

In Newsreel Scoops it stands supreme, having given the world first visual news of the sinking of the Japanese Steamer, "Rafuku Maru," the rescue of the "Aztec" crew, the Mauna Loa volcanic eruption, the recent Arsenal explosion, and many other unusual happenings which have been flashed on the screens of the world. Eyemo is used by International, Pathé, Fox, Kingstons, Universal, Paramount and others to scoop the picture because it is thoroughly professional—and so compact and light that it can instantly be brought into use whenever things are happening.

2. Eyemo is used for professional production purposes by Universal, Famous Players-Lasky, Warner Bros., Mack Sennett, Metro-Goldwyn-Mayer, Charlie Chaplin, Christie and others. These people consider Eyemo absolutely necessary for getting acute shots, special effects and testing locations.

3. Eyemo has been used in every recent exploring expedition of importance. It adds little to the weight of materials to be carried—and much to the weight of historic evidence brought back. The following expeditions are among those Eyemo-equipped:
 Byrd Polar Expedition
 Amundsen-Elsworth Polar Expedition
 Speiser Expedition
 Bering Sea Expedition
 Third Asiatic Expedition
 Smithsonian-Chrysler Expedition to Africa
 African and Mongolian Expedition of the American Museum of Natural History
 U.S. Dept. of Interior Geological Survey (Alaskan)

4. The most recent activity of Eyemo is "putting the neighborhood in the movies"—the new idea that is coming money for local exhibitors. The Chicago Daily News has instituted a local screen service which has already been accepted by forty theatres. The Detroit News and other newspapers and independent exhibitors everywhere are also using this idea. It is bringing wonderful results in box-office returns.

The section here will bring you further information on any use of Eyemo which interests you. Mail it.

 **BELL & HOWELL CO.**
 1827 Larchmont Avenue, Chicago, Ill.
 New York Hollywood London



This shows how easy Eyemo is to handle in any position. Simply hold it steady & the eye piece indicates and gives the picture. Eyemo gets standard 2 in. 100 ft. double 16 leading reels or 1 1/2 in. double 100 ft. Full specifications of Eyemo in literature and coupon will bring.

THE PIONEER

The Bell & Howell Company presents in the motion picture industry, having by superior design and construction brought about the greatest revolution since the invention of photography.

The illustration on the right shows one of the best made Bell & Howell professional studio cameras and shows evidence by the famous products of the world. Eyemo, compact, portable camera, completely portable, has revolutionized the industry in its field.



MAIL THIS FOR MORE INFORMATION

BELL & HOWELL COMPANY,
 1827 Larchmont Ave., Chicago, Ill.

Please send me your special circular describing the Eyemo Camera and its uses.

Name _____
 Address _____

Motion Picture News, September 18, 1926, p. Coverff



Exhibitors—

Your Own Local News Reels

Made with a Bell & Howell

EYEMO CAMERA

Now You Can Make Your Theatre
Even More of a Neighborhood Center
of Interest — By Taking Local Events

THINK of the added attraction of showing "neighborhood" movies! Can't you imagine the crowds packing your house to see their friends and themselves on the screen!

With the simple, easy-to-learn "EYEMO" all you do is place it to your eye, adjust the focus, set the diaphragm, pull the trig-

ger, and the picture is yours.

No heavy weight to carry around—no tripod—no cranking.

"EYEMO" loads in daylight—shows at all times how much film has been exposed—assures a *absolute* maximum speed from the pull of the trigger to its release.

And it's a money maker for you!

—The Perfect Instrument for the
Exhibitor
Now on Demonstration or Booklet
on Request —

WILLOUGHBY'S
MOTION PICTURE DEPARTMENT
110 W. 32nd St. :—: NEW YORK

COUPON

Willoughby's (Motion Picture Dept.)
110 West 32nd St., New York.

Gentlemen:—

Kindly send me your booklet on the EYEMO Camera.

Name

Theatre

Address

Motion Picture News, February 27, 1926, p. 1019

News for News Reels

IT would be difficult to recall a fortnight better for the news reel makers, from a trade standpoint, than the two weeks just terminated, with the threefold events of national interest—the Florida hurricane disaster, the Fonck airplane tragedy and the heavyweight championship fight.

There were three happenings in which everyone was interested and the news reels made the most of the opportunity to give the motion picture public the best possible pictorial record of each and with the greatest despatch and efficiency that could be attained. In only the case of the bout was preparation possible. In the in-

stances of the storm and the killing of two assistants of the French flier in the aircraft's crash and burning, the photographer was either there or not there.

But in all three cases the speed with which the pictures were brought to the theatre public was an evidence of wideawake handling of camera and film and a tribute to both the men and the industry.

"FIRST NEWS REEL"

THE earliest preserved motion picture of a major national event is that showing the inauguration of President McKinley in 1897. This also, by the way, is the only motion picture of President Cleveland, who is shown riding in the carriage with President McKinley.

There was no organized effort to secure news reels, however, until about 1913. The inauguration of Woodrow Wilson was filmed in Washington on March 4 in that year and shown on Broadway the following day. Since then news reels have developed into a position of inestimable power.

Exhibitors Herald, October 2, 1926, p. 45

October 23, 1926, p. 61

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Millions, in Theatre Audiences, Share President Coolidge's Grief

International

HOW International Newsreel received picture of the arrival of President Coolidge at Plymouth, Vermont, and other scenes connected with the death and funeral of Col. John Coolidge, in New York at 2:30 o'clock Friday afternoon is a remarkably interesting story.

Early Thursday morning, when it became apparent that Col. Coolidge was rapidly sinking, International Newsreel, engaged a Curtis Oriole airplane to make the trip to Vermont. It was no ordinary flying trip. The Curtis people realized that the deep snow in the vicinity of Plymouth would prevent an airplane mounted upon the usual airplane wheels from effecting a landing even though a suitable landing place could be found. The only thing to be done was to start the trip from the Curtis Field with the airplane mounted on wheels, and at some point further up state, where there was an abundance of snow, change from wheels to airplane skis. Even this plan presented transportation difficulties, for the skis are eight feet long and weigh 150 lbs. But the problem was finally solved by strapping the skis to each side of the airplane wings.

Thus equipped, the plane left Curtis Field later on Thursday morning with Otto Enderion as aviator and Jerry De Cecca as mechanic.

Just outside of Albany a field was found which was sufficiently wind-swept to permit the airplane to land on wheels. Safely down, it then taxied to another part of the field covered with snow where the wheels were removed and the skis substituted. The airplane skimmed over the snow and was soon on its way again. It reached Plymouth four hours after its departure from New York.

Meantime, Dick Sears and George Woodruff, of International Newsreel's Boston office, had gone by train to Plymouth, where they made arrangements for the landing of the airplane on Lake Amherst. In order to provide every possible safety, a great area of the Lake had been covered with tar paper which assisted the plane in landing. It came to a standstill without accident at 4 o'clock on Thursday afternoon, being the first airplane to reach there.

In addition to Sears and Woodruff, sent from International Newsreel's Boston office, J. C. Brown and Clarence Albers, International Newsreel cameramen, made the trip from Washington on President Coolidge's special train, while Joseph Mansland,

another still cameraman, was sent from International's New York office.

Pictures were made early Thursday morning by the men already on the ground and many others after the arrival of the presidential special at 10:10 Friday morning.

With the story completely covered, the airplane started back for New York at noon Friday. It got away on its skis, landing again at Albany, where Enderion and De Cecca changed back to wheels. Although it required seventeen minutes to make the change, the airplane arrived back at Curtis Field, Garden City, at 2:30 o'clock Friday afternoon.

The airplane was sent back to Plymouth and repeated the same routine, arriving back in New York Saturday afternoon with pictures of the funeral.

Pathe Newsreel

THE lightning-like speed with which Pathe News cameramen film outstanding news events was graphically illustrated in the covering of the arrival of President Coolidge and his party at Plymouth, Vt., following the death of his father, Colonel John C. Coolidge. The elder Coolidge died at 10:41 Thursday night and the President's party arrived Friday morning. By 6 p. m. Friday the Pathe News scenes of the Vermont home and the President's arrival had been delivered to the Capitol, Strand, Rialto, Palace, New York and other Broadway theatres.

Snow and rainstorms, blocked roads, lack of landing fields for aeroplanes, slow train service and a dozen other seemingly insurmountable obstacles were not enough to block the efforts of the Pathe News staff to span Plymouth, the Colonel's home, with Broadway with the lapse of only a few hours.

Sleighs, automobiles, trains and aeroplanes played parts in speeding this film from snow-bound Plymouth to Broadway. An hour after word of the death of Colonel Coolidge had been received at the Pathe News, an aeroplane was speeding from New York through the dead of night to Albany. Here mechanics worked frantically to adjust skis to the air messenger for there was no landing place near Plymouth and a heavy snowfall had covered the ground. With wheels replaced by runners, the plane was off again and before the President arrived at Plymouth, it had landed on an ice-covered lake near there where with purring motors it awaited the arrival of the exposed film.

Two Pathe News cameramen had been waiting at Woodstock, near Plymouth, for sev-

eral days, and they followed the President's party in sleighs, which were at a premium, and took views of the party arriving. Still another Pathe News cameraman had accompanied the President from Washington and a fourth was stationed at the relay field in Albany, ready for an emergency. Pathe News cameramen rushed their film from Plymouth, Col. Coolidge's home, to the lake in a sleigh, the roads to this out-of-the-way body of water having been specially cleared.

When the exposed film had been delivered, the pilot rose from the lake and sped to Albany, where the skis were exchanged for wheels, and the machine headed for New York, reaching that city in less than three hours from the time of the take-off near Plymouth. The film was speeded by a motorcycle messenger and train to the Pathe News, 35 W. 45th St., developed, prints made and routed over the country. Various Broadway theatres received them by 6 o'clock that evening, Friday, by special messengers.

This program was repeated for the funeral services of Col. Coolidge. Views of the simple rites, held Saturday in Plymouth, reached New York that night. By Monday night the U. S. Air Mail had delivered prints to West Coast cities, thus spanning the nation from snow-bound Vermont to the sunny skies of California in less than three days.

New York City Shops Display Comedy Stars

Educational, Christie and other Short Feature producers and distributors are receiving a fine publicity break because of the policy recently adopted by the Klein Chain Shoe Repair shops, of New York City, of displaying prominently in their downtown windows pages from the current issues of the national magazine "Film Fun."

The displays consist of several pages of comedy stills of recent productions, captioned with appropriate and humorous quips. Liberal credit is also given to the players, productions, and distributing organizations. The displays are attracting considerable attention and at times large crowds are to be seen looking over the pictures.

"The Smiths"

The Smiths, otherwise known as Raymond McKee and Ruth Hiatt, are keeping up a busy production schedule on the new series of domestic situation comedies, spiced with generous portions of slapstick. Gil Pratt continues to direct the Smiths. Mary Ann Jackson and Cap, the canine, add to the merriment.

Moving Picture World, April 3, 1926, p. 349

Cohen Claims News Reels Should Have Humor

EVERY news film release should contain some element of humor—not only during "Laugh Month," but all the time, is Emanuel Cohen's, editor of *Pathe News*, contention. Continuing, he says in part: Such humor is derived from subtle incidents caught by the news film camera. Unrestricted glimpses of popular personages have their touches of humor. Unique shots of little animals savoring before the camera always cause ripples of laughter. Unusual sensations for the audience secured by photographing the scenes so that the onlookers experience just what the cameraman encountered when he filmed them often rock a theatre with laughter.

So important do we consider the element

of humor in *Pathe News* that we instruct each cameraman to catch the lighter side of life wherever and whenever possible. There are dramatic incidents galore in any news film and the humor touches are a welcome and entertaining relief.

All humanity responds to the screening of a news film because it mirrors life in its actuality with its drama and its humor. It is said that a certain percentage of theatre patrons were first attracted to theatres by the news film. And this is undoubtedly very true, for it combines humor with its drama and it is timely.

Numerous instances of humor gems caught by *Pathe News* cameramen come to mind.

One sure-fire way to tickle the ribs of an

audience is to have the cameraman take his scenes so that the audiences experience unusual sensations, as I remarked above. Examples of this stunt in recent reels are looking at the world while riding a hippo and an elephant and while tied to a wing of a giant windmill. A cameraman rode a hippo at the Bronx Zoo to get his scenes and another rode an elephant in a circus parade in Chicago. The riding-a-windmill scenes were a *Pathe News* Fifteenth Anniversary feature taken at San Francisco.

Yes, indeed, every news film release should contain some element of humor and I have instructed my staff to play up the lighter side, especially during "Laugh Month."

Motion Picture News, January 2, 1926, p. 65

News Reels Cover Queen Marie's Trip

THE prediction in this department a fortnight ago that the ban on news reel photographers by Queen Marie would be lifted—if indeed it ever was ordered—has come true. Not only do all the news reels in their current issues contain pictures of the Roumanian queen, Princess Ilena and Prince Nicholas and their activities on these shores, but other shots aboard the liner were taken for a pictorial history of the ocean voyage. International Newsreel, for example, states more than a score of its cameramen covered the first part of the royal visit.

In other words, the so-called ban smacks of ill-advised reporting with no value to the royal guests, the public or the newspapers.

SHOOTING AN ICE JAM

DIRECTOR HARRY POLLARD is taking no chances in shooting the "Eliza crossing the ice" sequence of "Uncle Tom's Cabin" for Universal. In addition to his own eight cameramen, he has obtained the services of two expert news cameramen, Irving Browning and Joe Seiden, to photograph the breaking up of the ice gorge near Plattsburg. Equipped with Akeley cameras, they will travel as far north as necessary to obtain the desired scenes. Browning, an experienced news and magazine cameraman, has done considerable work for Universal in the past.

Feature cameramen, at times, could learn a great deal from their brethren of the newsreels. The news cameraman, having no control over his "actors" or lighting, for the most part, must obtain his best results by careful choice of his angles and shots. The other night, at a Broadway house, a newsreel shot of a speedboat race far surpassed, in action, movement and beauty, anything in the feature.

Exhibitors Herald, November 6, 1926, p. 76 – *Motion Picture News*, April 10, 1926, p. 1578

Cameramen Attacked by Police at Riot

(Special to Exhibitors Herald)

PASSAIC, N. J., March 16.—Motion picture cameramen were attacked by the police and their cameras smashed while the news reel photographers were getting scenes of a crowd of 3,000 striking textile workers here.

Six photographers were beaten by the policemen. Two motion picture cameras and half a dozen still cameras were smashed by the police.

Exhibitors Herald, March 20, 1926, p. 38

Romance and Danger in Cameraman's Life

Once more the evidence of the risks taken by motion picture photographers in "getting the story" comes to the front in the tragedy reported in dispatches last week from Warsaw when fifteen hundred cavalymen charged down upon a battery of cameramen taking a scene for a French picture. Latest reports stated four photographers were dying from injuries.

The battle of Lohansa was being reenacted and picked cavalymen from the Fifth and Eleventh Uhlans, sent by Marshall Pilsudski, swept down the field, lances leveled. A dust cloud blinded the troopers and


the cameramen were trampled underfoot.

The name of the picture for which the shots were being made was not given and the probabilities are that it was a long feature, but the point is that the incident calls to mind the chances being taken daily by news reel photographers particularly in covering the field. There have been several instances recently of photographers being injured while taking pictures of mobs, of contracting jungle fevers and undergoing severe privations in taking shots of—not at—wild animals in travel reels.

The public doesn't know, and posting the news of dangers encountered, via subtitles, doesn't make the public realize. Sufficient to say that despite all the safeguards which modern picture taking mechanics can produce, and despite danger-proof "thrillers," there is still plenty of romance to be found in the life of a cameraman.

Exhibitors Herald, September 25, 1926, p. 47

Newsreel
Fox News



FOX NEWS

SCREEN JOURNALISM, or the recording of the course of human events in motion pictures, is today a world-wide institution—performing an indispensable service for all mankind and constituting one of the great factors of the horizons of modern civilization.

The public today depends upon the newsreel for a timely, truthful and entertaining pictorial summary of the world's current events. The public today relies upon the newsreel for the straight-forward, unbiased presentation of visual fact and information which enables it to shape a clear and honest opinion of the world at work and at play.

With a keen sense of these responsibilities and with a deep appreciation of its ever increasing patronage of thoughtful, intelligent people, FOX NEWS is endeavoring consistently to fulfill the obligations a newsreel owes the public—*honesty, impartiality, enterprise and entertainment.*

MIGHTIEST OF ALL

Motion Picture News, May 8, 1926, p. 2188ff

Winning
the race against time

That's what FOX NEWS is doing regularly. Successful showmen the world over are taking advantage of it. Here's a newsreel that flashes big events FIRST—a short feature as fresh as tomorrow morning's newspaper.

FOX NEWS

Mightiest of All

A Few Recent Outstanding Features—

Queen Marie's Trip to America

Navy's Smoke Screen at Sea

The World's Series Day by Day

Cobham's Australian Flight

The Miami-Florida Disaster

The Fonck Airplane Disaster

The Hurricane in Havana

Germany's Great War Maneuvers

The Dempsey-Tunney Fight

Gloucester's Schooner Races

The Leviathan's War Games

All the Big Football Contests

Every One of Them a "Draw" at the Box-office!

Divisor of Motion Picture Producers and Distributors of America, Inc., W.D. H. Barry, President

Moving Picture World, November 6, 1926, p. 4

Service
104 times a year

THE newsreel is NOW as necessary to the successful showman as anything he screens!
Movie-goers don't leave their seats now-a-days until they've seen the newsreel—and when they see FOX NEWS they are getting the ultimate in news *when it IS news!*
—that's why

FOX NEWS

Mightiest of All!

has been booked
by Big Circuits and
the finest theatres
in the Country!

here's a few of 'em . . .

PUBLIX—LOEW—PANTAGES—LIBSON
ASCHER BROS.—WEST COAST—SAENGER
BALABAN and KATZ—COMERFORD—
H. DAVIS—FINKELSTEIN and RUBEN and others

Fox Film Corporation.

Exhibitors Herald, October 30, 1926, p. 19ff

16 EXHIBITORS HERALD Fox 1,926 17 EXHIBITORS HERALD

The Greatest Achievement in the History of Screen Journalism!
YOU
 get it, because--
FOX NEWS
 has it!

Complete and Authentic Motion Pictures
 of the
BYRD and AMUNDSEN
FLIGHTS to the NORTH POLE

NOT
 PRELIMINARY
 SCENES--BUT
ACTUAL
 AND
VIVID
 PICTURES OF THE
FLIGHTS!

These are the
 Pictures that
 Millions are
 Waiting to
SEE!

When You Buy FOX NEWS You Get Everything That Happens--At No Extra Cost!

Fox News leaves nothing to the imagination! It shows the thrilling scenes of BYRD'S epochal departure from Spitzbergen and his triumphant return from the Pole; and AMUNDSEN'S historic and soul-stirring journey in the Norge to fly over the top of the world, together with his arrival in Nome, Alaska, 3 days later!

Exhibitors Herald, June 5, 1926, pp. 16-17

Fox News Seen By 35 Millions, Declares Talley

"He who educates and enlightens his fellows is a benefactor; he who educates, enlightens and entertains at the same time is both a benefactor and a genius," ventured Thomas A. Edison, in discussing the motion picture as an aid to future education.

Backing up the prophetic remark of the wizard of electricity is the fact that Fox News surpasses the combined efforts of the 30 greatest newspapers in giving a pictorial record of world happenings.

"A child can, almost in a moment, learn through a motion picture what none but a mature mind could appreciate through the medium of the printed word," said Director Truman Talley of Fox News.

"That is the prerogative of the News Reel. Best obtainable figures seem to show that between 35,000,000 and 40,000,000 people visit the theatres in which Fox News reels are shown each week. Is it presumptuous then to call the picturization and distribution of news events in motion picture theatres the name of twentieth century journalism?"

Follow J. G. Bennett System

"We strive to pattern our organization after the newspapers of a score of years ago—the *New York Herald* under James Gordon Bennett, for instance. Mr. Bennett had a map of the world in his office and thumb tacks, representing Herald correspondents, were stuck in it.

"We strive to duplicate that organization. Our men are everywhere. We prove it weekly. Recall the flight of the around the world fliers. Give them credit, but recall that they were always escorted by Fox fliers. When the Spanish fliers crossed the Atlantic and landed at Buenos Aires and Rio de Janeiro, there were Fox Film aviators to fly with them.

Exhibitors Herald, June 19, 1926, p. 42

Fox News Helps Educate World

Reaches As Many People as Thirty Greatest Papers

By F. C. QUIMBY

Fox Short Feature Salesmanager

IS the supremacy of the great newspaper to be challenged by the motion picture news reel?



Truman Talley

Has modern science and public appreciation of the picturesque wrought an innovation in distributing the news of the world?

Those interesting questions seem to warrant a brief discussion before an answer is given.

New York, London, Paris, Tokio and Buenos Aires publish

daily newspapers enjoying circulations approximating a million copies and Los Angeles, Chicago, Manchester, Rio de Janeiro, Berlin and half a dozen others are not far behind, yet Fox News puts the thrilling and picturesque happenings of the world before as many news seekers each day as the thirty greatest newspapers of the twenty largest cities combined.

Edison Knew 20 Years Ago

Though the almost unbelievable growth of picture-reporting, as news reel preparation may be termed, must come as a surprise to editors and to millions of laymen who are the results but fail to appreciate the growth, it was seen by Wizard Thomas A. Edison nearly 20 years ago. He knew that the news of the world would be distributed by motion pictures.

"He who educates, enlightens and entertains his fellow man is a benefactor and a genius," said Mr. Edison in prophesying that news and variety reels would become powerful aids to education in a very few years.

"The picture tells the story at a glance," he said. "A child can see and at once understand what an adult can only see less clearly through a printed description. It may come that the nation, or possibly states or cities will arrange to have the news of the world and the picturesque beautiful and historic places of the world put on motion picture reels and displayed in all schools and colleges as aids to the dissemination of knowledge. I expect to see the reporting of news events make amazing strides in the next few years."

Show to Forty Millions

His expectation has been met, for Fox News and Fox Varieties do today what he expected them to do—educate, enlighten and entertain millions. In thousands of theatres Fox News Reels are shown to not less than 40,000,000 people a week and no matter how far distant the catastrophe of the time, nor how desperate the chance of securing the picture record of that catastrophe, the record is soon shown on the screen because Fox News men are located in every



FRED C. QUIMBY

strategical city in the world and at first intimation of disaster, coronation, exploration, war, pestilence, volcanic explosion, earthquake or sport event they speed to the spot and often by dangerous and ingenious means send the film speeding to the nearest laboratory for development.

When Mount Vesuvius blows its cone off and starts hurling white hot rocks thousands of feet in the air, a Fox News camera man reaches there as fast as plane, train or ship can carry him and soon thereafter millions sit in luxurious theatres and view the scenes of nature's mad performance, unmindful of the pulse-throbbing fact that for their enlightenment the camera man seated in a fragile airplane had flown directly over that frightful cauldron.

Truman Talley Sets Pace

If there is a horse race of world or national importance Fox News men picture it and before the dust has fairly settled a desperate sport is on to get that set of pictures to the nearest laboratory. If war breaks out Fox News men will be at the dangerous centers and when a strike occurs the camera man will be found grinding out his pictures where clubs fall fast and bricks and stones fly through the air.

To keep one's thumb upon the pulse of the world, ascertain where important events are to occur, and to have a man within striking distance at the exact moment is a task of large proportions. Director Truman Talley, who is conceded one of the country's greatest news-gathering executives, has succeeded in accomplishing those tasks.

He has placed men in every important city of the old and new worlds and special expeditions have been despatched to far flung corners of the earth in search of unusual pictorial riches. At present he has an expedition at the headwaters of the Amazon in the wilds of Ecuador;

Truman Talley Keeps Thumb on Pulse of Events

another in the frozen North far up towards the Polar sea, and a special emissary just emerged from the Vale of Cashmere, near the Afghan border, where he succeeded in making pictures showing the almost fabulous and barbaric beauty and wealth of the land of the Maharajah of that distant spot.

"We strive to pattern our organization on the old-time newspaper—the New York Herald under the late James Gordon Bennett, for instance," Mr. Talley said a few days ago. "In Mr. Bennett's office there was a huge map of the world on which he kept a record of the location of his news-gatherers—red topped thumb tacks indicating the places at which they were located.

"He knew where to find them when he wanted them and he knew that they would go anywhere in the world at an instant's notice. Our men give the same loyal service. I can think of scores of great beats; some on direction from the home office and some that came to us as surprises. I recall the triumphs we achieved in picturing the British Derby at Epsom Downs one year when our pictures reached America a full 24 hours before any others; the wreck of the Shenandoah, the strike in Paterson, the Japanese earthquake and other startling world events.

"We aim to keep in close touch with all popular contests of sufficient importance to be appreciated in all countries."

Today exhibitors throughout the world fully appreciate the supreme importance of Fox News as a feature in heading their program twice weekly.

News is an everyday need in every progressive land. Without a knowledge of what is taking place in other cities, states and countries any community would stagnate. News in motion pictorial form comes quickest and is most quickly understood and appreciated because it has reached the high plane prophesied for it by Mr. Edison—it does now educate, enlighten and entertain.

Fox Offers 4 Comedies, 2 Varieties in September

A "Married Life of Helen and Warren" comedy, an O. Henry comedy, two Imperial comedies and two of the Varieties, scenic pictures, comprise the Fox Films short subject release schedule for September.

On September 5 "The Complete Life," the first of the new season's O. Henry series of eight two-reelers, was screened. It has Ethel Sykes and Frank Butler featured. On this date also "The Steeplechase," an Imperial, with Lige Conley and Gladys McConnell, was shown.

On September 12 comes "Easy Payments," featuring Kathryn Perry and Allan Forrest, the first of the "Helen and Warren" new season releases. This marks the debut of Mr. Forrest as "Warren."

"Non Stop Bride" will go to the screen September 19, with Keata Hoyt and Gene Cameron having the leading roles.

The Varieties are "Riches of the Earth," September 3 release, and "Around the World in Ten Minutes," booked for September 19.

Exhibitors Herald, September 11, 1926, p. 46

**Newsreels
International News**

The Greatest of all INTERNATIONAL Scoops!

Pictures of the Rescue of the "Antinor" by the "President Roosevelt"

Walter D. S. Brown, Mayor of New York City, says:
"It is the most remarkable picture of the sea that I have seen. International Newsreels' story of the rescue of the Antinor is one of the thrilling chapters of the history of the world."

Quinn Tamm, Chief of the U. S. Coast Guard, says:
"We all take the most exciting thing that has ever happened at the time this event in the International Newsreels showing the amazing heroism of the crew of the Antinor."

First audience can see this remarkable picture only in International Newsreels—no other show it.

ABSOLUTELY EXCLUSIVE in INTERNATIONAL NEWSREEL

TWICE EVERY WEEK Released by UNIVERSAL

Exhibitors Herald, February 27, 1926, pp. 28-29

[illegible]

Exhibitors Herald, October 2, 1926, pp. 22-23 – *Motion Picture News*, September 25, 1926, pp. 1218ff
Moving Picture World, October 2, 1926, pp. 270ff

EXHIBITORS HERALD May 22, 1926

PICTURES—NOT APPLESAUCE!

PERFORMANCE—NOT HOPES!

Great Hawaiian Volcano Disaster Exclusive Scoop!



Once Again International Newsreel scores a sensational beat with the exclusive presentation of the thrilling, awesome spectacle of the great Mauna Loa Hawaiian volcano disaster!



"FEATURING EXCLUSIVE PICTURES on Hawaiian Volcano Disaster. One of the most thrilling and sensational disaster subjects ever seen on screen, making with remarkable brevity one of the most amazing pictures."

"THE HIGHEST IN MOVIES PICTURE of the year. I have seen it four times with such excitement. The best record in show, realism, suspense and thrill."



"WHAT A STUNNING ACHIEVEMENT!" What an example of ingenuity, resourcefulness and practical know-how! A remarkable effort! I am certainly proud to share it."

"HAWAIIAN VOLCANIC ERUPTION in the International Newsreel this week great! Marvellous!"

Every Foot a Thrilling, Gripping, Breath-taking Spectacle as Usual—Without Any Extra Cost to the Exhibitor!

INTERNATIONAL NEWSREEL

Performance—Not Promises!

104 a Year Released through UNIVERSAL 2 Each Week

Exhibitors Herald, May 22, 1926, pp. 16-17 – Moving Picture World, May 22, 1926, pp. 290-291

Moving Picture World June 19, 1926

Pictures—Not Predictions!

"It pays to judge newsreels solely by their results and not by their predictions." Thus Max Balaban wires

INTERNATIONAL NEWSREEL

First in glorious hour-making line of presenting the FIRST ACTUAL MOTION PICTURES

... of Byrd's departure from King's Bay for the North Pole and his return.

... And of Amundsen's departure from King's Bay for the North Pole and his arrival at Teller, Alaska.

AS PART of the REGULAR RELEASES

—of—

INTERNATIONAL NEWSREEL

of May 22nd and June 1st

Shown Ever Since—Not Weeks Hence, Maybe—In Thousands of Theatres.

AT NO EXTRA COST! TO THE EXHIBITOR!



READ what these exhibitors say in telegrams to Edgar B. Harris, General Manager of International Newsreels.

PICTURES—NOT APPLESAUCE
PERFORMANCE—NOT PROMISES

INTERNATIONAL NEWSREEL

2 reels each Released through UNIVERSAL 104 a year

Moving Picture World, June 19, 1926 pp. 600-601

EXHIBITORS HERALD
June 5, 1926
EXHIBITORS HERALD
June 12, 1926

INTERNATIONAL NEWSREEL

Takes Pride and Pleasure
in Presenting the

First Actual Pictures
of the
Historical Flights
of
AMUNDSEN
and
BYRD
to the
NORTH POLE

In scenes of International Newsreel, No. 11, now being shown on the West Coast, and 12, released elsewhere.

INTERNATIONAL NEWSREEL

2 Reels Each Released Through **UNIVERSAL**

STOP PRESS
NEWS!

"International newsreel complete sweep on Amundsen and Byrd pictures in Seattle. Have already shown it to thousands. Put a sight of any other newsreel showing this great historical event."

Byrd's Departure, Spitzbergen, for the Pole and His Triumphant Return to King's Bay.

Amundsen's Departure from King's Bay and His Sensational Arrival at Teller, Alaska.

In addition there are remarkable scenes and incidents of the flights and of the personalities who participated in them—a complete, authentic and thrilling motion picture account of these two great historical achievements.

These unrivaled pictures are included—NOW—in the regular service of International Newsreel. The most costly and amazing piece of enterprise in Newsreel History.

**WITHOUT EXTRA COST
TO THE EXHIBITOR**

INTERNATIONAL NEWSREEL
104 a Year

Exhibitors Herald, June 5, 1926, pp. 20-21 – Moving Picture World, June 12, 1926, pp. 526-527

April 25, 1926 EXHIBITORS HERALD 11

Admittedly *The Greatest Scoop in Newsreel History—*

the EXCLUSIVE PRESENTATION by INTERNATIONAL NEWSREEL of the epic of the sea—the rescue of the crew of the ANTINOE by the S.S. ROOSEVELT



Admittedly *The Greatest Scoop in Newsreel History—*

previous to the above was the widely discussed EXCLUSIVE PRESENTATION by INTERNATIONAL NEWSREEL of the SIGNING OF THE LOCARNO TREATY only a few weeks before



First International Newsreel—shown first until the news—colored in 1926 by going first

THE TWO GREATEST NEWSREEL SCOOPS IN NEWSREEL HISTORY

Patented Every Part in Exhibition

In addition to the great immediately first announced by the market

INTERNATIONAL NEWSREEL

100 a year — Released from UNIVERSAL — 2 per week

Exhibitors Herald, April 24, 1926, p. 11

INTERNATIONAL SETS MARK

Gets Pictures of Rescue of Antioe Crew

Exclusive motion pictures of the rescue of the crew of the British steamer *Antioe* by the plucky lifeboat crew from the *S. S. Roosevelt*, the thrilling mid-ocean romance now the center of the world's attention has been obtained by International Newsreel and speeded to all International Newsreel customers throughout the United States.

The pictures, taken by an expert photographer, faithfully record the struggles of the brave *Roosevelt* men and the mountainous seas which drove the *Antioe* to its doom.

It was little short of a miracle that one of the passengers aboard the *Roosevelt* carried a motion picture camera. He was Lister Carlyle, a big game hunter on his way to Africa. The negative he took was obtained by International Newsreel through the cooperation of the United States Lines officials.

Special Cutter Takes Prints

Through arrangements previously made, representatives of the International Newsreel met the *Roosevelt* down the bay when it arrived in New York, took the negatives off the ship and rushed them by special cutter to the newsreel's laboratory, where prints were hurriedly made for Broadway and other showing.

The rescue pictures are being released as a part of International Newsreel No. 15, and although being rushed to all parts of the country by air-mail, fast express and other speedy means are part of the Newsreel's regular service to its customers. The pictures, in addition to the rescue scenes, show the honors accorded to the *Roosevelt* crew in Europe and upon arrival back in New York.

The pictures reached Broadway during the middle of the afternoon the *Roosevelt* reached New York. They were immediately accorded a featured place on all programs. Major Edward J. Bowes, managing director of the Capitol theatre, expressed his appreciation to International Newsreel officials, in the following terms:

"It is the most remarkable picture of the sea that I have ever seen. International Newsreel deserves no end of credit for enabling the American public to see the thrilling exploit of the brave men on the steamship *Roosevelt*."

Plunkett Adds Praise

Joseph Plunkett, managing director of the Strand theatre, New York, also commended the newsreel's enterprise as follows:

"I am wonderfully pleased with the initiative displayed by the International Newsreel in securing this remarkable picture. It is far more thrilling than any story of fiction and occupies a prominent place on the Strand screen."

The rescue pictures were being shown to Broadway audiences while the celebrations and welcoming to the *Roosevelt* heroes were still going on. The acquisition of these pictures is called one of the biggest achievements ever scored by a newsreel organization. The decision of International to put these pictures out at no additional cost, and to speed them with the least possible delay to all parts of the country, has met with widespread commendation on the part of exhibitors.



This picture was taken during the attempts to rescue the crew of 25 of the British steamer, *Antioe*, in the Atlantic gale. The picture was snapped from the deck of the *S. S. Roosevelt* as a lifeboat was being lowered to go to the assistance of the *Antioe*, shown in the background. International Newsreel obtained exclusive rights to the motion pictures of the rescue taken by a big game hunter on his way to Africa.

Fun Troup Versus Anatomical Variety

The exploitation department of *Pathe* has made a toup with Scott & Bowne, Bloomfield, N. J., manufacturers of Scott's Emulsion, whereby biographical publicity on the *Pathe-Hal Roach* "Our Gang" comedians is used in an elaborate booklet, printed in three colors, which will be distributed widely throughout all Spanish-speaking countries. Several pages are devoted to the healthy "rascals," their home life in Hollywood, their mode of play when off sets, their ages, place of birth, etc.

Among other things solved for fans of foreign countries is that of whether *Farina* is of the masculine, feminine or neuter gender. Yes, *Farina* is a boy, despite the feminine dress he sometimes dons and the neuter-sounding appellation.

Columbia Corporation Expands Activities in Plan for Biggest Year

Columbia Pictures Corporation is in the midst of an expanded program in keeping with the year by year increase of product that has marked the history of that company for the last five years, and in which short features play an important part.

One of the recent evidences of that expansion was the purchase of the old California Studios in Hollywood, at which more than \$250,000 in improvements is planned.

President Joe Brandt and Jack and Harry Cohen, vicepresidents of Columbia, are active in the new association of Independent producers to be established on the West Coast. The story of this movement and details of Columbia's plans at its new studios are printed on Page 27 of this issue.

Violet Mersereau in Molly May Series of Cranfield & Clarke

Violet Mersereau is featured in a series of two reel comedies called "The Molly May" series, under the direction of Joseph Levering. The series is presented by Arthur J. Lamb.

The fourth picture of the series is now nearing completion of production. The title of No. 4 is "Her First Night with the Bootleggers."

European Rights Sold for Tennek's Comedies

That the foreign market seems to be good for independent two reel subjects is indicated by an announcement by M. C. Distributing Company that the Hank Mann comedies and the Fatty Layman Comedies, each series consisting of twelve two-reelers and produced by Tennek Film Corporation, have been sold for England and Europe.

"Casey of Coast Guard" Shown to Thrift Boys

Chicago youngsters are being treated these days to showings of "Casey of the Coast Guard," *Pathe* serial starring George O'Hara and Helen Ferguson, through a triple tieup with Lubliner & Trina, the Herald and Examiner Sports and Thrift Club and the United States Coast Guard.

Captain John O. Anderson of the Coast Guard station arranged for the talks by members of the service. Captain Anderson holds a congressional medal for bravery. The picture is showing at various L. & T. houses, with the members of the Sports and Thrift Club as special guests.

Exhibitors Herald, February 27, 1926, p. 54

International's Arsenal Blast Pictures Help in Rescue Work

JOHN A. BROCKHORST and M. A. Baron, International News Reel motion picture cameraman and still man, risked their lives at the scene of the arsenal explosion at Lake Denmark, N. J., by flying low over the still bursting magazines and flying shells and obtaining accurate scenes and information of actual conditions. These proved of great service to Army and Navy authorities for locating the exploded magazines, those which were on fire and those where there was a possibility of saving life and surrounding property.

NOT until International Newsreel's aerial pictures of the disaster were hurried to Dover did those in command of the "battle front" have any clear idea of just what magazines were burning and which were still likely to fall victims to the flames, with the resulting danger of more terrific explosions.

Two Make Pictures From Air

At dawn on Sunday morning Brockhorst and Baron flew over the scene of destruction and made pictures of the disaster from the air. That was the only point from which it really could be comprehensively pictured. Those on the ground were wholly unable to approach closely, because of the danger from bursting shells and shrapnel. Officers in command were in complete ignorance of the extent of the disaster. They did not know what to expect next.

Captain R. L. Berry of the navy learned that an International Newsreel cameraman had flown over the "battle front." He immediately got in touch with the newsreel's officials and asked that copies of the motion pictures and still photographs be rushed with all possible speed to Dover, where Brigadier General Hugh Drum, Admiral Plunkett and other officers waited to inspect them.

An official navy car, carrying Lieutenant Gunnell, U. S. N., was dispatched to the Park Place station of the Hudson Tubes in Newark where S. H. MacKean, news editor of International Newsreel, met it with a complete copy of the

motion pictures and a projection machine, together with enlargements from the still picture negatives. Mr. MacKean was accompanied on the trip by Captain Walter H. Wells of Governor's Island, representing the army.

Two Miles Inside Line of Troops

The distance from Newark to Dover was covered in record time. A Marine on the running board waved all other cars off the road and despite heavy traffic the Navy car went through without a stop. At Dover it was learned that General Drum had entered the reservation with other officers and the ride was resumed to the main gate of the arsenal, two miles within the line of troops. The car promptly was passed and the pictures rushed over shell-torn roads to the "front," where General Drum was found in company with Captain Sayle, Captain Berry and others.

In an impromptu "theatre," to the roar and whistle of exploding shells, surrounded by acres of trees laid flat, wrecked automobiles and shattered buildings, the officers eagerly studied the pictorial record that gave the information so eagerly desired. From these pictures conclusions were drawn which enabled the officers in command to say with some certainty just how much danger remained of further explosions.

General Drum and all of the officers concerned expressed to International Newsreel their thanks and congratulations on its enterprise.

International News Shows Arctic Pictures

INTERNATIONAL NEWSREEL received on the Steamship Berengaria, which reached New York at noon last Friday, the first actual motion and still pictures of the flight of Commander Byrd from King's Bay, Spitzbergen, to the North Pole and his return and departure from King's Bay to Teller, Alaska, of Roald Amundsen, together with incidental scenes of these great epics of history. Before nightfall the motion pictures of these wonderful achievements were being shown at leading theatres on Broadway.

Meantime, motion and still pictures of Amundsen's arrival at Teller, Alaska, and of scenes of his polar flight had reached Seattle late Thursday evening and by night-fall Friday were being shown at theatres in Seattle, San Francisco, Los Angeles and other points on the Pacific Coast. Prints of these pictures were rushed East by airplane, while other airplanes from New York carried westward prints of the pictures that had arrived in New York on the Berengaria.

Thus was successfully consummated one of the most amazing exploits of history. Three weeks and three days after Byrd and Amundsen hopped off from Spitzbergen for the Pole, International Newsreel showed thrilling motion pictures of their flights to the public. When Peary made his dash to the North Pole in 1909, five months elapsed before the world even knew of his great achievement.

Exhibitors Herald, October 14, 1926, p. 41

Moving Picture World, July 19, 1926, p. 629



International Newsreel claims a beat on its pictures from Tientsin of the new civil war in China, of which two scenes are shown. Ariel Vargas, International cameraman, jeopardized his life in taking the pictures amid flying bullets. Machine guns and barbed wire entanglements in the streets of Tientsin are shown in the picture on the left, while sandbag breastworks are noted in the other.

Exhibitors Herald, March 6, 1926, p. 67

Tientsin Fall in Newsreel

International Shows Film Views of World-Important Chinese Struggle

CAPTAIN ARIEL VARGES, newsreel cameraman, is in the thick of battle again for the International Newsreel. His latest exploit is the filming of the Fall of Tientsin, the important warm-water port of China, recently the bone of contention between the Chi-Li forces and the armies of General Feng, until Feng's superiority in numbers and modern equipment forced the troops of General Li to surrender the city.

During the four or five days prior to the evacuation of the city by Li and its occupancy by Feng, Vargas went through a series of experiences to secure his pictures. He risked his life continually in order to get a perfect film record of the important events transpiring before Tientsin.

So striking are the pictures that the executives of the International Newsreel considered their release as a special subject "The Fall of Tientsin." It was decided to include them as a part of the regular newsreel service, at no additional cost, however, so they are being distributed in two and three hundred feet lengths, in successive newsreels.

The quality of the pictures and their outstanding value as film records of the important events now taking place in China, is evidenced by the request of the War Department for a print of the pictures for study by the Army General Staff and War College.

Motion Picture News, February 17, 1926, p. 1007



Reports that the Chinese are making their own motion pictures are confirmed by the above picture which has just been received in this country. It was sent here by Ariel Vargas, staff cameraman for International Newsreel in China, who is shown in the right center of the photograph behind the camera.

Exhibitors Trade Review, February 6, 1926, p. 16

Sam E. Greenwald, International Newsreel cameraman, located in Los Angeles, center bottom row, is the prime mover of a unique club just formed in Hollywood. The members, of which there are thirteen, are dare-devil cameramen, all of whom do amazing stunts. Every member's name contains thirteen letters. The others shown here besides Sam E. Greenwald are Ben MacDonnell, Francis Nichols, Arthur J. Goshel, Harold McChesland, Albert Johnson, Frank Lockhart and Paul Robinson, Jr.



Cameraman of International Newsreel Honored

Sanford Greenwald, International Newsreel cameraman, was highly honored at the recent Wampas frolic and ball in Los Angeles. Greenwald is said to have been the only newsreel cameraman among the score or more of famous cinematographers called to the stage of the New Shrine Auditorium and introduced to the crowd of more than 7,000 guests.

Exhibitors Trade Review, December 19, 1925, p. 11 – *Motion Picture News*, March 13, 1926, p. 1207

International News Manager Sees Advance

By EDGAR B. HATRICK

General Manager, International Newsreel Corp.
International Newsreel's endeavors to help exhibitors put over International Newsreel are broadened day by day with manifold successful results, both to exhibitor and producer.

The master stroke of exploitation has been the issuance of "Life's Greatest Thrills," than which few short features have received such universal commendation. This super-thriller has now been shown in most territories throughout the country and everywhere has been acclaimed as a super box-office attraction. Such prominent exhibitors and theatre-owners as Marcus Loew, Dr. Hugo Riesenfeld, Blalaban & Katz, William Brandt, W. M. Massinger, of the Whitehurst interest in Baltimore, A. M. Bowles, of the West Coast theatres, and hundreds of others have voluntarily praised this means of exploiting International Newsreel, while no less a personage than the President of the United States saw and enjoyed the picture on his recent trip to the West.

It proved a sensation in France, while in Canada, Ralph Ruffner, manager of the Capitol theatre of Vancouver read so much about the picture, that he made a special trip to Seattle to see it in the projection room of the Universal exchange. In a letter of appreciation of it, he wrote:

"In years of close contact with every pictured news item, I am afraid we all little realize the great accomplishments in news-gathering constantly going on; and only the viewing of the cream of the world's most tragic and thrilling events brings out the full appreciation we should all have for the newsreel cameraman."

Newspapers everywhere acclaimed it; Allison Smith, of the New York World, devoting two columns in which to sing its praises.

The illustrated poster recently adopted by International Newsreel has proved of tremendous box-office value to exhibitors throughout the country, according to scores of letters received by International Newsreel and Universal Pictures Corporation.

Newsreels show in thrilling pictures the current events of the day; yet since their inception the posters used to exploit them have merely been cold type. What seemed like unsurmountable difficulties have always stood in the way of illustrating newsreel posters. It remained for International Newsreel to overcome these obstacles. With its unrivalled organization, International was the only newsreel that could possibly accomplish this task. The posters that now accompany every issue of International Newsreel, contain three photographic reproductions of scenes that actually appear in the newsreel.

Exhibitors everywhere are taking advantage of this great box-office value and there has been an unprecedented demand for these remarkably interesting posters.

The unsurpassed quality of International Newsreels is demonstrated more forcefully as each issue appears. The recent football contests throughout the country have afforded International Newsreel an ex-



Arthur Lake, Universal star in Sweet Sixteen Comedies, in a bit of foolishness heralding National Laugh Month.

cellent opportunity of demonstrating its enterprise.

International Newsreel's pictures of the Yale-Harvard game at Cambridge, on the afternoon of November 21st, were on the screens of the Metropolitan, Modern, Beacon, Strand and other of the leading theatres in Boston at 6:30 o'clock the same evening. On the same evening, International Newsreel showed in Columbus, Ohio, pictures of the Ohio State-Illinois game, and the following afternoon they were on the screens of Chicago theatres. Probably the most remarkable achievement was on the Illinois-Penn game at Philadelphia. By the use of airplanes, automobiles and fast trains, International Newsreel was able to show pictures of the Penn-Illinois game in Chicago at the first showing on Sunday afternoon, seventeen hours after the game was played. Such splendid effort drew forth encomiums from Blalaban & Katz, Lubliner & Trinz, and other Chicago exhibitors, while radio announcements of International's enterprise in showing football games so promptly were broadcast in Chicago, Boston and New York City.

These are some of the things International Newsreel is doing for exhibitors without extra charge.



International Reel Bares Intelligence of Jungle Ants

International Newsreel, in its current issue, presents some remarkable closeup views of Amazonian jungle ants, showing the amazing intelligence and co-operative operations of these insects.

Motion pictures of the activities of an ant village were made by International Newsreel's expedition to the Amazon jungles. The cameras were equipped with microscopic lenses which bring out vividly the industry and perseverance of these little workers.

There was a great uproar among them when members of the expedition damaged their "city." A hurry call was sent out and in an incredibly short time repairs were under way. There is said to be no doubt but that they work under general direction. Hundreds of the little fellows are shown hurrying to the source of supply of their building material as hundreds of others go in the opposite direction with loads on their backs.

One "shot" shows an ant cutting a chunk fifty times as big as himself out of a leaf. He completes the task and then attempts to hoist the fragment on his "shoulders." But this effort is too much for him. A fellow worker sees his predicament, rushes over, gives him a "lift" and the ant hurries away, staggering a little under the heavy load that completely hides him from view.

International Newsreel Gets Compliments on Fast Service

Last week was a hectic one for news reel men. Three big stories—the Florida hurricane, the Ponck disaster and the Dempsey-Tunney fight—kept them hustling. The entire industry owes much of its prestige to the courage and efficiency of the news reel men.

International Newsreel acted with the first runner of a hurricane. John A. Backhaus, aerial cameraman, was sent by plane to the stricken district, and Jerry Frankel, in Washington, D. C., on a special assignment, followed him in another. Their pictures came north by plane also.

and newspapers eagerly competed for the right to publish them.

Herman Stockhoff, cameraman, was strategically placed at the Ponck disaster and got every detail of the accident. Managing Director Edward Bowes of the Capitol and Marcus Law, congressional International on the views. Commendatory wires were received from many exhibitors on these examples of service, as well as for thorough and fast work covering the Dempsey-Tunney fight as fully as the law permits.

"The Roosevelt Rescue"

International Newsreel

8 minutes

The International Newsreel Company was fortunate in having a big game hunter aboard the Roosevelt, armed with a camera and bound for Africa. Circumstance placed him on the ground when one of the most exciting sea events of many decades took place, the rescue of the crew of the sinking S.S. Antino. These views graphically suggest the fury of the seas and the hazardous conditions under which the brave sailors volunteered their heroic services. One of the shots shows the smashed lifeboat in which two lives were lost. Other views show the rescued crew, the water-logged Antino slowly descending to its briny grave, scenes of the lifesavers receiving medals from King George, the Roosevelt steaming up the Hudson on her triumphant return, the Captain and his crew being met by their wives, city officials, high army and navy officers, and so on. All in all you have here one of the most notable newsreel scoops in many months, exciting, interesting and inspiring.

Moving Picture World, October 9, 1926, p. 2

Exhibitors Trade Review, February 20, 1926, p. 22

Press Praises International's News Pictures

From coast to coast newspapers are lauding International Newsreel for its pictures of Byrd's flight from Spitzbergen to the North Pole and return, and Amundsen's flight from Spitzbergen over the pole to Teller, Alaska. Excerpts from these stories, follow:

"This great accomplishment constitutes one of the most remarkable efforts ever put forward in the motion picture business"—Quinn Martin, *New York World*.

"'Courage'. This is the hero of this week's finest picture. No feature film can equal the thrills of the Byrd and Amundsen flights to the North Pole. None can evoke the sincere applause which greets International Newsreel's remarkable record of the flier's achievements"—Eileen Creelman, *New York American*.

"About the best things you will find in any of the film theatres this week are the International Newsreel views of the Byrd and Amundsen polar expedition * * * These mute evidences of human achievement are some of the greatest things you will ever see in a picture theatre."—John Joseph, *Chicago Herald and Examiner*.

"To the ingenuity and resourcefulness of International Newsreel, which bested all competitors through the thoroughness of its arrangements, credit is due for this motion picture triumph."—*Daily Oregon Journal*, Portland, Oregon.

"All my life I have dreamed of polar expeditions but Monday I sat in a comfortable theatre and saw in International Newsreel two expeditions start out for the pole and two expeditions return triumphantly. It is one of the greatest, most thrilling pictures I have ever seen."—Fuzzy Woodruff, *Atlanta-Georgian*.

"The wonder of the motion picture is proved again by International Newsreel's polar pictures."—*Baltimore News*.

International Newsreel Shows Big, Timely "Shots"

ALTHOUGH the Federal laws prevent the transportation of light films from one State to another, International Newsreel, in its current issue No. 78, presents remarkable pictures of the scenes and incidents before and after the Dempsey-Tunney fight.

These pictures, rushed to all parts of the country by airplane, are being shown in leading theatres by International Newsreel.

The vast crowd that assembled in the gigantic stadium at the Sesqui-Centennial Exposition in Philadelphia furnished as great a spectacle as the actual interchange of blows between Dempsey and Tunney.

In the same issue, International Newsreel presents the latest scenes from stricken Florida.

The same issue of International Newsreel also gives remarkable scenes in connection with the latest attempt upon the life of Mussolini in Rome.

Exhibitors Herald, June 19, 1926, p. 39- *Moving Picture World*, January 9, 1926, p. 356

Mussolini in Newsreel

The current issue of International Newsreel, released by Universal, shows the celebration of the seventh birthday of Fascism. Multitudes of "black shirts" turned out and marched through the Eternal City and then gathered in one great mass to tender a mighty ovation to Premier Mussolini. The pictures show the premier in many amazing poses as he delivered an address to his followers in which he defied his political enemies.

International Shows Mussolini Pictures

The attempt upon the life of Premier Mussolini makes particularly timely the remarkable motion pictures being exhibited exclusively in the current issue of International Newsreel, of a great celebration in Rome. These pictures show the strength of Italy's power behind the throne.

The occasion was the celebration of the seventh birthday of Fascism. Vast multitudes of "Black Shirts" turned out and marched through the Eternal City and then gathered in one great mass of human beings to tender a mighty ovation to Mussolini.

Moving Picture World, April 24, 1926, p. 604 – *Exhibitors Herald*, May 1, 1926, p. 45

International Wins Over French Line Officials

International Newsreel has won a victory in the controversy which arose several months ago when officials of the French Line steamship *La France* refused to turn over to International Newsreel negative of Lieutenant Callo's flight through Eiffel Tower which resulted in his death. The negative was shipped from France to International Newsreel but the captain of *La France* seized it when advised that the French Government objected to the pictures being shown.

This action was taken without any knowledge on the part of the French Government and steamship company as to whether or not International Newsreel really intended to show the pictures. In order to protect its property rights, however, International Newsreel secured a writ of replevin for the recovery of the film. A protest was entered by M. Henry of the French Embassy in Washington to the State Department and at the same time the matter was referred to Edgar B. Hairick, general manager of International Newsreel, and to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc.

Eventually the films were turned over to International Newsreel by legal process. International will not use them, however, as it was found that the picture was not of sufficient value to find a place in International Newsreel. The legal battle was pursued, however, in order to protect our films from the possibility of any further high-handed methods as practiced by the French Line officials in seizing the film.

Leviathan Will Show International Newsreel

WHEN the Steamship Leviathan, of the United States Lines, sailed from New York, on Saturday, April 10, she carried a first-run print of the current issue of International Newsreel, No. 30.

While the audiences of leading theatres on Broadway, and every other important city throughout the country, are looking at the very latest motion pictures as shown in International Newsreel, the passengers of the giant Leviathan, traveling at top speed on the bosom of the Atlantic, will be looking at the self-same pictures.

Hereafter, on every trip the Leviathan will carry the latest issue of International Newsreel so that at all times, all of the passengers will be able to keep in touch through motion pictures with the latest news of the day.

Dave Brill, of Universal's New York Exchange, arranged the deal.

Moving Picture World, July 10, 1926, p. 117 – April 24, 1926, p. 605

Newsreels
Kinograms

September 18, 1926

EXHIBITORS HERALD

49

WE ARE NEWS REEL SPECIALISTS

Our only job is to make KINOGRAMS the best news reel on the market

We have no other goods to sell, to talk about, or to take our minds off news reel work

Every man of us in the editorial, sales, camera, title, and laboratory divisions of KINOGRAMS is a news reel specialist

Our entire energy is concentrated in producing KINOGRAMS in the best possible manner

We pride ourselves on our work so much that we bow to no one else in the news reel business

We have been told that we are good by the best exhibitors in the country, and we believe it

We have seen KINOGRAMS ascend with astonishing swiftness during its short span of existence to its present enviable position in the news reel field

And we know that the reason for it lies in the fact that we are specialists and KINOGRAMS is a specialized news reel

*KINOGRAMS IS THE ONLY TRULY
SPECIALIZED NEWS REEL ON THE MARKET*



BOOK KINOGRAMS
The News Reel Built Like a Newspaper

30 EXHIBITORS HERALD July 31, 1926 31

KINOGRAMS

NEWS REEL

Presents

A THRILLING EPIC OF THE SEA ! FROM THE GRAVEYARD OF THE ATLANTIC

Exclusive pictures of the laying of the fastest cable ever built, from Penzance, England, to Bay Roberts, Newfoundland—a \$3,500,000 link between England and America, put down on the sixtieth anniversary of the laying of the world's first cable by the Great Eastern.

Every hour fraught with ocean terrors—crushing icebergs—death—trapping fogs—cyclonic storms—a 2,500-mile journey of heroism and adventure—photographed under the special supervision of Charles W. Burrell, at the risk of his life.

A Feature Picture in Tabloid

Kinograms is the independent news reel—**REAL NEWS** and nothing but news.

RELEASED IN
KINOGRAMS
No. 5207

Celebrational Pictures
THE EPIC OF THE PROCLAMANT

World Motion Picture Properties and Distributors
2022 New York

Exhibitors Herald, July 31, 1926, pp. 25-26. *Moving Picture World*, July 31, 1926, pp. 300-301
Motion Picture News, July 31, 1926, p. Cover ff

KINOGRAMS

THE



PROOF

**IF YOU WANT ALL THE NEWS
YOU'VE GOT TO HAVE KINOGRAMS**

SCORES AGAIN !

**With the Only Existing
Pictures of the Landing
in England of Gertrude
Ederle After Her Epochal
English Channel Swim.**

WHEN this brave American girl stepped on the beach at Kingsdown at 9:33 P. M. on the night of August 6 the pitchy black darkness disappeared under the torchlight held by Kinograms cameramen, and, as welcoming arms of the cheering crowds stretched out to receive her, their cameras "ground" her triumphant arrival.

But for the courage and enterprise of Kinograms cameramen this history-making scene would have been lost forever.

The greatest exclusive News Best Picture in screen history since Kinograms' scoop six years ago of the Transatlantic flight of the NC-4.

Celebrational Pictures
THE EPIC OF THE PROCLAMANT

**The Only Complete Picture
Story of the Ederle Channel
Swim is in KINOGRAMS
No. 5214**

World Motion Picture Properties and Distributors
2022 New York

Motion Picture News, August 28, 1926, p. Cover ff

Kinograms “Covers” Big News Events

IN ONE OF THE BUSIEST WEEKS for newsreel cameramen in several years, Kinograms, Educational's News Reel handled three unusual news events with its customary speed and accuracy, issuing specials on the Florida disaster and the fatal Sikorsky bi-plane crash, in addition to the usual two regular newsreels of the week.

Within a few hours after the Sikorsky plane disaster which took two lives, Kinograms sent out special prints to all first-run accounts in the country. The pictures covered every phase of the strange crash and sudden termination of the New York-to-Paris flight.

Several Kinograms staff photographers rushed in material covering the entire Florida storm zone. This was immediately edited into another special and shipped immediately to first-run accounts.

In handling news pictures of the Dempsey-Tunney fight at Philadelphia, Kinograms covered the world championship fistic event with good preliminary views of the battlers, pictures of the ring, stadium, etc.

Moving Picture World, October 9, 1926, p. 352

NEWS REEL DARING

THE story of one of the finest examples of the daring and ingenuity of the modern-day news-reel cameraman came to this country on the Leviathan with the only pictures—either still or motion pictures—of the finish, at Kingsdown, England, of Gertrude Ederle's marvelous swim across the English Channel. These pictures, which arrived in New York at 2 p.m. Monday, August 16th, were showing in Broadway theaters that night in Kinograms, Educational's news reel, which also included a complete picture story of the record-breaking swim across these treacherous waters by Miss Ederle.

The audacity and foresight of Louis Dammee, manager of Kinograms' Paris office, is largely responsible for this remarkable news picture. He had provided himself with several flares or torches in case the race was finished in the dark. When the tug, proceeding some distance ahead of Miss Ederle, got as near shore as it could at Kingsdown, a large row boat was lowered for newspaper correspondents and cameramen. It started sinking soon after the press representatives and photographers crowded into it, and a majority of the men struggled back on board the tug.

But Dammee and two newspaper writers took a chance and plunged into the dark water without knowing how deep it might be. Finding it came up nearly to their shoulders, Dammee, assisted by the two others, rescued his camera and flares from the boat and waded to shore. There he handed the flares to spectators gathered to watch the finish of the swim.

As a result, he was able to photograph Miss Ederle as she wearily staggered out of the water and into the arms of her jubilant father and friends.

First Crossing of Mountain Barrier Snapped by Lamb

That news reels cameramen constantly are opening up unexplored places to the world is shown in a recent issue of Kinograms, the news reel released by Educational. In it are carried pictures of the first crossing by white persons of the mountain barrier lying between China and Northern Tibet known as the Alexander III range.

The pictures were taken by Gene Lamb, staff cameraman for Kinogram in the Orient, who led the Trans-Asia Photo-Scientific Expedition into Northern Tibet. The feat was undertaken by three men and one woman, Mrs. Lamb. The fact that the Lambs were on their honeymoon gives the picture a romantic tinge.

The trip across the mountain range took five weeks and was very difficult. There were but few trails, and at high altitudes the snow was very deep. Two ponies loaded with supplies were lost over precipices, but in spite of the danger and hardships Lamb obtained pictures of untold beauty and magnificence. The end of the subject shows the party's tent, 17,000 feet up, with the Stars and Stripes flying at the top.

Motion Picture News, August 28, 1926, p. 745

Exhibitors Herald, March 6, 1926, p. 42

April 10, 1926

1607

Kinograms Man Honored

Gene Lamb, Representative in Orient.
Becomes Member of Explorers Club

ONE of the greatest honors ever paid a news-reel cameraman has been bestowed upon Gene Lamb, staff operator in the Orient for Kinograms, by The Explorers Club of America, which has made him a full member of that distinguished organization. Fellow members with Lamb in the Explorers club include such famous men as Amundsen, McMillan, Vespaire Harrington, who was with Peary on his trip of discovery to the Pole, and a host of others.

After a two-year expedition into Northern Tibet, Lamb, who is a native of Washington, D. C., came to America for a short visit. He was invited to lecture before the club, and an enthusiastic group of members of his audience over his achievements that he was told an application for membership would probably be acted on favorably. He thereupon made formal application on January 10 and on March 11th last, he was notified that he had been elected a fully qualified member.

The full importance of this lies in the fact that in order to become a member of The Explorers Club the applicant must prove to the satisfaction of the electoral committee that his explorations have been of value to humanity and science. For instance, our clause in the rules expressly

states that the applicant must show that he has "contributed to the geographical knowledge of the world." He must also be a recognized author and lecturer.

Lamb's "contribution" lies in the fact that he was the first white man to visit certain parts of Northern Tibet, which must not be confused with the southern or south-western part of the country, in which Lhasa, its capital, is situated, and which has often been visited within the last few years.

In order to explore the Northern region Lamb was forced to negotiate a desert on the Mongolian border which took nearly two months to cross. The results of his explorations were the discovery of a great sea of salt, lakes, rivers and mountains and peculiar formations in the land, and a wealth of motion and still pictures showing customs, habits and industries of the Tibetans of which nothing had been known.

Kinograms, which is released through Educational Film Exchanges, Inc., has already shown a number of these views. Lamb has been in news reel work for nearly six years and a had a staff of his own in the Orient. Recently he signed a long term contract with Kinograms for his exclusive news reel services in Japan, China, the Philippines, Korea and Tibet.



Eugene Lamb, staff operator in the Orient for Kinograms, released by Educational, who has been named as full membership by the Explorers Club of America, a great honor.

at New Jersey and Gov. Fletcher, Pennsylvania; Helpless Ship Sailed in North Atlantic—Liner DeGrasse leaves N. Y. S. and South crippled Kentucky at sea's mercy.

FOX NEWS CONTINUED, VOL. 1, NO. 22: 00 City, Pa.—for long and high water

Motion Picture News, April 10, 1926, p. 1607

Daring Kinograms Cameramen Shoot Finish of Channel Swim

A STORY of daring and ingenuity of the modern day news reel cameraman came to this country on the Leviathan with pictures of the finish, at Kingsdown, England, of Gertrude Ederle's marvelous swim across the English Channel. These pictures, which arrived in New York at 2 P. M., Monday, August 16, were showing in Broadway theatres that night in Kinograms, Educational's news reel, which also included a complete picture story of the record-breaking swim across the treacherous waters by Miss Ederle, the plucky American girl who was the first of her sex to swim the channel.

THE courage and foresight of Louis Dansee, manager of the Kinograms Paris office, is largely responsible for this news picture. He had provided himself with several flares or torches in case the race was finished in the dark. When the tug, proceeding some distance ahead of Miss Ederle, got as near shore as it could at Kingsdown, a large rowboat was lowered for newspaper correspondents and cameramen. It started sinking soon after the press representatives and photographers crowded into it, and a majority of the men struggled back on board the tug.

Dansee Plunges Into Water

But Dansee and two newspaper writers took a chance and plunged into the dark water without knowing how deep it might be. Finding it came up nearly to their shoulders, Dansee, assisted by the two others, rescued his camera and flares from the boat and waded to shore. There he handed the flares to spectators gathered to watch the finish of the swim.

As a result he was able to photograph Miss Ederle as she wearily staggered out of the water and into the arms of her jubilant father and friends. These shots, made possible by the use of the flares, show "Papa" Ederle leaping with joy and rushing down to the beach to greet his daughter. They also show the enthusiasm of the large crowd gathered on the beach at this isolated spot some miles from Dover.

For his courageous work, Dansee was given a bonus. Other cameramen were still aboard the tug when Miss Ederle landed, while those on the English shore were gathered at Dover, several miles away.

The Kinograms pictures show full length views of Miss Ederle in the water during different stages of her swim. This was possible because Kinograms had an additional cameraman on the boat carrying the Ederle party and it was alongside this tug that the American swam closest. Mr. Dansee was on the press boat.

Critics of Miss Ederle's remarkable feat in being the first woman to swim the channel are plainly contradicted by the motion pictures of the swim. At several stages the courageous American swimmer appears to be making absolutely no headway against the turbulent waters.

The Kinograms pictures of the event show the start at 7 a. m. from Cape Gris-Nez, with friends wishing her good luck. Shots depicting her using the famous crawl stroke, and pictures of Miss Ederle at Dover and at the moment of another famous channel swimmer, are included in the news reel. Miss Ederle plainly shows marks of fatigue in the pictures taken in England.

U. S. Sailors Aid Taurog

Officers and sailors of the U. S. S. California, flagship of the Pacific fleet, co-operated in the making of "Jolly Tars," Lloyd Hamilton's first comedy of the 1926-27 season for Educational. Norman Taurog, who directed the picture, Hamilton and the director's staff were guests of the officers during their stay on the dreadnaught.

Old and New Contrasted In Old Time Movie Week

(Continued from preceding page)

"ALL FOR A NICKEL," Gaumont, was one of the ancient foreign comedies that provoked their smiles in the olden days but now brought smiles of an entirely different nature. And the subtitles ran in the vein of the following: "Seek It and You Will Be Rewarded," "A Workman's Squad" and "Encouraging the Seekers," all the subtitles indicating very poor translation into American.

"Arms and the Gringos," Monopol, brought Wally Reid back to the screen and it seemed to me that many in the audience recalled the tragedy of Reid's personal career from the attitude they took toward the picture. In the production were W. A. Lowery and Fred Kelsey. Looking at his cigar and flicking the ashes were the stock gestures of the latter.

Atmosphere for the program was admirably created by various twists in arrangements. Slides of "In the Shade of the Old Apple Tree" were shown to the accompaniment of an early "Presentation Act"—a girl in costume of 25 years ago singing the number. There were the advertising slides such as "Visit Louie's after the Show," with a foam-topped stein; the ad for the "Gordon Livery Barn," the break in the film and the slide advising that "The operator is just adjusting the machine. Kindly keep your seats." And when a slide appeared admonishing the men, "Don't spit on the floor. Remember the Johnstown flood," a man behind me exclaimed, "Gosh! I remember that." The organist, too, was adept in helping the humor.

Crude productions, direction, acting, titling? Yes, but I wonder how many in that audience stopped to realize how great were the accomplishments of those pioneers in the industry. And I wonder, too, if the makers of pictures today, be they Short Features or long, are expending as much effort toward progress as were those trail-blazers. Improvement, great improvement, there has been in every direction, but there is still plenty to be done, and many of those who made and appeared in those earliest productions are still in the ring, carrying on.



David Oliver, Kinograms News Reel cameraman (with tripod), wins the toss and goes aloft in the Los Angeles on first summer flight. An Educational release

Cameraman For Air Work

Exhibitors running the issue of Kinograms containing pictures of the airship Los Angeles in her first flight since early this year, will be interested to know of the keen competition between news reel cameramen to make this picture.

Under the rules of the Navy Department only one cameraman was allowed on board. To decide which news reel should represent the four who applied for permission, a drawing was held in Washington, each news reel submitting the name of its best flying cameraman. Kinograms won the draw and David Oliver, of its New York staff, was awarded the assignment.

Antelope Sales

Kinograms Has Expedition to British Guiana

A NOTHER photographic expedition which is expected to bear unusual motion picture "fruit" has been organized by Kinograms, the news reel released by Educational Film Exchanges, Inc., according to E. W. Hammons, President of Educational.

This journey into the unknown is headed by Desmond X. Holdridge, who is only nineteen years old and is said to be the youngest explorer on record.

Holdridge, who hails from Baltimore, achieved considerable fame last Spring when he and a companion were wrecked off the coast of Labrador while on a hunting and scientific expedition.

On his trip to the North, Holdridge had no photographic equipment with him, and while there he realized that he had lost a splendid opportunity to obtain exceptional pictures. So before starting on his latest journey he visited the editors of Kinograms and made arrangements whereby he was given practical camera instruction for three months before leaving on the trip.

Young Holdridge is heading an expedition into the unexplored portions of British Guiana. The main object of the trip is to search for diamond and gold fields. The expedition is being financed by a wealthy syndicate of American merchants who believe that Holdridge is just the proper type of youth to go where few will follow. The word fear has no meaning for Holdridge. With George W. Robinson, an Englishman, his companion on the trip to the North, Holdridge plans to penetrate the interior of British Guiana in a canoe manned by natives.

The region into which they are going abounds in all kinds of wild life as well as magnificent scenic beauty. British Guiana also boasts the great Kaieteur Falls that have a drop of 822 feet.

July 10, 1926

Kingograms Man Lost in South America

It is feared that the Kingogram news-reel expedition to British Guiana and the jungle of Venezuela may have met disaster, as Desmond X. Holdridge, cameraman, has not been heard of since early in May this year. G. O. Holdridge, U. S. Fidelity & Guarantee Company, Baltimore, Md., father of the young man, has made appeal for aid to Willis G. Cask, American minister at Caracas, to find some trace of his missing son. A cable sent from Ciudad Bolivar, Venezuela, asking for funds was the last word received by the distracted father. He since learned that George Robinson, companion of young Holdridge on the expedition, had been stricken with yellow fever in the South American jungles with a party of Indian guides. Leaving Robinson with the Indians, Holdridge made his way to Ciudad Bolivar, where he sought the aid of the American Consular Agent.

The editors of Kingograms have heard nothing from Holdridge since May, when his first shipment of film for releasing through Educational arrived.

Kinograms Shows Cable Being Laid

On the sixtieth anniversary of the laying of the first Atlantic cable by the Great Eastern, Kinograms, the news reel released by Educational Film Exchanges, Inc., is presenting exclusive pictures showing the placing of the fastest cable ever installed between the shores of England and America.

The pictures are replete with adventure, the tang of the sea and an atmosphere of romance that makes them different from anything of the kind ever before shown in a news reel. Kinograms' editors call the picture a feature in tabloid, containing as it does every essential element of entertainment value desired by movie-goers.

The cable cost \$3,500,000 and is 2,500 miles in length. It was constructed in England from formulas furnished by American engineers. This gigantic strand of wire cable was laid by the cable ship *Colonia*, from Penzance, England, to Bay Roberts, Newfoundland, on a trip beset with danger and hardships. Eight times during the voyage the cable had to be cut and buoyed up while the ship rode out a storm. The news reel pictures show exactly how the cable is laid from start to finish.

The picture was especially photographed for Kinograms under the supervision of Charles W. Barrell.

Newsreel
Pathe News

Pathé News

You read it in the newspapers;
you see it in the Pathe News.
It's for the whole family.
For fifteen years the best known,
best liked of all motion pictures.
Just ask your patrons.
They know also that the theatres
showing the Pathe News show the
best features and short subjects
too.

Twice a Week



"Let's see it tonight
in the Pathe News!"

Exhibitors Herald, March 27, 1926, p. 66ff

7 big stories to come in Pathé News

Blazing a new trail in
News Reel Enterprise—
Each a first page news-
paper story today with
vast future publicity
assured.

Each story
Exclusive!

The Facts as to the enterprise of the PATHÉ NEWS

1. **Wilkins Expedition to the North Pole by Airplane**
Capt. G. M. Wilkins, backed by the United States Navy, will attempt to reach the North Pole by airplane from Alaska. Newspaper rights controlled by the United States Navy. Pathé News has the sole and exclusive motion picture rights.
2. **Ryde Expedition to North Pole by Airplane from Spitzbergen**
Commander Richard E. Byrd, U. S. N., backed by John D. Rockefeller, Jr., Capt. Ford V. Ross, and others will attempt to fly to the North Pole from Spitzbergen. Newspaper rights controlled by the New York Times. Pathé News has the sole and exclusive motion picture rights.
3. **Smithsonian Institution Expedition to Alaska**
This expedition, headed by Dr. Wm. Henshaw, will seek to discover new species of mammals, but to explore interesting specimens for the use of the United States. Pathé News has the sole and exclusive motion picture rights.
4. **Callan "Casting of the World" Airplane Flight Over Mt. Everest**
John Callan, holder of the world's altitude record by airplane—20,000 feet, will try to reach the ceiling of the world by flying over unexplored Mt. Everest in the Himalayas, the highest mountain in the world, 29,000 feet. Pathé News has exclusive film rights.
5. **American Museum of Natural History Expedition to Greenland**
Under the leadership of George Palmer Putnam, the American Museum of Natural History will attempt to establish the first permanent base on the North Pole. With the expedition will be Capt. John H. Mearns, who accompanied Peary and Peary's son-in-law, Robert Peary, Jr., on his last Arctic expedition.
6. **The Round-the-World Record Breaking Trip of Lt. Wells**
John Wells, U. S. N., one of the few who have flown the world, will try to break the world's record for flying around the world faster than any other plane before. Pathé News has exclusive film rights.
7. **Soviet Russia Revealed**
Since 1917 Soviet Russia has been closed by everybody in the world. Now Pathé News is about to give to the world the sole and exclusive pictures of the interior of this vast country.

As Always You Get the Best and Biggest
in Pathé News

1. Wilkins expedition to North Pole by airplane. Pathé film rights to Pathé News.

2. Ryde Expedition to North Pole by airplane from Spitzbergen. Pathé film rights to Pathé News.

3. Smithsonian Institution Expedition to Alaska. Pathé film rights to Pathé News.

4. Callan "Casting of the World" Airplane Flight Over Mt. Everest. Pathé film rights to Pathé News.

5. American Museum of Natural History Expedition to Greenland. Pathé film rights to Pathé News.

6. Lt. Wells round the world journey to break all time records. Pathé film rights to Pathé News.

1. Alaska

2. Spitzbergen

3. Greenland

4. Mt. Everest

5. Greenland

6. New Guinea

7. Russia

8. Africa

Pathé News

Exhibitors Herald, May 1, 1926, p. 60ff

BOX OFFICE RECORD SECTION OF April 10, 1926

Pathe News

The biggest thing on any bill, for it pleases anyone and everyone every time.
It shows what you want to see just as it happened.
The largest force of cameramen employed by any organization is making it possible to "put the world before your eyes."
The exhibitor playing it and advertising it, is certain to find it the best box office attraction he can play, regardless of length.
Play it
TWICE A WEEK

BOX OFFICE RECORD SECTION OF September 25, 1926

Pathe News

Triumphant during 1926 just as it has been for the past fifteen years!

Just a few of the crowning scoops of the past few months, many of them exclusive;

- THE SURRENDER OF ABD-EL-KRIM IN MOROCCO
- THE GRAND NATIONAL STEEPLECHASE IN ENGLAND
- THE PILSUDSKI REVOLUTION IN POLAND
- FIRST PICTURES OF EX-KAISER AT DOORN
- BYRD AND AMUNDSEN IN THE ARCTIC
- WILKINS AIRPLANE FLIGHTS IN ALASKA
- BEHIND THE SCENES OF SOVIET RUSSIA
- THE LAKE DENMARK EXPLOSION
- FONCK TRANS-ATLANTIC FLIGHT

TWICE A WEEK—TWICE AS GOOD

Exhibitors Herald, April 10, 1926, p. 34

September 25, 1926, p. 48

EXHIBITORS HERALD October 2, 1926

The MIAMI-FLORIDA HURRICANE

THE CROWNING ACHIEVEMENT—THE CLIMAX OF
AN AMAZING SERIES OF TRIUMPHS!

SHIPPED TO ALL FIRST RUNS
TUESDAY, SEPT. 21st, in the

PATHE NEWS

With the shipment to all first runs on Tuesday, September 21st—
And the actual delivery to nearby theatres—
The staff of the Pathe News again exhibit a devotion, an efficiency truly marvelous, and one the climax of how after last that have amazed press and public, and astonished exhibitors.
Have the story of Ralph Earle, Pathe News cameraman. It is well that your public should know how he made it possible for them to see so soon the disaster that has shaken the country.

Earle was a true Pathe News man, for he was on the spot in Miami when it happened. Severely injured, bleeding, he stayed on the job, getting his pictures right in the thick of the hurricane. He managed to get to Jacksonville where the Pathe News had an airplane awaiting him. At Atlanta, no work was he from his wounds, he had to be carried from one plane to another. At Charlotte he caught a train for Washington. For the third time he was met by a Pathe News airplane, in which he flew to Jersey City, arriving Tuesday noon. After that it was simple. The incomparable Pathe News organization, waiting, ready for hours, got the prints out in record time, to the whole country.

That's efficiency; organization; scores of persons working together like clockwork; knowing what to do and how to do it; that's heroism. And that's why there is only one Pathe News

Exhibitors Herald, October 2, 1926, pp. 8-9

January 30, 1926 EXHIBITORS HERALD 45

For the First Time in History a Judge Plans and Renders a Decision Based on what a News Reel Shows

Of course it was the

Pathé News

Judge Vincent M. Brennan is a true modern Solomon.

He not only showed wisdom in planning the means by which he could render a just decision, BUT

He selected the most famous motion picture in the world, the one in which the public reposes its affection and confidence, to carry out his idea.

Pathé News Was First. There Was No Second! Today!

Movie in Court is Test Of Mother Love For Baby

K... (The text is partially obscured by the Pathé News logo and the headline.)

Detroit News Jan. 18

Exhibitors Herald, January 30, 1926, p. 49



When Judge Vincent M. Brennan of Detroit, Mich., faced the problem of awarding Irene Przybla, aged 3, to either her mother or foster-mother, he called in a Pathe News photographer to register the emotions of the women and gave Irene to the foster-mother. Left to right are Mrs. Irene Goosens, foster-mother; Irene, and Mrs. Julie Przybla, mother.

Exhibitors Herald, February 6, 1926, p. 47

102 EXHIBITORS HERALD July 10, 1926
July 10, 1926 EXHIBITORS HERALD 101

With Lieut. Commander **Richard E. Byrd, U.S.N.**

in

America's Polar Triumph


A Two Reel Special


The **FIRST** and **ONLY** pictures showing the flight itself to the North Pole and back, taken from the Fokker Josephine Ford.

The **FIRST** motion pictures of the North Pole.

Byrd's own official pictures of his amazing exploit, complete, thrilling, exclusive.

The best box-office attraction you can present, giving to your public the biggest newspaper story in years, an amazing achievement they all want to see.





Exhibitors Herald, July 10, 1926, pp. 92-93



Motion Picture News, June 5, 1926, p. 267ff

Short Feature Magazine

*A Magazine within a Magazine, devoted exclusively
to the Little Pictures with the Big Punch*

Edited by Charles Edward Hastings

Pathe News Announces Exclusive Pictures of Byrd's Polar Flight

Authentic Film Story Now Speeding to America

SPEEDING across the Arctic Ocean from King's Bay, Spitzbergen to New York are some of the most valuable cans of film that the motion picture industry has ever laid claim to, for therein is recorded the thrilling and authentic story of the flight of Lieutenant-Commander Richard E. Byrd, U.S.N., to the North Pole, clinching America's claim to the top of the world.

This film, to which sole ownership rests with Pathe, the organization which had the exclusive motion picture rights of the expedition, was rushed to the Trawler "Hobby," soon after Lieutenant-Commander Byrd had landed at King's Bay amid a scene of rejoicing.

The trawler, chartered by Pathe in conjunction with The New York Times, is the boat Amundsen and Ellsworth used when returning from Spitzbergen to Norway after the flight in which they landed within 150 miles of the Pole in two planes. It put out for a Norwegian port while Lt.-Com. Byrd and his companions were being welcomed by Amundsen and Ellsworth, awaiting with the dirigible Norge to fly across the Polar regions to Alaska.

Connections were to be made at a Norway port with a fast trans-Atlantic steamer.

The flight was favored by sunlight and the absence of fog and the pictures of the journey are expected to be a

revelation from a scientific standpoint and of intense interest to all the civilized world. This will be the first time in the history of mankind that a camera has been cranked at the North Pole, one of the greatest scoops ever made by a motion picture organization.

While no direct word has been received by Emanuel Cohen, of Pathe, from the two cinematographers of his staff who joined the expedition when it sailed from New York, it is believed that a complete story of the flight into the great uncharted wastes will be graphically presented when the film reaches the Pathe headquarters and is screened for the first time.

Credit for this master stroke in news photography goes to Emanuel Cohen. Mr. Cohen carried on lengthy negotiations for the sole rights of filming Lt.-Com. Byrd's flight over the North Pole in a Fokker plane, the second attempt to circle the polar regions in a plane. Mr. Cohen took no chances on the failure of one cameraman to get the authentic story of the expedition, and despatched two of his most expert cinematographers to go with Lt.-Com. Byrd. Cameramen Vanderveer and Donahue, both with a record of successful accomplishments in news photography in many lands, made the journey overseas.

Byrd's Fokker was equipped with three engines. A reserve airplane, similarly equipped, was taken along. The crews were largely composed of volunteers from the commissioned and enlisted men of the Naval Reserve. The U. S. Shipping Board Steamship "Cantier" was placed at the disposal of this expedition, financed by John D. Rockefeller, Jr., Thomas F. Ryan, Edsel Ford and Vincent Astor.

Universal Plans to Make 52 One-Reel Comedies For Coming Season

A PRODUCTION SCHEDULE for comedies which include 52 one-reel pictures during the next twelve months has been adopted by Universal, according to announcement by Carl Laemmle.

The pictures will be made under the supervision of Scott Darling, head of the comedy production unit at Universal City, and to care for the increased production, Darling has engaged a staff of "gag-men" and directors.

Arthur Lake will continue to star in "Sweet Sixteen" comedies. He will make 13 of the 52 comedies, under the direction of

George Summerville. Charles Puffy will do 13 more two-reelers with Dick Smith directing, and Neely Edwards will return to the studio to make 12 pictures. No director has been chosen for him as yet. A series of 12 novelty comedies featuring "Slim" Summerville and "Fanny" the educated mule, is also on the schedule. It will be Summerville's first appearance on the screen in several years.

A staff of four motion picture comedy "gag-men" have been engaged under contract by Darling to write and assist in the production of the stories. They are Eugene De Rue, who has directed some of the most

Blind Man Gets Kick Out of Pictures

One of the letters of commendation which Max Elsterich, head of Red Seal Pictures and the Lakewood Studios, prizes most is the simple request from a blind man for one of Max's autographed Ko-Ko cards after Max's most recent New York radio talk. The request reads:

"Kindly send me an autographed Ko-Ko as per your tonight's broadcasting. I am blind but get a kick out of the pictures from the description of my little girl. Sincerely Yours, (signed) Jack Lockett, 125 E. 125th St., N. Y. City."

popular comedy stars of the screen, Marcel Petz, formerly with Joe Rock productions, Frederick Spenn and Charles Drex.

The Arthur Lake unit has already started work on the first of the thirteen, and Puffy will begin work next week.

Moving Picture World, May 22, 1926, p. 324

Pathe News Presents First of Arctic Pictures

WITH the release May 26 of Pathe News No. 44, there is presented the first pictures of Byrd and Amundsen in the Arctic, giving the expectant world a pictorial story of two expeditions that is of far-reaching importance from an entertainment, scientific and educational standpoint.

To Emanuel Cohen, Editor of the Pathe News, must be awarded full credit for a tremendously important task successfully completed. His constantly reiterated intention to make the Pathe News a vital factor in the lives of Americans has again been made good, and Pathe has achieved a unique triumph through its co-operation with Lieut. Com. Byrd, the daring aviator who is the first to have accomplished the conquest of the North Pole by airplane.

This film episode, coming as a climax to this number of Pathe News, graphically tells the story of what transpired at Spitzbergen as the race for new glory and new conquest began, and of Byrd's return after having circled the top of the world.

The Chantier, Byrd's ship, as portrayed in the Pathe News, enters ice-bound Kings Bay, the base from which the two fearless explorers, Byrd and Amundsen, set out. In the absence of docking facilities the giant plane is taken ashore on an improvised raft on trail as to make disaster imminent in the treacherous ice. While Byrd's own preparations are being rushed, the Norge, Byrd's rival in the historic dash to the Pole, comes out of the Arctic fog. Scores of men of the landing crew quickly wrap the dirigible into the hangar, and later the Pathe News shows Amundsen and Ellsworth visiting Byrd's trim craft as it nears its readiness for departure.

Newspaper Report of Byrd Flight; In Pathe News

THE plan of Emanuel Cohen, Editor of the Pathe News, to have a cameraman actually fly over the North Pole to shoot pictures around the northernmost axis of the globe, has been successfully carried out according to a New York Times dispatch from the Flight Commander.

A display headline in the New York Times, Sunday, May 14, reads: "Byrd Filmed the Top of the World."

In a copyright story in the New York Times by Lieut. Com. Byrd, which followed the headline, he said, in describing the region about the North Pole and the actual filming of the terrain:

"The ice and snow were similar to that which Peary had described, but the ice was not the same as in the Polar Sea. There it is in constant motion. It was slightly rougher here than it had been when I first described it, but criss-crossed in the same way.

"We flew several miles further, circled and then took some still and motion pictures."

Mr. Cohen assigned two of his best cinematographers, Cameramen Vanderveer and Donahue, to accompany Lieut. Com. Byrd when he sailed from New York on the Chantier, and the sole motion picture rights for the expedition rested with Pathe.

This is the first time in the history of the world that a camera has been cranked at the North Pole.

Moving Picture World, June 12, 1926, p. 554 – June 5, 1926, p. 476



Moving Picture World, May 22, 1926, p. 324

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

On the Top of the World With Pathe Cameramen

Two Expeditions to North Pole and One to Greenland Included in
1926-1927 Announcement of Editor of Pathe News

THE 1926-27 PLANS for Pathe News call for the carrying on of the greatest news expeditions in the history of the motion picture business, covering all phases of news, exploration and scientific events.

This year brings forth the greatest number and by far the most daring exploration efforts ever attempted simultaneously since the beginning of civilization. Never before have so many expeditions started to explore the vast unknown regions of the world at the same time.

Blazing vivid new trails in motion pictures, Pathe News will be actively in the forefront with all of the most important of these great missions of exploration. Always pioneering in search of unusual and vastly interesting material for its news film, Pathe has assigned its most expert cameramen to accompanying the daring adventures.

Camera Advance Into Arctic Circle

For the last six months, plans have been under way for this camera advance into regions that have never before been viewed through a motion picture lens. The prestige already attained by the Pathe News in its long and honorable career proved to be the "Open Sesame" that made the Pathe Cameramen welcome comrades in the adventures, but transportation of camera equipment and supplies in addition to the necessary scientific instruments and measuring and recording devices of the scientists proved a problem that required much study. Our plans, however, were successfully worked out, and six expeditions will be thoroughly filmed for the benefit of millions of picturegoers the country over.

Interest this year centers upon exploration in the unknown wastes around the North Pole, and Pathe News controls the sole motion picture rights to the most important of these expeditions. These include the Wilkins-Detroit Expedition going by airplane from Point Barrow to Spitzbergen and the Byrd Expedition flying from Spitzbergen to Point Barrow. Another Northern expedition is the Harrison-Williams Expedition to Greenland for the American Museum of Natural History. It will be recalled that Pathe showed the picture log of the Amundsen-

BY EMANUEL COHEN,
Editor of Pathe News and Pathe
Review



Ellsworth Polar Flight to within 100 miles of the North Pole and that it created a sensation wherever shown.

Two record-breaking expeditions both full of great interest will be covered by the Pathe News camera—the Aeroplane Flight over Mount Everest, the highest peak on earth and the Aeroplane attempt to fly around the world in twenty-five days.

Another expedition that will be filmed by the Pathe News camera is the Mann-Smithsonian Institute Expedition to Africa.

From a point of exclusiveness the special motion pictures of events in Soviet Russia are teeming with human interest and Pathe News will continue to show these events.

The Trans-Polar Flight of the Wilkins-Detroit Expedition, under the leadership of Captain George H. Wilkins, Arctic explorer

and war aviator, is being made with the backing of the American Geographical Society and the Detroit Aviation Society. Captain Wilkins was second in command to Stefansson on his last Arctic trip. The purpose of the 1,900 mile flight is to prove that the natural and shortest air trade routes of the world are across the Arctic wastes. The entire pictorial record of the flight will be photographed by Earl Rossman, and Will Hudson, two camera experts who can be depended upon to film scenes of absorbing interest. The flight across the North Polar Sea from Point Barrow to Spitzbergen will be attempted the latter part of this month. Snow-motors, under the guidance of Sandy Smith, have been engaged for many weeks in transporting supplies and fuel to the take off point. Although several planes will be used in the preliminary work, only one is expected to make the final leg of the flight. The scenes photographed from this plane should make history.

Byrd Expedition To North Pole

The Byrd Expedition to the North Pole is under the leadership of Lieut. Commander Richard E. Byrd, U. S. N., commander of the Naval section of the recent MacMillan Arctic Expedition. Byrd will rely upon a large Fokker airplane, equipped with three engines, two of which will keep the plane in the air if the other should become disabled. A reserve plane, similarly equipped, is being taken along. The crews are largely composed of volunteers from the commissioned and enlisted men of the Naval Reserve. The U. S. Shipping Board Steamship Chantier has been placed at the disposal of this expedition, which is being financed by John D. Rockefeller, Jr., Thomas F. Ryan, Edsel Ford and Vincent Astor. Byrd will make his base at King's Bay, Spitzbergen, but will actually start his polar flight from Cape Morris Jessup, Greenland, the northernmost known point in the world, about 400 miles from the polar ice cap. The planes will be equipped with skids, so that Byrd can alight on the ice and rise from it in safety. Although the planes have a cruising radius of 1,200 miles the Commander feels that the dangers of the trip

(Continued on following page)

30

Moving Picture World

May 1, 1926

On the Top of the World
With Pathe Cameramen

(Continued from preceding page)

will be minimized by altering the flight into short laps. Cameramen Vandersee and Donahue will film this expedition.

The Harrison Williams Expedition to North Greenland and Baffin Bay in June is for the purpose of collecting material for the American Museum of Natural History. Maurice Kellerman, Pathe cameraman, will make a pictorial record of the trip. George Palmer Putnam, publisher and organizer of the Expedition, goes as leader. Captain Robert Barlett, Captain of Peary's boat on his historic trip of discovery, will be Master of the Greenland Expedition trip. Others among the distinguished personnel are Robert Peary, son of the discoverer of the North Pole; Knud Rasmussen, noted Danish Arctic expert, and Arthur Young, who kills big game with the bow and arrow. In its Northward travel the expedition will practically retrace Peary's steps.

Airplane Flight Over
Mount Everest

In point of daring the first airplane flight over Mt. Everest will be attempted by Lt. Callan on this sensational airplane mission. Plans have been perfected whereby Pathe cameraman Ercole will accompany Lt. Callan on this sensational airplane mission. The Lieutenant who holds the world's altitude record of 29,296.4 feet will make his first flight in a specially constructed plane. He will attempt to surmount Mt. Everest's 29,141 feet. Many attempts have been made to climb Mt. Everest. The recent massacre of a party of Tibetans transporting electrical apparatus by ice may result in the abandonment of the proposed Mt. Everest expedition, scheduled for the coming summer under the leadership of Brig. Gen. Charles G. Brer who led the 1922 expedition. The airplane flight over the mountain, if successful, will reveal wonders of nature never before seen by man. All of the marvels will be caught by the Pathecameras.

Around the World In
25 Days

The record-breaking attempt to goit the world in 25 days is a subject unlimited in its film possibilities. This trip will be taken in motion pictures that are sure to present scenes of motion with human interest from all lands. This world-grading trip will be made by Captain Linton Wells, long a soldier of fortune and Edward Evans, Sr., Detroit sportsman. Wells served in Sun Yat Sen's Revolution in China in 1912; with the Mexican Army of Carranza in 1914; and with the American Naval Air Forces during the World War. He was one of the American Army-Navy Around-the-World Flyers and drove an automobile in the first non-stop continental run from Los Angeles to New York last summer in 165 hours and 30 minutes.

The Around-the-World trip will be largely made in aeroplanes, but fast trains, automobiles, boats and other means of transportation will play their part. Captain Wells and Mr. Evans are now completing their preliminary arrangements, effecting plans so that no delays will arise at changing points. Tentative plans call for the race against time to start from New York in June or July, whence the entrants will fly to Seattle, Washington,



EMANUEL COHEN, EDITOR OF THE PATHE NEWS, bids farewell to Commander Byrd, who is heading the Arctic expedition bearing his name, for which Pathe News has secured exclusive film rights. Left to Right—Pathe News cameraman Willard Vandersee; Emanuel Cohen; Commander Byrd; George Palmer Putnam; and Pathe News cameraman Robert Donahue.

or Victoria, B. C. Thirty hours are estimated for this leg of the flight; eight days to cross the Pacific, twenty hours from Japan to Vladivostok, four days from Vladivostok to Moscow, thirty hours thence to London from London to New York in six days. They hope to reduce this total of twenty-one days, eight hours to twenty days flat, bettering by almost half Andre Jager-Schmidt's record of thirty-nine days, nineteen hours, thirty-two minutes accomplished in 1911.

Smithsonian Expedition
To African Jungle

The Smithsonian Expedition to the African Jungle to collect live wild animals is probably the greatest of its kind ever taken. Doctor William M. Mann, Superintendent of the National Zoo, will head the expedition sent to the Smithsonian Institute. The possibility of securing marvelously thrilling scenes is made evident in the object of the expedition, which is to bring back, alive, for exhibition in the National Zoological Park at Washington, approximately one hundred species of wild animals never before seen in America, and other African animals at present very rare in this country. Charles Chatterton, representing Pathe News, will make a complete record of the trip in motion pictures. The United States Shipping Board has played a special boat at the disposal of the expedition for the transporting of the wild animals to America.

First Motion Pictures
Out of Russia

First motion pictures, with rare exceptions, out of Russia since 1917 are now being shown and will continue being shown in Pathe pictures. Through official Soviet order, the cloak of secrecy covering this gigantic territory—embracing one-sixth of the earth's area has been pulled aside for the Pathe camera. Our cameramen will be permitted to film big news events as well as other scenes and sub-

jects of historic and enduring interest. Already we have shown some of the first film out of Russia. The world's greatest collection, the famous Romanoff crown jewels, priceless historically and roughly valued at more than \$20,000,000 were a recent feature.

Pathe News No. 28 shows the Russian fleet completing a long flight from Moscow to Peking, where a gala reception was given the adventurers, whose flight opened up aerial communication between Europe and China; patriotic demonstrations held throughout Russia on the anniversary of the revolution which ordered in the Bolshevik regime; at Moscow, "Liberated Russia" flying past the tomb of Lenin, their great leader, who lies buried near the Kremlin, ancient fortress-palace of the Czar; in Leningrad, thousands more take part in the great victory anniversary.

All of the above mentioned expeditions are in addition to the other plans for news educational pictures that are always a part and parcel of Pathe News. Our staff of men are stationed all over the world to catch every happening.

The historical value of these scenes cannot be overestimated.

Big Serial Starts
Work at Universal

Production of the first episode of "The Fire Fighters," a spectacular chapter-play with Jack Dougherty in the starring role, started this week at Universal City.

The picture is based on John Marston's well-known stories, "Cap. Fallon," and chronicles the adventures of the fire fighters of a great city.

Helen Ferguson is playing opposite the star in the feminine leading role, with William MacGaughey, Lela Lyette McKee, Al Hary and others in the cast. Jacques Jaccard is directing the pictures under the supervision of William Lord Wright, head of Universal's serial units.

Moving Picture World, May 1, 1926, pp. 49-50

Pathe Cameraman Gets Both Shots and Malaria in Wilds

A QUIET life is not for the Pathe Review cameraman. Take Cameraman Charles Charlton, for example. He is the man who went to the wildest wilds of Central America and brought back photographic proof of the existence of the mysterious and much discussed "white Indians" for the Pathe Review. He also brought back a system full of malaria and quinine, the latter designed to offset the former, but even yet he can shake and quiver to beat Gilda Gray whenever the tropical germs get ambitious.

RIGHT now Mr. Charlton is in British East Africa photographing lions, leopards, rhinos, elephants and giraffes in their native haunts. He is hunting for live animals as a member of the Smithsonian-Chrysler expedition, headed by Dr. William M. Mann, director of the National Zoological Park at Washington, D. C.

Cash Awards to Natives

The hunters started inland from Dar es Salaam, Tanganyika, in May with a large party of native bearers and beaters and guides. These black brothers had their enthusiasm roused to a high pitch when Dr. Mann offered extra cash awards for their concentrated assistance in capturing the wild animals alive.

This offer worked perfectly for Dr. Mann, but not so well for Mr. Charlton. The minute the camera was set up in a likely spot and an animal appeared in the field of vision, said field of vision would be instantly obscured by an ebony avalanche of natives intent upon the capturing the lion or leopard, or whatever it might be, before he decided to go somewhere else. The result was that the camera record of the expedition threatened to look like a three-alarm fire in Harlem.

Recruits Own Hunters

To offset this enthusiasm, Mr. Charlton had to recruit a black hunting party of his own and offered prizes to the natives who would help keep the camera field clear of all save the animal long enough to permit a comprehensive picture to be taken.

In a letter from Mr. Charlton dated at Doboma, East Africa, May 13, 1926, he says:

"At last we are in a suitable base camp, a native house on the outskirts of Doboma, about 300 miles inland from Dar es Salaam. I am glad to say that we are at about 4,000 feet elevation, which is a little more comfortable than the Coast. As a matter of fact, it is most suitable in every way for bringing animals and keeping them for shipping.

"On Saturday we are starting a safari of about 50 people about 150 miles farther in the country. The principal animals we are after on this hunt are elephant, rhino, lion, leopard and buffalo. Expect to be away about one month. While I am writing this letter there are millions of cockroaches as big as mice crawling all over the place. By the way, we are within one mile of lions. Have heard them roaring this evening!"

tures and also makes available to the Publix houses the first-run rights on such pictures as the new Buster Brown Comedies, The Newlyweds and Their Baby series of two-reelers, the Let George Do It comedies and other Universal shorts.

Ralph W. B. Williams, sales director for Universal's Southern division, assisted by Julius Singer, Universal short product sales manager, closed the proposition with D. J. Chatkin, short features buyer for the Publix houses. In addition to the comedies noted in the foregoing, the arrangement includes the five new Universal serials, the new Gump Comedies, the two-reel Western Mustang dramas being made by Universal, 52 one-reel Bluebird Comedies, and the International Newsreel, which is released by Universal.

The new Buster Brown Comedies and The Newlyweds series have been set into practically all of the Class A houses in the Publix Southern group. This is a big feather in Universal's cap, and is a special boost for the Stern Brothers, who made these comedies.

O'Loghlin Holds Canada District Office for Fox

J. P. O'LOGHLIN, Canadian district manager for Fox, knows the selling business from the basement to the roof.

In February, 1916, he joined Standard Films in Canada and became salesman, special representative and branch manager. From 1917 to 1920 he was Montreal manager and general manager for the Canadian district for Regal Films, Ltd. The following three years he held the position of managing director of Specialty Film Import



J. P. O'Loghlin

Specialty Film Import

Exhibitors Herald, September 4, 1926, p. 76

Hurricane Smashes Theatres; Pathe News Cameraman a Hero



This picture shows some of the damage done.

Monster Benefit Planned For Sufferers in Florida

Florida has been visited by the worst of the hurricanes in years. The damage to the state is estimated at \$100,000,000. The people of the state are suffering from the effects of the storm. A monster benefit is being planned for the sufferers in Florida.

The benefit will be held in the city of Miami. It will be a grand affair. The proceeds will be used to help the sufferers in Florida.

The benefit will be held in the city of Miami. It will be a grand affair. The proceeds will be used to help the sufferers in Florida.

All South of Palm Beach Damaged— One Company Missing

Along with other industries and with millions, the motion picture industry suffered in the terrible Florida hurricane. Also, in common with the whole, the industry produced a hero, a man faithful to his trust. The cameraman missing in the storm.

All Florida theatres south of Palm Beach were damaged. It will be two weeks before any kind of shows can be given in the hurricane area.

Pathe News, Pathe News cameraman, Ralph Earle, who is a man much to the industry and took the film to the storm in New York.

The 200 members of Pathe News cameramen, some went to work, and many others went to work. The cameramen went to work. The cameramen went to work. The cameramen went to work.

Earle, who has been in the industry for 10 years, has been in the industry for 10 years. He has been in the industry for 10 years. He has been in the industry for 10 years.

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Pathe Man Who Covered Florida Storm Recovers

Ralph Earle, Pathe News cameraman who was injured in a dash from Miami to New York with scenes of the devastation caused by the hurricane which swept over several Southern states, has been released from the Murray Hill hospital in New York. Earle was at Miami when the hurricane struck, and after shooting scenes of the disaster made his way to Jacksonville, where he was picked up and sent on to New York by airplane, once being forced down by a storm.

Mr. Earle did his first camera work for Pathe News back in 1910 and since that time he has traveled throughout the world. He was in Japan when that country was ravished by earthquake and fire and shot scenes of that tragedy.

Earle was born in a log cabin in Iowa, but when a youth went to Chicago and entered a business college. The adventurous life of a cameraman had always appealed to him and in 1910 he went to New York and daily camped around the Pathe News headquarters awaiting a job. He was assigned to territory in the West and South.

During the Florida storm he was cut off from communication with Emanuel Cohen, editor of Pathe News, and was left entirely on his own resources. He managed to reach Jacksonville and from there phoned to Mr. Cohen.

(Continued on page 77)

Storm Hits Theatres

(Continued from page 1)

Cohen, editor of *Pathé News*, for instructions, so he made his way to Jacksonville, got in touch with Cohen, chartered an airplane to Atlanta and met another plane ordered by Cohen at Atlanta.

Earle, almost exhausted from injuries and hunger but refusing to surrender his precious film to anyone, began the flight to Charlotte. This plane was forced down by fog and a storm at Greenville, N. C. Earle commandeered a fast automobile which caught the Birmingham express.

The *Pathé News* representative met him at Charlotte which took Earle to Arlington, near Washington, D. C. He sped in a fast car to the latter place, climbed in his fourth plane and flew to Jersey City. Editor Cohen personally received the precious film.

Earle was attended by Dr. Alexander Altshul of New York City. He was in considerable suffering, largely because he had spent three days in salt water and sand without removing his shoes.

The films were shown in Broadway houses late Tuesday afternoon, September 21. The hurricane occurred on September 18 and 19.

Representatives of the New York dailies and national news associations met Earle in Jersey City. Dramatic scenes of the delivery of the film were taken.

TWO big news "beats" in a week for *Pathé News* make the trade take notice. The heroism of Ralph Earle, *Pathé News* cameraman, in Miami when the hurricane hit, made him an old-time "underdog." Rattled and bleeding he kept on his job, getting his pictures of the catastrophe, while it was happening.

Then he used four airplanes to bring him to New York, though he was so weak he had to be carried from one to another, arriving Tuesday noon, nearly a full day ahead of his nearest competitor. Some record!

The other beat was a question of minutes only, but equally demonstrative of the enterprise of the *Pathé News* organization, and occurred when *Pathé News* delivered to *Marcus Loew's State Theatre*, New York, at 11:30 A. M., plates ready for showing of the ill-fated start of the New York-to-Paris flight of the great Sikorsky plane, from which *Rene Focke*, famous French ace, and *Lieutenant Curtis, U. S. N.*, the pilot, narrowly escaped with their lives, while their two companions perished.

Harry Houdini and Ludwig Glushko were the *Pathé* cameramen in this instance and the scenes they shot show clearly every detail of the tragic accident, marking the end of one of the most daring undertakings in the history of aviation.

Is it any wonder that Henry Cohen and P. A. Parsons keep telling the world that *Pathé News* cameramen are the bravest, most resourceful men, and that the *Pathé News* has the best organization ever known to be depended upon in such cases as this? In their constant race against time? Can that blame Parsons strike and his check-book a little when he sends the trade papers these news? It would be a WONDER if he didn't.

Last Minute News from Everywhere, Moving Picture World, October 2, 1926, p. 276ff

Exhibitors Herald, October 16, 1926, p. 47

Phil M. Rose, *At the World's Crossroads, Moving Picture World*, October 2, 1926, p. 279

Cohen Back from Abroad, Says "Pathe Will Cover World News"

Emanuel Cohen, editor of Pathe News, has returned to New York from a seven weeks' European tour, during which he traveled 14,000 miles by boat, train, motor car and airplane through 11 countries, France, Italy, Austria, Poland, Germany, Latvia, Russia, Czecho-Slovakia, Lithuania, Belgium and England—studying conditions and enlarging the foreign staff of the pioneer news film.

The results of Mr. Cohen's trip will assure the public and exhibitors that every modern facility for speedy covering of world events is numbered in the resources at the disposal of Pathe News.

News Has High Mission

"The news film has a far higher mission in the world than the mere entertainment of its millions of follows," declared Mr. Cohen.

"Ever since its inception, 15 years ago, Pathe News has carried on a quiet but vitally effective campaign aimed at bringing about understanding and sympathy among nations, at showing one part of the world how the other parts live, what problems they face, what means they are taking to solve them. My trip has further convinced me of the importance of this phase of news film activity, and I might truly say responsibility.

"It is just this sort of endeavor that, in the belief of President Coolidge, will eliminate the bitterness now felt in certain quarters of Europe for the United States and the animosity of American nationals toward their country's European critics.

"One thing particularly impressed me abroad. I found wherever I went that Pathe News has a prestige, a standing in the minds of individuals and governments, that makes its name an 'Open Sesame' even in the highest circles. This prestige is based primarily on the abso-

lute impartiality and fairness with which the News presents its message and the realization that through the News every country in the world may tell its story, state its problem and hopes and ambitions and disappointments of its people, with full assurance that our presentation to the American public will convey an unbiased and impartial view.

"Our European neighbors know that Pathe News considers it a solemn duty to deal solely in facts—to picture the truth. They feel that when we cover any of their activities, fairness and veracity will characterize our efforts. They do not fear misrepresentation from us, therefore, they have a decidedly friendly attitude toward Pathe News.

"The continuance and furtherance of this service of understanding is assured by the high character of the personnel of the Pathe News foreign staff. This unit is composed of natives of all countries, who have submerged self and race in their loyalty for the cause in which they are striving. They have adopted the American spirit of organization and work as systematically and efficiently as if they were right in our editorial office instead of thousands of miles away from headquarters.

News While It's Hot

"There are no borders or boundaries for the efficient news cameramen, they have discovered ways and means of surmounting barriers that otherwise would seriously hamper the covering of stories and the speedy transportation of film. Were we to permit the shipment of film to go through its natural course, we would receive it in America from three to four months late, and thus we would be unable to be true to our pledge to exhibitors and public to present news while it is still news.

"Cameramen Arcole, Glattli, Wyand, Alberini, Stindt, Dely, Missir and all the others of the foreign staff have all details down to a science and are functioning better all the time. I visited each man in his own country and then brought them all together in Paris for a conference in order to strengthen our understanding and further perfect a uniform system of operation. In view of possible trouble in Eastern European countries, where the spirit of war is still in the air, where borders are still massed with troops and where clashes are not infrequent, I added a number of new correspondents to be prepared for any

(Continued on Page 38)

**"Morning,
Judge"**

**IT'S THE FIRST
OF THE**



**Carrie
of the Chorus**

And it's a—
WOW!

EXCHANGES EVERYWHERE

*Emanuel Cohen Home
from Survey Abroad*

(Continued from page 35)

events that may occur. We must not only cover those that actually occur, but also be ready for any possibilities.

"It was my privilege during this trip to enter Soviet Russia and I found it an extremely interesting experience to be able to study at first hand all the contradictory reports that filter across the border, many of them concocted outside the country. Russia, covering one-sixth of the world's habitable surface and with a population of 140,000,000, must be covered by Pathe News the same as any other part of the world. The walls of mystery that have so long surrounded Russia have been penetrated. I perfected arrangements with Russian cameramen that assure Pathe News of a constant supply of exclusive pictures

PATHE NEWS: With newspapers, the radio and news reels, this is an interesting world to live in. Radio brings big happenings to you, almost as soon as they occur the newspapers give you a detailed account, the following day, and the news reels bring it to you before your eyes. All are vital factors in our life. One reel.—Pioneer Pete, The Pioneer theatre, Amasa, Mich.—Small town patronage.

Exhibitors Herald, August 14, 1926, pp. 35, 38 – March 20, 1926, p. 112

Two Expeditions' Trials Are Filmed by Pathe's Staffs

Coming home from the No Man's Land of the earth, from icy Greenland and the jungles of East Africa, two veteran Pathe Review staff cameramen, have brought to Emanuel Cohen, editor of Pathe News and Pathe Review, a pictorial record of thrilling experiences of two expeditions.

Lengthy negotiations brought to the Pathe Review film rights of the Smithsonian-Chrysler Expedition, to capture alive

species of wild animals. Cameraman Charles Charlton was a member of the party. Cameraman Maurice Kellerman accompanied the Greenland Expedition, under the charge of George Palmer Putnam, noted publisher, which went in search of specimens for the American Museum of Natural History, New York.

When the Smithsonian-Chrysler Expedition arrived in Boston, where Dr. William Mann, superintendent of the National Zoo at Washington, who was in charge, was greeted by Emanuel Cohen, there were on board the S. S. City of Calcutta two thousand animals and birds, including species never before brought to this country. Most important in the collection is a pair of young giraffes. Then there were half a dozen purple-faced monkeys picked up in Ceylon. The baby kudu, one of the rarest of antelope, several rare species of parrots, strange African frogs, leopards, hyenas, 70 large birds, 300 small birds, 70 monkeys and baboons, 15 antelope, gun, duck, jackals and rodents and reptiles of many species.

Attack by Buffalo Herd Filmed

The expedition had been away just over six months, leaving New York on March 30 and arriving in Tanganyika Territory, formerly German East Africa, by way of Zanzibar.

An attack by two hundred buffaloes was described by Mr. Charlton. The expedition was in the Lake Tanganyika region when the herd began to approach at high speed. When the charging buffaloes were 300 yards away, a member of the party fired a rifle. This failed to halt the advance and members of the party turned and ran, pausing momentarily to discharge their rifles, while Mr. Charlton attempted to keep his trunk going. The buffaloes split into two sections, permitting the scientists to fight their way to safety through mud and heavy undergrowth.

Schooner Strikes Rock

The Putnam Expedition had its big thrills, too. The *Morsianey*, the schooner which took the party into the polar region, struck a submerged rock. On another occasion they had to fight against a herd of enraged walrus, but the party came off victorious, even capturing several fine specimens. A cowboy in the party, Carl Dunrud of Sweetgrass, Mont., found plenty of excitement and provided camera thrills by roping two large polar bears, found on an iceberg in the middle of Ballin Bay.

Art Young, bow and arrow expert, who plays an important role in "Alaskan Adventures," killed a male walrus with two arrows, while Cameraman Kellerman cranked his camera.

Exhibitors Herald, November 13, 1926, p. 44

April 24, 1926

EXHIBITORS HERALD

49

PATHE NEWS TO SPAN GLOBE

Daring Trips of Explorers to Be Filmed

By Emanuel Cohen
Editor of Pathe News and Pathe Review

THE 1926-27 plans for Pathe News call for the carrying on of the greatest news expeditions in the history of the motion picture business, covering all phases of news, exploration and scientific events.

THIS year brings forth the greatest number and by far the most daring exploration efforts ever attempted simultaneously since the beginning of civilization. Never before have so many expeditions started to explore the vast unknown regions of the world at the same time.

Blazing vivid new trails in motion pictures Pathe News will be actively in the forefront with all of the most important of these missions of exploration. Always pioneering in search of unusual and vastly interesting material for its news films, Pathe has assigned its most expert cameramen to accompany the daring adventurers.

Plans Begun 6 Months Ago

For the last six months, plans have been under way for this camera advance into regions that have never before been viewed through a motion picture lens. The prestige already attained by the Pathe News in its long and honorable career proved to be the "Open Sesame" that made the Pathe cameramen welcome comrades to the adventurers, but transportation of camera equipment and supplies in addition to the necessary scientific instruments and measuring and recording devices of the scientists proved a problem that required much study. Our plans, however, were successfully worked out, and six expeditions will be thoroughly filmed for the benefit of millions of picturegoers the country over.

Interest this year centers upon Arctic exploration in the unknown wastes around the North Pole and Pathe News controls the sole motion picture rights to the most important of these expeditions. These include the Wilkins-Detroit Arctic Expedition going by airplane from Point Barrow to Spitzbergen and the Byrd Arctic Expedition flying from Spitzbergen to Point Barrow. Another Northern expedition is the Harrison-Williams Expedition to Greenland for the American Museum of Natural History. It will be recalled that Pathe showed the picture log of the Amundsen-Elsworth polar flight to within 160 miles of the North Pole and that it created a sensation wherever shown.

Air Expeditions Starting

Two record-breaking expeditions both full of great interest will be covered by the Pathe News camera—the airplane flight over Mount Everest, the highest peak on earth, and the airplane attempt to fly around the world in 25 days.

Another expedition that will be filmed by the Pathe News camera is the Mann-Southwestern Institute Expedition to Africa.



Emanuel Cohen, editor of Pathe News, bidding farewell to Commander Byrd, heading Arctic Expedition. Left to right: Willard Vanderveer, Pathe News cameraman; Emanuel Cohen, Commander Byrd, George Palmer Putnam, and Robert Donahue, Pathe News cameraman.

From a point of exclusiveness the special motion pictures of events in Soviet Russia are teeming with human interest and Pathe News will continue to show these exclusive events.

The trans-Polar flight of the Wilkins-Detroit Arctic Expedition, under the leadership of Captain George H. Wilkins, Arctic explorer and war aviator, is being made with the backing of the American Geographical Society and the Detroit Aviation Society. Captain Wilkins was second in command to Stefansson on his last Arctic trip. The purpose of the 1900 mile flight is to prove that the natural and shortest air trade routes of the world are across the Arctic wastes. The entire pictorial record of the flight will be photographed by Earl Rossmann and Will Hudson, two camera experts who can be depended upon to film scenes of absorbing interest. The flight across the North Polar Sea from Point Barrow to Spitzbergen will be attempted the latter part of this month. Snowmotors, under the guidance of Sandy Smith, have been engaged for weeks in transporting supplies and fuel to the take off point. Although several planes will be used in the preliminary work, only one is expected to make the final leg of the flight. The scenes photographed from this plane should make history.

Byrd Expedition Covered

The Byrd Expedition to the North Pole is under the leadership of Lieutenant Commander Richard E. Byrd, U. S. N., who was commander of the naval section of the recent MacMillan Arctic Expedition. Byrd will rely upon a large Fokker airplane, equipped with three engines, two of which will keep the plane in the air if the other should become disabled. A reserve airship, similarly equipped is being taken along. The crews are largely composed of volunteers from the commissioned and enlisted men of the Naval Reserve.

The U. S. Shipping Board Steamship Chantier has been placed at the disposal of this expedition, which was financed by John D. Rockefeller, Jr., Thomas F. Ryan, Elisha Ford and Vincent Astor. Byrd will make his base at King's Bay, Spitzbergen, but will actually start his polar flight from Cape Morris Jessup, Greenland—the northernmost known point in the world, about 400 miles from the polar ice cap. The planes will be equipped with skids, so that Byrd can do what Amundsen failed to do—alight on the ice and rise from it in safety. Although the planes have a cruising radius of 1,200 miles the Commander feels that the dangers of the trip will be minimized by altering the flight into short legs. Cameramen Vanderveer and Donahue will film this expedition.

Baffin Bay Exploration

The Harrison-Williams Expedition to North Greenland and Baffin Bay in June is for the purpose of collecting material for the American Museum of Natural History. Marjorie Kellermann, Pathe cameraman, will make a pictorial record of the trip. George Palmer Putnam, publisher and organizer of the expedition, goes as leader, Captain Robert Bartlett, Captain of Peary's boat on his historic trip of discovery, will be master of the Greenland Expedition trip. Others among the distinguished personnel are Robert Peary, son of the discoverer of the North Pole; Knud Rasmussen, noted Danish Arctic expert, and Arthur Yonac, who kills big game with the bow and arrow. In its Northward travel the expedition will practically retrace Peary's steps.

In point of daring, the first airplane flight over Mt. Everest, to be attempted by Lt. Callan, promises to be the thrill of the year. Plans have been perfected whereby a Pathe cameraman, Ercle, will accompany Lt. Callan on this sensational airplane mission. The lieutenant

50

EXHIBITORS HERALD

man who holds the world's altitude record of 29,526.47 feet will make his flight in a specially constructed plane. He will attempt to summit Mt. Everest's 29,141 feet.

Many attempts have been made to climb Mt. Everest. The recent massacre of a party of Tibetans transporting electrical apparatus by avalanche may result in the abandonment of the proposed Mt. Everest expedition, which was set for the coming summer under the leadership of Brig. Gen. Charles G. Bruce who led the 1922 expedition. The airplane flight over the mighty mountain, if successful, will reveal wonders of nature never before seen by man. All of the marvels will be caught by the Pathe camera.

Attempt to Girdle Globe

The record breaking attempt to girdle the world in 25 days is a subject unmissable in its film possibilities. This trip will be taken in motion pictures that are sure to present scenes of action with human interest from all lands. This world-girdling trip will be made by Captain Linton Wells, long a soldier of fortune, and Edward Evans, Sr., Detroit sportsman. Wells served in Sun Yat Sen's Revolution in China in 1912, with the Mexican Army of Carranza in 1916 and with the American Naval Air Forces during the World War. He was one of the American Army-Navy Around-the-World Flyers and drove an automobile in the first non-stop continental run from Los Angeles to New York last summer in 165 hours and 50 minutes.

The Around-the-World trip will be largely made in airplanes, but fast trains, automobiles, boats and other means of transportation will play their part. Captain Wells and Mr. Evans are now completing their preliminary arrangements, effecting plans so that no delays will arise at changing points. Tentative plans call for the race against time to start from New York in June or July, whence the entrants will fly to Seattle, Washington or Victoria, B. C. Thirty hours are estimated for this leg of the flight; eight days to cross the Pacific, 20 hours from Japan to Vladivostok, four days from Vladivostok to Moscow, 30 hours thence to London, from London to New York in six days. They hope to reduce this total of 25 days, eight hours to 20 days flat, bettering by almost half Andre Jaeger-Schmidt's record of 30 days, 13 hours, 42 minutes accomplished in 1911.

African Jungle Expedition

The Smithsonian Expedition to the African jungle to collect live wild animals is probably the greatest of its kind ever taken. Doctor William M. Mann, superintendent of the National Zoo, will lead the expedition sent by the Smithsonian Institute. The possibility of obtaining marvellously thrilling scenes is made evident in the object of the expedition, which is to bring back, alive, for exhibition in the National Zoological Park at Washington, approximately 100 species of wild animals never before seen in America and other African animals at present very rare in this country. Charles Charleston, representing Pathe News, will make a complete record of the trip in motion pictures. The United States Shipping Board has placed a special boat at the disposal of the expedition for the transporting of the wild animals to America.

Pictures from Russia

First motion pictures, with rare exceptions, out of Russia since 1917 are now being shown and will continue being shown in Pathe pictures. Through official Soviet order, the cloak of secrecy

covering this gigantic territory, embracing one-sixth of the earth's area, has been pulled aside for the Pathe camera. Our cameramen will be permitted to film big news events as well as other scenes and subjects of historic and enduring interest. Already we have shown some of the first films out of Russia. The world's greatest collection, the famous Romanoff crown jewels, priceless historically and priced at more than \$250,000,000 were a recent feature.

Pathe News No. 28 shows Russian fliers completing a long flight from Moscow to Peking, where a gala reception was given the adventurers, whose flight opened up aerial communication between Europe and China; Patriotic demonstrations are held throughout Russia on the anniversary of the revolution which ushered in the Bolshevik regime; at Moscow, "Liberated Russia" files past the tomb of Lenin, their great leader, who lies buried near the Kremlin, ancient fortress-palace of the Czar; in Leningrad, thousands more take part in the great victory anniversary.

All of the above mentioned expeditions are in addition to the other plans for news educational pictures that are always a part and parcel of Pathe News. Our staff of men are stationed all over the world to catch every happening.

The historical value of these scenes cannot be over-estimated.

"Topics" and "Fables" President in Florida

Amadeo J. Van Beuren, president of Fables Pictures, Inc., and Timely Films, Inc., is spending a two month vacation at Palm Beach, Fla., where he is registered at the Royal Poinciana hotel. He was accompanied by several other theatrical executives.

Van Beuren's various theatrical enterprises, including "Topics of the Day" and "Aesop's Film Fables," short features released by Pathe Exchange, Inc., have required the executive's untiring efforts for the past year and he is seeking a complete rest.

"Topics of the Day" and "Aesop's Film Fables" are called the most widely distributed short features in the field. In addition to playing in thousands of motion picture theaters, both films are regular attractions in the theatres of the Keith-Albee and other big and small time vaudeville circuits.

Ten Cornerblock Ads on Aesop's Film Fables

Following its policy of giving the exhibitor a full line of accessories for its short feature product, Pathe Exchange, Inc., has just released a series of ten cornerblock ads on Aesop's Film Fables, the single reel novelty produced by Fables Pictures, Inc.

These cornerblocks are complete ads and have been made in a wide variety of sizes and shapes so that they can be slipped into any newspaper ad layout or house program including the Paul Terry cartoons.

Lamont's Voice Beats Juvenile's Menagerie

Honking geese, quacking ducks, bawling donkeys and a dozen kids all taking a race are just incidents in the business of being a director of Juvenile Comedies. Charles Lamont, shouting at the top of his lungs to be heard over the tumult, takes it all coolly, never loses his temper or shows temperance.

Newsreels to Contain Laugh Month Scenes

By EMANUEL COHEN

Editor, Pathe News

Every news film release should contain some element of humor—not only during "Laugh Month" but all the time.

Such humor is derived from subtle incidents caught by the news film camera. Unrestricted glimpses of popular personages have their touches of humor. Unique shots of little animals cavorting before the camera always cause ripples of laughter. Unusual sensations for the audience secured by photographing the scenes so that the onlookers experience just what the cameraman encountered when he filmed them often rock a theatre with laughter.

So important do we consider the element of humor in Pathe News that we instruct each cameraman to catch the lighter side of life whenever and when ever possible. There are dramatic incidents galore in any news film and the humor touches are a welcome and entertaining relief.

All humanity responds to the screening of a news film because it mirrors life in its actuality with its drama and its humor. It is said that a certain percentage of theatre patrons were first attracted to theatres by the news film. And this is undoubtedly very true for it combines humor with its drama and it is timely.

Numerous instances of humor gems caught by Pathe News cameramen come to mind.

When President Coolidge was photographed at the American Legion convention in Omaha, someone handed him a "six gallon" sombrero hat. The executive put the hat on and it completely covered his head. As he peered out from under the hat, the President smiled broadly. And this scene has brought forth good-natured chuckles and laughs wherever shown.

Vice President Dawes usually adds a little subtle humor to a news film scene. One of our cameramen pictured the Vice President knocking out "flys" with a stout baseball bat for neighborhood kiddies in Evanston, Illinois. Another time he was photographed chumming with a group of the Senate page boys. Scenes like these always register laughs.

In a scene showing Indians from the 101 Ranch atop a New York hotel prior to their sailing for Europe, the cameramen persuaded Miss Helen Ferguson to Charleston with a squaw who then "did her stuff" in her own clumsy way. This scene has proved a scream in the theatres.

Scenes of stout people doing unusual things get the laughs in a newsfilm just as they go over in a Hal Roach or a Mack Sennett comedy. I recall views of stout ladies going through a series of weight reducing exercises atop a hotel and also a similar scene shot at Brighton Beach.



Emanuel Cohen

Exhibitors Herald, April 24, 1926, pp. 49-50 – January 2, 1926, p. 46

Romance of Slow Motion Film Is Told in Pathe News Record

THE picture is mightier than the pen, particularly the slow motion picture. The camera in slow motion explains more accurately how one man wins in athletics and the other loses than column upon column of "dope" in the sport pages of the newspapers.

THERE is a romance in the development of the slow motion picture camera, in the use of which Pathe News has been a pioneer. Seven years or so ago there was brought on from the Pathe office in Paris a slow motion camera, a heavy, clumsy affair that looked like a cross between a Sibley stove and a box of cast-iron junk. Five 25-pound weights hung suspended below the main camera box to keep it from doing St. Vitus' dance. A huge flange wheel inside was necessary in order to pick up the proper speed when the camera handle was ground, and fifty or more feet of film was unwound before the wheel would function. There was no magazine to take up the film and as it was exposed it fell loosely into a huge black sack, which later was tied like a cat in a bag and carried bodily to the laboratory.

Horses Shy from Camera

The camera was a noisy contraption, too. Ludwig Geiskop of the Pathe News tells about an experience he had with this machine when he was sent to cover horse races in which hurdles figured. Geiskop had his outfit—black bag and everything—planted a few feet from an obstacle, but as the first horse, and the second, came along to take the jumps, they heard the handle and the flange grinding and immediately shied far off the course. The judge of the races asked Mr. Geiskop to take bag and baggage and vacate his vantage point.

Emanuel Cohen, editor of Pathe News, was not satisfied with this machine and new improvements rapidly were brought forward. The two hundred-pound outfit has now been replaced by a handy, all-metal camera weighing about one hundred pounds and functioning as easily as does an ordinary motion picture camera, with panoramic facilities, operating ten times as fast, an all-important factor in "following the ball," and it doesn't have to be primed before getting under way.

Geiskop, the sport field man of the Pathe News, has turned the crank as hundreds of stars of every branch of sport have performed. He must know sport from every angle, and must know in what direction the tide is apt to turn, for if he is at one goal post while the winning tally is being made at the other, he is sans luck.

Must Know His Sports

That the cameraman must know his sports may be illustrated from an incident in connection with play in the National Open Single Tennis Tournament in September. Came Friday of the Richards-Boroetra match. Tilden, Johnson and Williams had passed on into the ranks of defeat, leaving the youthful Richards as the last of the vanishing Americans. If Richards were to win, there would be no great dramatic value to the camera scenes, as the big drama would come the next day in the finals, and every concern would have a camera representative present. On Friday Geiskop was there and his camera recorded the last gallant stand of America's big four. Richards was defeated.

The camera sporting reporter must also be resourceful. A few years ago at an important football game at Franklin Field, Philadelphia, Geiskop had climbed the roof of an administration building adjoining the gridiron in order to get some special long shots. There was some tense action in the dying minutes of the game, and as he made the final shots the crowd broke for the gates. He packed his machine hurriedly and started down the stairway, worrying the while about a special train bound for New York, a train he would have to catch in order to make the next edition of the Pathe News. He raced down the first stairway and found his way blocked by a bolted door. Geiskop then found a rope that was intended as an emergency fire

escape, threw it from an upper story window, lowered himself and then dashed away to catch his train.

Has Close Calls, Too

While at the Olympic games in Paris, in 1924, a stalwart policeman refused this Pathe News cameraman and others of his craft a vantage point on a platform that overlooked the swimming tank. When the policeman's attention was momentarily distracted, Geiskop ran up the stairway. He went unnoticed by the officer and when the other cameramen, smarting under this reversal, attempted to duplicate Geiskop's feat the officer turned them away.

Geiskop has had some close calls for himself and his camera. One time his machine was knocked to the ground at a polo game at Rumson, N. J., at which the Prince of Wales was a spectator. After picking up his machine just behind a goal post, he saw the prince emerge from a box and walk along the field. He rushed down the sidelines and filmed the much-traveled nobleman in slow motion.

Pathe Claims Scoop on Films of Charley Hoff

Pathe News photographers claimed a scoop in getting pictures of Charley Hoff, Norwegian pole vaulter who holds the world's championship, during the Drake relays in Des Moines, Iowa. The pictures were taken by W. W. Jennings, Des Moines, and C. T. Chapman, Chicago, the cameras having been concealed in the children's section of the stadium, it was said after the meet had been concluded.

Hoff had declared that he would not perform if there were motion picture cameras on the ground, because, as he said, he did not want his style analyzed.

Exhibitors Herald, December 4, 1926, p. 48 – May 15, 1926, p. 50

6

Pathe News editorial department has made arrangements to shoot a group of well-known cartoonists doing their stuff on heads or other drawings suitable for Laugh Month. Among those who will be filmed are, George McManus, creator of Jiggs and Maggie in "Bringing up Father"; Billy DeBeck of Barney Google and Spark Plug fame; Russ Westover who makes "Tillie" a toiler—sometimes; Cliff Sterrett, creator of "Polly and Her Pals," and Harry Hirschfield, Raconteur par excellence—also a cartoonist of note who features Abie the Agent and Kabibble Kabaret.

Exhibitors Herald, December 25, 1925, p. 135

**Supplementary Material
Critics**

Concerning the "Movie" Critic, The Playboy of the Press

The Custard Pie of Our Cinematic Complex, They Will Be with Us Always, So We Might as Well Make the Best of Them—Not Nearly as Important as Most Imagine

By Merritt Crawford

THERE seems to be a wide diversity of opinion regarding that playboy of the public press—the motion picture critic—and the opinion seems to vary from bad to very much worse.

The utility or actual necessity of the movie critic, as a species, in the daily life of this great industry has never yet, it is said, been successfully proved to the satisfaction of any appreciable number of people, outside of, perhaps, the exclusive intellectual circles which the critic is said to frequent during off hours, whenever and wherever these are.

It will be generally admitted, however, that the movie critic genus is undoubtedly here to stay. And being here it may be just as well to look the cute little thing over, always remembering that it is believed the vice beastie has a bite or stinger concealed in its anatomy, to learn, if possible, its genesis and *raison d'être*.

Reference to the motion picture critic above, as the "playboy of the public press," was made advisedly. Scattered, though less allusive, would have done as well, for the movie critic, *per se*, is anonymous. About fifty-fifty, in fact.

Half the film critics are men, and half belong to the so-called fair sex. That is, unless you happen to be a producer, star or director whose picture has come to their notice, when they haven't had their tea or whatever it is that film critics submit on. Then they may be anything that may happen to come into your head at the moment.

Personally, I think that much injustice is done to the motion picture critic in the mass. Those that I have met, as individuals, have seemed as mostly human as it is possible to conceive of anyone being, who works at that kind of a job.

I am also loath to believe that they do not serve some good purpose in the motion picture scheme (if nothing else as a counter irritant to the rampant egotisms of some press agents) and that for all those manifest faults and weaknesses, they doubtless have some measure of other value not instantly apparent.

A Cause for Pain

It pains me to see our favorite celebrities and their well paid hand publicity promoters greet these same critics effusively, nay, almost fawn upon them, heap high the compliments or whatever term you choose to use privately, shower them with cigars or bouquets, as the case may be, tea or French, and then over the door is safely closed behind them, rebuffing in profanity or ritual snubbery against the unknown who has just departed—probably to roast in his or her turn.

If the newspaper critic is the custard pie of our cinematic complex, the *By* in the conclusion of our pantheistic sentences, the verbiage appendix of the film industry, as many would have us believe him or her to be why not say it right out? Why smother it behind the hand?

Why—if we feel that way—let an opinion get back, just because the lively youngster is sneaked where scratching is difficult, be-

Great Men's Thoughts On Critics

"A wise scepticism is the first attribute of a good critic."

James Russell Lowell

"Of all the faults which are excused in this caustic world, though the cant of hypocrisy may be the worst, the cant of criticism is most tormenting."

Lawrence Sterne

"Reviewers are usually people who would have been poets, historians, biographers, if they could; they have turned their talents at one or the other, and have failed; therefore they turn critics."

Samuel Taylor Coleridge

As soon

Seek roses in December, ice in June;
Hope constancy is wind, or even in chaff.

Believe a woman or an epitaph.

Or any other thing that's false before
You trust in critics."

Lord Byron

"It is much easier to be critical than to be correct."

"You know who critics are?—the men who have failed in literature and art."

Disraeli

"Reviewers, with some rare exceptions, are a most stupid and malignant race. As a bankrupt thief turns thief-taker in despair, so an unsuccessful author turns critic."

Percy Bysshe Shelley

Like the rest of us, they have to make a living.

Wrecking, for most, is by way of being the means by which they hang onto their previous jobs. Writing up or down to their paper's public as interestingly as they know how, is what keeps them in the critic's class and on the payroll—not necessarily any particular knowledge of motion pictures.

The editor—the boss—most times to ten doesn't care a burrah as any particular pick given about motion pictures, as long as the business office is satisfied with the advertising. But he does realize that a greater or less number of people, the readers of his paper, are tremendously interested in motion pictures, their stars and stories, and he wants to have some one on his staff, who can write interestingly about them.

Editor Doesn't Care Much

He doesn't care what they write, so long as it is interesting, or he thinks it is, to his readers. It may be true or not, fair or unfair, intelligent and constructive or plain dumb and destructive. The editor doesn't care a rap. Why should he—on the critic either—so long as what he writes gets the once-over from the public?

The public won't pay any attention to what the critic says, anyway, so far as stopping up to the box office or staying away is concerned. It is what the audience, who go to see that particular picture the first week, and tell their friends about it, that keeps the theatre open or closes it as the case may be, and other forms of advertising and explanation that help—not the critical newspaper articles that appeared after the premiere.

There may be a few exceptions to this, elsewhere than in New York, where a film critic happens to have an especially large personal following. I happen to know of at least one case. But here the critic doesn't give his own unsupported opinion and review. He reports to his readers his verdict on the picture, based on carefully collected and analyzed information on the reception that particular picture has received in other cities.

So in the strictest sense he isn't a critic at all, but only a plain reporter and a blame good one.

The point I wish to make is that the importance of the New York newspaper critic, and that goes for the featureman in most other places, too, is vastly overrated, either for the good or the harm they may be able to do.

Instantly after reviews could be issued, where pictures that have been universally praised by the critics here "flipped" almost before the ink on the paper that printed the critic's review was dry. One praised without a stir by every New York critic, that every reader of this article can name, is being withdrawn this week, after a lousy

(Continued on page 562)

About the "Movie" Critic

(Continued from page 560)

"run" of two weeks. Again pictures that were quite as universally "panned" have proved again and again to be big successes.

So don't be too hard on the movie critic. He's just a poor guy, who is trying to get along and if he (or she) at times gets an exaggerated sense of his (or her) importance in the cinema's cosmogony, remember we have only ourselves to blame.

Make Best Of It

One thing all of us may as well remember. Unlike the measles, epizootic, housemaid's knee or a hundred other passing annoyances, the newspaper movie critic is going to be always with us—at least as long as the average newspaper reader remains interested in screen entertainment, which ought to be for a long time to come.

So we may as well make the best of it, get used to having him (or her) around at odd times, even when it isn't altogether convenient, and learn to treat her (or him) as nicely as possible.

There will always be plenty of opportunity to cuss him (or her). They have to get back to the office to write their stuff.

WHAT New York City thinks and what the New York newspapers say about pictures has just about ceased to be a factor of influence elsewhere throughout the country. This comes as the result of sad experiences. Time after time the country at large has failed to find product justifying or warranting New York opinion.

While New York opinion has run its course as a matter of influence in the market generally it still has a very pronounced effect upon the minds of executives residing in New York who are constantly subject to the immediate impressions of New York reactions. This is not a desirable condition because the film company executive needs the country-wide and not the New York viewpoint.

He is necessarily influenced to some extent at least by New York newspaper reviews and if the prevailing taste of the New York press critics were to determine the character of the product half of the theatres of the country would face ruin next season.

Right now several of these critics have a fetish for "European" pictures. They frequently bemoan the fact that our directors have not the subtlety of the Europeans; that our stories do not depict "real life," and they dwell on a single technical perfection of an occasional foreign picture, losing sight of a hundred technical perfections of our pictures which they have become accustomed to.

The New York viewpoint, with its Greenwich Village slant, cannot lead to successful entertainment for the United States of America.

Moving Picture World, December 25, 1926, pp. 560, 562

Editorial, Martin J. Quigley, *Exhibitors Herald*, August 7, 1926, p. 18

Critics in Coventry Soon Would Reform

MUCH has been written of late about the incompetency of the New York film critics, most of whom are far more interested in their opportunities for wisecracking than in a careful and intelligent estimation of the merits or demerits of a picture production.

This is nothing new. Thirty years ago a dramatic critic attending the premiere of the first American-produced music hall ballet was heard bitterly to complain that the girls who impersonated the horses in a circus scene did not wear tails. If the girls had worn tails he could have written a fine criticism. Lacking the tails to write about, he flamed the entire production with faint praise.

The condition still obtains. The alleged critics are employed for their ability to interest the readers: not because they have the slightest idea as to what they are writing about. They are more humorists than critics—and not so very humorous, at that.

Almost as bad is the well-meaning but misguided youth or miss who seeks to uplift the films rather than to appraise them. They can find good only in the work of their favorite directors—mostly imported—and laud the sometimes impossible to the skies while pictures of genuine entertainment value and box office worth are booted into the gutter, declaiming against the foolish public which may crowd the house at which these pictures are shown.

James Gordon Bennett had the right idea, though he worked it from a wrong angle. He sent the horse reporter or the Wall Street man to report on how the audience liked the picture. He had a dramatic editor, but no critic for the New York Herald in the heyday of its power.

The only trouble with the scheme was that the first night had to be covered and naturally on first nights the bulk of the seats were given to persons friendly to the management. "Success—Herald" became a by-word and a reproach.

Today the horse reporter sticks to the track and film criticism is given over to the immature and incompetent, who, puffed up by the imagined importance of their position, are supercilious rather than critical. Just because they can get their opinions into print, they take themselves far too seriously.

And theatre managers encourage them in this belief by quoting their opinions in the daily and trade press and displaying them on boards in front of the house. Often it is difficult to find even a single favorable line, but there is always something that is quotable, though not always can the entire sentence be used.

But the critic sees his name in the paper and on the boards, and he puffs up like an adder, and like the adder he spits more venom.

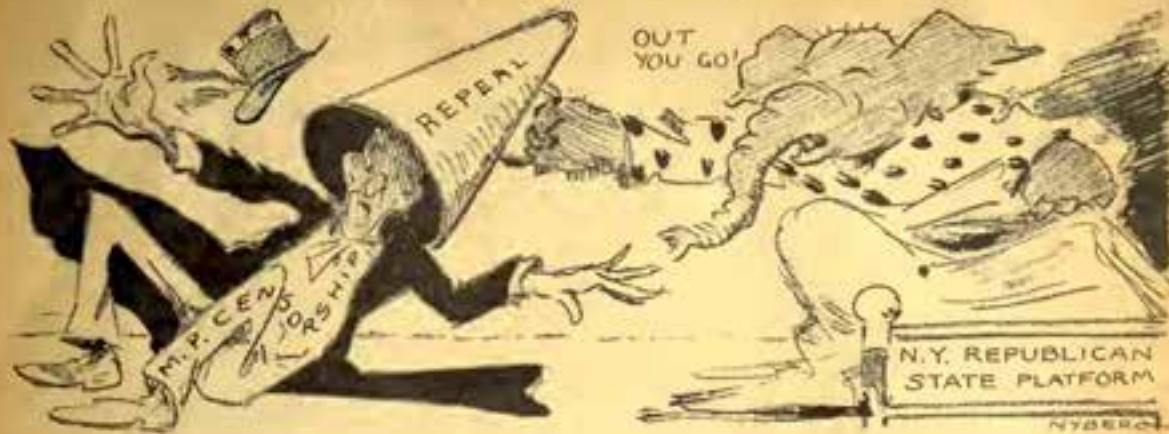
Why not refuse to take these little people seriously? Why not give them the silent treatment. If every manager and production company would refrain from mentioning any New York criticism for a period of six months, even the most intolerant would be squirming on the managerial doormats within that period.

It's a simple but drastic remedy. The only trouble is that you couldn't keep all the managers from breaking the rule. The temptation to rush into print with the first new-style criticism would be too great.

Outside of that it would be a wonderful scheme.

Moving Picture World, August 28, 1926, p. 521ff

Ex-tinguished Picture People . . . By Nyberg



The Commercial Angle of Criticism

SEVERAL of the trade papers have started to talk about criticism. One resents the incapacity of the critics of the daily papers, while another professes to have evidences of graft. None of the writers seems to have approached the matter from the purely commercial angle, yet this is by far the most interesting slant.

Criticism, at best, is merely the expression of the opinion of one individual. It is of value only in proportion to that individual's judgment and experience. Unfortunately the general public is prone to value the printed word. There seems to exist a general feeling that the types, like figures, cannot lie.

So it happens that amusement investments amounting to many millions of dollars are substantially at the mercy of the newspapers who are seemingly indifferent to this responsibility and give free hand to the half-baked, self-constituted critics who have neither experience nor judgment and who seek chiefly to air their imagined brilliancy in their columns, often to the detriment of a picture representing an investment of anywhere from \$300,000 to \$1,000,000.

Those same editorials directors would not dare put an untrained writer in charge of the Wall Street Bureau, but anything is considered good enough for the movies.

The publisher knows that the theatrical advertising, at a line rate considerably higher than that for financial advertising, brings a greater money return. He knows that he has the pictures to thank for a tremendous increase in amusement advertising lineage. Not only do the pictures take spaces largely in excess of those formerly used by the drama houses, but these latter have been forced to increase their space to hold their own against the picture theatre announcements.

Without the competition of the picture theatres, the amusement space in the New York newspapers would drop to a quarter of the present lineage, and yet the fate of the pictures advertised are left in the hands of incompetents who are intent only upon wise cracking and smartness at the expense of truth; that seems to constitute criticism not alone in New York but in most of the larger cities of the country.

If the picture is inartistic and yet pleases, it is a good picture. If it will give satisfaction to the patron and profit to the management, it is unfair to ignore the amusement merit in a search for flaws. It is a praiseworthy thing to seek to raise the artistic standards of the picture, but the public is entitled to know whether or not the picture will entertain. If it does, the public will go, and will not care that the offering does not measure up to the more or less hazy standards of the commentator.

It is the real oddity of the situation that the theatres contribute thousands of dollars to the support of the newspapers whose main efforts seem to be to tear down the pictures rather than to foster the interests on which the very existence of these alleged critics depends.

Almost overnight radio was given the recognition it took the pictures ten years to gain, yet radio still is below the picture in reader interest.

In New York for instance, the first newspaper that will handle pictures in an intelligent, sympathetic fashion on the platform that criticism is valuation and not merely faultfinding; that will recognize the picture as the chief amusement appeal of more than half of its readers and not the "Patsy" for immature boys and girls to play with, is going to do something that will be not only profitable but praiseworthy.

Moving Picture World, July 10, 1926, p. 5

Presentation

CONCERNING THE STAGE PHASE
OF THE FILMSHOW FROM THE
VIEWPOINT OF THE PRACTICAL
SHOWMAN

By WILLIAM R. WEAVER

MAE TINEE
DIPS IN

MAE Tinee, *Chicago Tribune* motion picture critic, broke out in the issue of Monday, September 27, with this headline: "Gilda Is Here on Screen and In Person and Is Good Both Ways." This was followed by a review reading in part, "Gilda Gray, the 'shimmy queen', on the screen and in person, is at the Chicago this week and I think you'll be delighted with both 'Aloma of the South Seas' and the prologue in which Miss Gray does alluring South Sea dances assisted by a company of syncopating muscled Samoans." This issue of the newspaper was on the street the Sunday night before the Monday on which Miss Gray and her picture opened at the Chicago and the newspaper's 750,000 daily readers had Miss Tinee's observations several hours before the first matinee performance.

Miss Tinee usually sees Paramount pictures in the Famous Players-Lasky projection room, publishing her reviews of them when eventually they open in the city, but it is doubtful that she saw Miss Gray's presentation there or elsewhere. Miss Gray's last Chicago appearance was made in the Ziegfeld show of three or four years ago. No doubt the Chicago theatre staff considers it very nice of the critic to slip them a boost in her widely read column, but as a matter of fact she dipped into business other than her own and her lead, if followed, will develop serious consequences.

Newspaper reviews of motion pictures are notoriously fallible, particularly Miss Tinee's. Often they wreck a box office attraction and seldom do they make one. If the newspaper critic is to be permitted to write also about the presentation phase of the program, the newspaper permitting it thus gives the critic a double-barrelled shot at the exhibitor's business instead of the rifle shot which is at best bad enough.

It is not logical to expect the Chicago theatre to enter a protest on the basis of the Gilda Gray comment, but that is precisely what should be done by that or any theatre under these or any parallel circumstances. The motion picture critic's subject is the motion picture; the dramatic critic's subject is the drama; the vaudeville critic's subject is vaudeville. No doubt presentation will develop to a point warranting newspapers' employment of presentation critics. Until then, newspapers should regard presentation as exactly what it is, picture trimming, and practice a "hands off" policy. And if newspapers never appoint a presentation critic that will be, according to the box office and be ancient wheeze, soon enough.

Circuit. . . . A locally made reel showing the screen critics of Kansas City returning to their respective newspapers to write reviews of "The Vanishing American," showing at the Newman, put Bruce Fowler, manager, decidedly on the good side of the press.

Exhibitors Herald, October 2, 1926, p. 83 – Kansas City, March 6, 1926, p. 70

How Critics are Used in Advertising New Films

16

EXHIBITORS HERALD

August 14, 1926

"PALS FIRST" SCORES WALLOP IN CHI!

If you doubt it, just read what Mae Tinee (Tribune), says about it!

Chicago critic out-kipples Kipling when new First National film hits town!

Words by Mae Tinee from Chicago Tribune, July 26th

PICTURES BY F. N. P.

<p>I say to you: "Want to see a good show?"</p> <p>You say to me: "Lend me to see the show?"</p> <p>I say to you: "Name 'Pals First'—it's a win."</p> <p>You say to me: "Where'd you see that it is?"</p> <p>I say to you: "The Chicago has got it."</p> <p>You say to me: "Tell me something about it?"</p> <p>I say to you: "Well, the plot keeps you guessing—"</p>	<p>GIVE UP THE LOWDOWN ON THIS WEEK'S FILLUMS, WILLYA MAE?</p> 	<p>YOU'LL NEED A MAKE-UP AND A MICROSCOPE TO SOLVE THIS ONE!</p> 	<p>You say to me: "Well, I don't mind guessing—"</p> <p>I say to you: "What an interesting you've got!"</p> <p>You say to me: "Well—the old dame's not much—"</p> <p>I say to you: "Let that be as it may—"</p> <p>You say to me: "Are you declining me—SAY?"</p> <p>I say to you: "Let it go—PROVE your interest!"</p> <p>You say to me: (with considerable interest): "I will go—had me to it!"</p> <p>I say to you: "You will not like to see it!"</p> <p>"Pals First"—I say, "is sure long on suspense—"</p> <p>Guessing the outcome will keep you until noon.</p>
<p>TIS!</p> <p>TAINT!</p> 	<p>"Is he," you'll notice again and again—</p> <p>Is he—or ain't he—the young Castleman?"</p> <p>That is the question will worry your brain—</p> <p>Is he—or AIN'T he—the young Castleman?"</p> <p>I say to you: "To tell some of the story—"</p> <p>Now—would he admit—and I WON'T let you!</p> <p>But I will tell you the picture is clever.</p> <p>Lloyd Hughes is in it—and better than ever.</p> <p>A. Francis, G. Cooper, Dolores Del Rio</p> <p>In support from a remarkable cast.</p>	<p>You'll like the story, action and direction.</p> <p>You will regard the cast with deep affection.</p> <p>Laugh at the comedy—guess like the dickens.</p> <p>Who's who and what's what, as the plot unfolds.</p> <p>I say to you: "Have I told you enough?"</p> <p>You say to me: "I am SICK of your stuff!"</p> <p>I say to you: "Well, in spite of my—verse"</p> <p>You'll be pulling a horse to pass up 'Pals First'.</p> <p>(I get the last word, you see.)</p>	<p>SIMPLE MOVELLUS!</p> <p>I WARNED YA!</p> 

Yes sir! It's got 'em bustin' out in song! And-boy! What sweet music it'll play on your cash register!

Edwin Carewe presents
PALS FIRST

From the novel by FRANCIS PERRY ELLIOTT
And the play by LEE WILSON DODD

with **LLOYD HUGHES**
and **DOLORES DEL RIO**

Adaptation by OLGA PRITZLAU
Scenario by LOIS LEESON

Directed by EDWIN CAREWE



A First National Picture



Exhibitors Herald, October 2, 1926, pp. 6-7

Supplementary Material Reporters

FOURTH ESTATE AND "FIFTH"

FEW people out of the moving picture world, and probably not many in the varied circle, realize how many newspaper men have entered the business in one capacity or another. In the July 31 issue of "The Fourth Estate," Thomas Barrett, one of the associate editors, has written an article, or rather edited one by Michael J. O'Toole, former president of the Motion Picture Theatre Owners of America, on this subject. They estimate that there are at least 750 former newspaper men now engaged in some department of the screen industry. Not one of this army is listed as an actor, which is perfectly understandable. But practically every other branch has been invaded. Some of them are in the high places in the industry. Names such as O'Toole himself, R. H. and P. D. Cochrane, Winfield Sheehan, Jesse Lasky, D. W. Griffith, to mention just a few. Three vice-presidents of important producing companies were reporters; Lasky came originally from the city room of the San Francisco "Chronicle"; Sheehan, the directing genius of Fox, indirectly from the New York "World" (in between he had been secretary to police commissioner Waldo); R. H. Cochrane, of Universal, boasts of having covered news for the Toledo "News-Bee." His brother, P. D., worked on the Scripps-McRae papers.

From these men, whose word in the business is all powerful by a slight descent—if it be a descent—we come to David Wark Griffith, who is one of the best all-around newspaper men in films. This is because he not only did reporting but also set type and ran the press in Smithville, Kentucky. Other newspapermen directors include Malcolm St. Clair, who boasts of a Los Angeles city room apprenticeship; Gregory La Cava, of the New York "Herald"; Luther Reed, only recently elevated from scenario work to a dictatorship, from the same Gordon Bennett paper; Monte Bell, Washington "Herald," also a magazine editor; Rowland V. Lee, Lambert Hillyer, Samuel Wood, Clarence Badger, Allan Dwan and William LeBaron. The last named Famous associate producer served a period as managing editor of "Collier's Weekly."

In the scenario departments are many former reporters. They include Ralph Block, of Famous, once dramatic editor of the "Tribune" (N.Y.); Hector Turnbull, Edwin Hill, a star in the old days of the New York "Sun," now on the Coast for Fox; Hamilton Thompson, for many years in the East for the same company until recently, when he went into the play brokerage business for himself; Emmett Cazier, ex-"Sun" man, now with Famous; Tom Geraghty, New York "Herald"; E. Lloyd Sheldon and Julian Johnson, both from the New York "World," and now at Astoria and points west, as is E. W. Wingart, with a Kansas City "Star" ancestry.

Others who transfer the other man's story to the screen or write their own original scripts are James A. Creelman, son of a famous war-correspondent father, "New York American"; Clara Beranger, Philadelphia "Bulletin"; James Sprengle, New York "Times"; Henry Manciewicz, same paper; George S. Kaufman, "Times"; Charles Darton, years ago dramatic editor and critic of the New York "Evening World," and many others.

In the advertising and publicity departments the names are legion. Some of the more important are:

For Famous, A. M. Butcher (New York "World"), Charles E. McCarthy (Newark "Evening News"), Glendon Allvine (New York "Tribune"), and Russell Hulman (New York "World"); for Universal, Paul Gulick (New York "Journal of Commerce"); for Fox, Vivian M. Moore (New York "Times") and Gerald K. Rudolph (Buffalo "Enquirer"); for East National, C. F. Chandler (Chicago "News"); and Gayne Dexter (Australian papers); for Warner Bros., Will C. Murphy (New York "Evening World"); Chester J. Smith (San Francisco papers); for United Artists, Victor Shapiro (Detroit "Journal").

Others are: For Metro-Goldwyn-Mayer, Howard Dietz (New York "American") and Don Clarke (New York "World"); for Film Booking Offices, Hyatt Dashi (New York "Telegram"); for D. W. Griffith, Jack Lloyd (New York "Herald"); for Schuck Productions, Harry Brand (Los Angeles "Express") and Benlah Livinston (New York "Sun"); for Educational, Gordon White (Chicago "Daily News"); for O'Neill, of New York "World," now with F. B. O.

As each week goes by there are more and more defections from the ranks of the newspapers to the moving picture world. The same qualities that go into making a successful reporter or editor find an

725 NEWSPAPER MEN IN FILMS
SEVEN HUNDRED AND TWENTY-FIVE former newspaper men are engaged in key positions of motion picture work.

"The active work of several of our largest producing corporations are former reporters and editors," says Will Hays. "Many of the leading directors learned about life and the portrayal of life from their newspaper experience and the same is true of the advertising managers and publicity experts."

even greater reward in the screen world, both as regards fame and—despite Omar's injunction to "let the cash go"—in the size of the pay envelope. No wonder they have left the city room in such a hurry. Verily, the moving picture world is the promised land—in some respects.

Motion Picture News, August 14, 1926, p. 564 – *Exhibitors Herald*, May 15, 1926, p. 132

* * *

A hustling young newspaper reporter, who is a good mixer, can eat away from home at least five nights a week, thus keeping down the overhead as far as grocery bills are concerned, but his laundry bills offset this tremendous saving.

* * *

Exhibitors Herald, March 27, 1926, p. 40

But every one had a good time, especially us hungry newspaper representatives. A share meal now and then makes life worth living. Especially if somebody else pays for it.

* * *

Exhibitors Herald Retakes, May 1, 1926, p. 24

Cobb said he'd learned a few things too, during his brief stay on the Coast. One was that "epic," meant a film costing over \$100,000. He couldn't understand why so many fallen reporters had become press agents, though.

* * *

Exhibitors Herald, July 24, 1926, p. 22

There is a theatre down on Park Row, New York, not far from the big newspaper offices. Almost every newspaper man in New York has relaxed from the grind of modern journalism in that theatre. Many of them are regulars there, reporters and editors alike. In fact, that theatre is one of the places where reporters are "rounded up" when a big story breaks. The exhibitor has found that he has a highly critical clientele. Good short features are especially well liked because many of the patrons only have a half-hour or so to stay.

August 21, 1926, p. 43

N COPY DESK TO MEGAPHONE
NEWSPAPER work is ideal training for motion picture makers, in the opinion of Erich Pommer, producer for Famous Players-Lasky Corporation, former head of Ufa, Germany's leading film organization, who has made some of the most revolutionary pictures in screen history. Pommer maintains that the newspaper editor would make the ideal director.

"The able editor and the good reporter always want to know, who, what, where, when and why, and they insist on accuracy—faithful presentation of the facts. They are always striving for original methods of treatment; to 'play up' the story in the most attractive and unique manner possible. And also they are always there when the accident happens, when the big news breaks. They never expect the accident to come to them.

Motion Picture News, December 4, 1926, p. 2132

Supplementary Material
Exploitation, Publicity, Press Agents and the Movies

Motion Picture News

Volume XXXIV

NEW YORK CITY, JULY 31, 1926

No. 3

Service vs. Slush

A KEEN THEATRE MAN in the Middle West calls our attention again to press-book bunk. The photoplay editor of the leading newspaper in his city, wearied of wading through a mass of adjectives in an effort to find one or two facts about pictures, puts this in his column:

"Someone ought to start a really effective tell-the-truth book society among the movie press representatives. To the tell-the-truth idea they should add: write sensible English. Some of the producers issue fairly good press sheets, but a lot of them are sorry stuff. This week we struck a flood of the wrong kind.

"It has been a task to put into English that means anything a readable story descriptive of the photoplays. The trouble is that some of them do not state one fact that can be grasped, but are just a jumble of high-sounding adjectives that mean nothing when strung together. Here is one example:

"Roaring across the blue vault of heaven in an epochal arc of triumph. Nothing which the genius of this great, young producer-director has ever touched has proved such a rich source of entertainment as this."

"Gosh! And a public is expected to seek for information in such rot."

The newspaper which printed the item above is the *Grand Rapids Herald*—a paper friendly to the industry, and anxious to serve its readers with information about pictures.

What earthly excuse can there be, in this day of picture progress, for sending out such drivel?

The purpose of a press-book should be, of course, to place in the hands of the exhibitor and the photoplay editor material that will sell the picture to the public. We thought every-

body, by this time, understood that simple fact. Apparently, we were wrong.

Neither exhibitor nor editor is interested in reading high-flown rhetoric. It gets nowhere. The public wants to know—and, believe us, it has a way of finding out—genuine information about pictures. When the press-book fails to give information, it ceases to have any excuse for existence.

Nor does this double-barreled complaint from exhibitor and editor apply to one company. Unfortunately it is all too true of several. The time has assuredly come to end the old-fashioned, absurd practice of the bunk press-book.

Let's see how wide a swath this evil cuts. We wrote an editorial a while ago taking some exhibitors to task for not exploiting new names and novel pictures. For, if the theatre will not take up the job of developing public favor for new faces and new types of pictures, the whole industry stands still.

One exhibitor answered us rather pointedly. "How," he said, "are we to sell new faces when the producer won't give us honest-to-God exploitation help by which we can register them with the public?"

If any proof is needed that unique and practical exploitation aids can be given the exhibitor, take the "Paramount Showman's Manual," prepared by Russell Holman. It is practical, sane, analytical of box-office assets, and stripped of all bunk. It is not designed to sell pictures to the exhibitor but to help him sell pictures to the public. And it is a fine, constructive piece of work.

Remember, the job is to reach and sell the public—the whole industry's job. And press-books that contain nothing but bunk are standing in the way of the complete accomplishment of that all-important task.

W. A. Stearns

Time to "Debunk," Says Lasky

False Publicity and Over-Exploitation Harmful, Paramount Executive Declares

IN an address before the Associated Motion Picture Advertisers last Thursday, Jesse L. Lasky, vice-president in charge of production for Paramount, declared that the time has come to "debunk" the motion picture industry. Lasky is one of the 12 immortals of the film industry elected by the A. M. P. A. last fall.

In admonishing the advertising and publicity men to place less emphasis on trivial things, Lasky said:

"When I say 'debunk,' don't misunderstand me. This is what I mean: You must help us and help the public to maintain a proper sense of values. I do not think it is good publicity to over-exploit a picture, a star, a director—or even a producer. The public today is picture wise. You can put on the greatest ballyhoo ever seen since the days of Barnum, but if your picture does not stand up on the screen that ballyhoo is not only wasted, but it is harmful to us and to the public.

"Do not feed pap to the newspapers and magazines about our stars. It does not make them any greater artists if you tell the public that they like pink lemonade for breakfast, or that they have to have their limousines scented with incense. What the public is interested in today is not the star, not the director, but the amount of real entertainment given on the screen.

"I said a moment ago that the public is picture-wise. By that I mean that at last the public has been educated up to the point where it simply demands good clean entertainment in return for the money it pays at the box office. I am convinced the public does not care who is in the picture so long as the picture itself tells an interesting,

dramatic story and the actors do their jobs competently.

"Over-exploitation of a star means that we as well as our star gets a false idea of his or her value. We have to pay him a greater salary than the box office tells us he is worth. We have to put up with a great deal of nonsense that runs into money.

"We are in the midst of a very interesting and important cycle of comedy; more than ever, probably since the beginning of pictures, the public is taking to comedy. The reaction against the more or less stereotyped dramatic motion picture plot has been reflected in the demand for comedy. In support of this fact let me call your attention to the success of "Behind the Front," and "The Cohens and Kellys"—the public wants to laugh. This will continue during all next season and for some time to come. One of the real problems is this: when a motion picture makes a hit, you fellows, exhibitors or distributors and salesmen, start saying, 'Give us some more "Ten Commandments," "Covered Waggons," "Behind the Front," "Cohens and Kellys." The moment you make a good one you ought to go far away from this particular subject.

"It might be interesting for you to know of our effort for new faces—about the Paramount School. It is an absolutely unquestioned success, the result of training new faces—young men and women—training them carefully and scientifically to become dignified, professional people of the screen. These pupils are being put across and I want to say that we are receiving excellent cooperation from the industry in loaning them out."

A. M. P. A. Hears Experiences of a Woman Press Agent

*Nellie Revell Makes Humorous Talk Before Advertising Men—
Earl Hudson to Be Honor Guest at Farewell Party*

By JOHN S. SPARGO

NEW YORK, June 29.—Nellie Revell, the first and foremost woman press agent in the land, was guest of honor at the A. M. P. A. luncheon last Thursday at the Hofbrau House, June 24th.

Miss Revell was introduced by John C. Flinn, vicepresident of Producers Distributing Corporation and a past president of the A. M. P. A., who, on behalf of the organization, presented the guest with a bouquet of flowers, complimented her on her long record of achievement and congratulated her on being the grandmother of an 11-year-old girl.

IN a sincere and delightful talk sparkling with humor and the optimism that has made Miss Revell one of the unique and best liked personalities on Broadway, she told of her experiences in 30 years of press agency; how she switched from newspaper reporting to doing publicity for a combination traveling circus and road company of "Uncle Tom's Cabin" and of her successful fight in the hospital against death or worse.

"Everyone is a press agent," said Nellie. "He has to sell himself or a product or someone to get anywhere. Moses was the first press agent and a great one, too. John the Baptist was an advance agent. And like all good advance agents, he had his head cut off as soon as he had put over the show."

In all her writings, said the speaker, she has tried to be constructive, pointing out that her mission in life was to exploit and help, not to expose and hurt.

Walter Dierhardt, vicepresident of the A. M. P. A., presided at the meeting, at which a motion was proposed and carried by the membership that the organization go through with plans for a summer outing submitted by a special committee appointed to make arrangements. A definite date has not yet been fixed, but it is planned to have the outing at Colonial Inn on City Island, where dinner will be served and provisions will be made for dancing, games and water sports.

Friends to Hold Party for Hudson

About a hundred of Earl Hudson's old time studio associates plan a mighty nice surprise for him at the Astor Hotel tomorrow night in the form of a farewell dinner

Half the Films in France Made in U. S.

(Special to the Herald)

PARIS, June 29.—More than half the films shown in France in 1925 were made in America, a Paris paper states today. Of 392 shown only 123 were French.

of the devotion, loyalty, respect and friendship they hold for their chief on the eve of his departure on a three months' vacation and tour of the United States which will wind up in California.

Hudson, who has just completed "Mismates" and "Men of Steel" in a record-breaking list of production for First National, is leaving New York Saturday, July 3, and it is his intention, at the conclusion of the vacation, to confine himself to a production schedule of not more than four pictures a year, despite the fact that he has been turning them out during the past two years on an average of one a month.

The farewell dinner and get-together will be quite unofficial, the idea originating among the technical staff, the cameramen, "props," electricians and studio workers generally who have always looked upon Hudson as just as much their friend as their boss. But the word got around, and of course the stars and the "bigger bugs" of the industry had to be there. Among those present will be Milton Sills, Dorothy Mackaill and others of renown. A dozen trade paper editors and writers, friends and former associates of Hudson will also be

present to bid him Godspeed and wish him well.

Brisbane Makes 'Em Feel Nutty

Arthur Brisbane is in favor of an educational test for grownups as well as children. Analyze this, a lot of you film grownups, and see just where we fit by a great editor's tape measure:

Different questions should be asked of themselves by men of forty—for instance: "What do I know about Copernicus, Tycho Brahe, Kepler, Galileo, Descartes, Newton?" and "What do I know about Socrates, Plato, Aristotle, Kant, Spinoza, Bacon?"

Whoever does not know what those twelve names mean may possess an excellent education for a squirrel, but not an education for a man.

After reading the list carefully, we fail to find that any one of these birds ever made or worked in a picture worth while, so we're going to continue to trail along with the squirrels.

Some day someone will spring a course on "How to Become a Great Critic" in easy lessons. The first and easiest of these lessons will not need to be taught to some of the film critics of the New York dailies who if pushed into a corner will admit their greatness. Some of them have this first lesson down to a science, and the system is to attract attention to mediocre reviews by getting rabid when writing of a picture which pleases the people who pay at the box office, or an actor whose name has good drawing power at the same money gathering place.

Here's the way one of them, who is apt to get mighty lonesome in taking himself seriously, plays the first lesson in his review of "Puppets" at the Strand last week:

Milton Sills, conceded by not a few of the fair critics of this town to be the grandpa of all the red-blooded heroes in the cinema of the present decade, but who is, in fact, just a poor stage actor now earning a pleasant livelihood over-acting in the movies, is to be seen this week on the screen of the Strand, where "Puppets," a picture play of common-places, is the star attraction.

Frances Agnew, scenario writer, who has just been signed by A. L. Rockett, supervising producer of First National's Eastern studios, to write the script of a popular stage success, arrived in New York Thursday on the S. S. "Manchuria," via the Panama Canal, having made the journey from Hollywood into a long-deferred vacation trip. Miss Agnew, formerly a New York newspaper woman, has to her credit the scripts of such successes as "Are Parents People?" "The Golden Princess," "Mannequin," etc., Paramount specials.

"Lone Wolf" to Show in All West Coast Houses

(Special to the Herald)

NEW YORK, June 29.—Columbia's "The Lone Wolf Returns" is completed and has been booked by West Coast Theatres, Inc., for its entire chain of houses. Other houses booking the entire Columbia lineup follow:

Strand, Capitol and Venter theatres, Atlantic City; Elbia, theatre, Elkins, West Virginia; Podge, Casino, Okla.; Weiss Theatre, Inc., New Haven, Birmingham, Ala.; Ideal, Winston Salem, N. C.; The Strand, Providence, Rhode Island; University Theatre, Inc., Cambridge, Mass.; Strand, Dunthorpe, Mass.; Strand, Everett, Mass.; Waldorf, Waltham, Mass.; Capitol, Salem, Oregon; Pantages or Roxy theatre, Philadelphia, Pa.; Strand, Haveret, Pa.



Alexander Pantages, president and owner of Pantages circuit of theatres, combined business with pleasure in New York last week. He was in the East to meet his family on their return from Europe, and also signed agreements with Fox for pictures. Left to right: Lloyd Pantages, son of Mr. Pantages, Mrs. Pantages, Pantages and Carmen, his daughter.

Exhibitors Herald, July 3, 1926, p. 34

EXHIBITORS HERALD

Editorial
by
Martin J. Quigley

THE time for absorbing "Greater Movie Season" for the current year approaches. Its advent should be—and, I hope, will be—greeted enthusiastically by every branch of the industry and every factor in the business.

Last year, the first time the effort was undertaken, there was some misunderstanding and misapprehension about the methods employed and the objectives sought. This year "Greater Movie Season" returns as a tried and proven institution; there is no longer any room for doubt on the part of anyone as to what the effort is intended to do and how it is to do it.

"Greater Movie Season" may now be recognized and understood to be an industry-wide effort intended to attract favorable attention to motion pictures at the commencement of the theatrical season and, consequently, to stimulate the business generally, and particularly theatre attendance. It is a thoroughly sound and constructive undertaking. Last year under the general management of the Hays office it was conducted in an efficient and effective manner. The Hays office is again in charge and there is every reason to expect the same type of management and direction.

The movement while ultimately for the good of the whole business has an immediate influence upon the theatre and theatre attendance. It is, therefore, proper to expect the lively interest and co-operation of theatre owners everywhere in all matters concerned with the movement. Regardless of what practical means of participation in the movement is employed by any particular theatre owner, everyone concerned in the exhibition end of the business should assume an interested and cordial attitude toward the proposition.

"Greater Movie Season" is sound commercial propaganda. It is directly in line with a type of effort which has proven of great benefit in other industries. Its good results for the motion picture industry will be gauged only by the type of management that is given to it and by how universally and enthusiastically it is participated in by the industry.

* * *

WE believe that a recent talk of Mr. Jesse L. Lasky before the Associated Motion Picture Advertisers of New York City might, with great profit, be read, studied and—almost—memorized by everyone in the picture business.

Mr. Lasky, out of his wealth of experience in the industry, delivered some warning and some advice. He spoke particularly to the leading advertising men of the business but what he said might well be considered by everyone in the industry.

He warned against the personal drive and conscience that are supplied newspapers and magazines concerning players. From his long and intimate contact with production he is well able to appreciate the positive damage that is done in this way. "What the public is interested in today," he said, "is not the star, not the director, but the amount of real entertainment that is given

on the screen." At this point he might have added that the public also is not interested in who "presents," but in the ground he did cover he reveals facts that the industry must realize.

These ridiculous and senseless stories about stars amount to no trivial matter. It must be remembered that millions of people encounter these stories in the newspapers and magazines they read and they go a long way toward forming in the public mind an appreciation of the personnel of the business. And what an appreciation of the people in the industry the public must gain from the type of stuff appearing in many newspapers and fan magazines!

The industry must outgrow its present distorted notions about values—money values and personality values. But this is difficult in the face of the condition of auto-intoxication that is the result of the type of matter that is printed about the business and about its personalities. Fortunately, dollar publicity, as such, is no longer popular but in other ways the comparative values of things in the picture business are distorted.

Mr. Lasky points out that, "Over-exploitation of a star means that we, as well as our star, get a false idea of his or her value. We have to pay him a greater salary than the box office tells us he is worth. We have to put up with a great deal of nonsense that runs into money."

The treatment that has been accorded many stars has, for all practical purposes, reduced them to a state of almost imbecile egotism. They have been encouraged into the notion that the earth, in reality, is revolving about them. When this devastating notion creeps in, the star immediately commences to be of less use to the public, the industry and to himself. Many stars who were enjoying the prospect of a long, happy and prosperous professional life have been summarily killed off by this treatment.

Mr. Lasky deprecates the trade's insistence upon names. He expresses the belief—which we have long concurred in—that the trade's interest in names greatly exceeds the interest of the public. The great, controlling segment of popular opinion is interested, first and last, in good pictures. A comparatively small part of the public may be personality fanatics but the greater part is more interested in how good a picture is than who is in it.

* * *

DURING the past theatrical season the public appears to have taken a sharp turn away from vaudeville. It is perhaps too early to determine just where this movement is going to lead, but it seems a fair guess at this time to say that the motion picture will mean salvation for many theatres which formerly depended exclusively upon the variety form of entertainment for their appeal.

This situation adds one more piece of evidence to the industry's claim that the motion picture is the supreme form of popular entertainment.

Exhibitors Herald, May 22, 1926, p. 20

December 18, 1926

2339

Creating Reader Appeal—The Open Door to News Columns

Whispered Publicity Message Gets Further Than an Attempted Shout

BY ALLAN S. GLENN

(Supervisor of Exploitation, First National Pictures, Inc.)

WE have found that there is only one sure-fire way to crash the news columns today, and that is to offer them something that has real reader appeal. I am a firm believer in the superiority of newspaper publicity as against any other kind. But I also have long realized that blatant publicity, as such, is forever barred from the really high-class sheet, which, after all, is the one type of newspaper which counts.

For several years the Exploitation Division of First National Pictures, Inc., has operated on the policy that in order to get co-operation from intelligent editors we must offer them only such material as has real news or literary value, with the publicity angle very much subdued. A whispered message gets just as far and is perhaps more effective than the attempted shout, which usually gets no further than the nearest scrap basket.

Research Yields Material

At the time that we were exploiting "The Sea Hawk" we devoted much time and careful research to the creation of a series of fifteen stories, thumbnail style, in which we outlined the accurate history of the famous pirates of history. These articles were written in a breezy, interesting, narrative style and carried no hint of publicity other than the title, which was, "Famous Sea Hawks of History." This series got a tremendous play in the newspapers throughout the country and editors generally co-operated cheerfully with us because they recognized the fact that we were offering them a really attractive collection of stories and asking nothing in return except a vague tie-up with the title of the picture.

Encouraged by our success with "The Sea Hawk" we compiled a second series for "The Lost World," which we captioned "Animals of the Lost World." As in the case of "The Sea Hawk" we spent much



Reproduction of one of the stories sent out by First National in conjunction with "The Prince of Tempters" as described herewith

time in careful research work and were able to offer editors an entertaining, as well as instructive collection of stories on pre-historic monsters. This series of articles was also well received and, wherever the type of story was consistent, we have created a similar series for First National productions.

Series of Pirate Articles

For the picture "Clothes Make the Pirate" we got out a series titled "Pirates of History" in which we bore down on the colorful clothes of this gentry. When "Men of Steel" was released we evolved a series on famous men of steel, such as Carnegie, Schwab, Corey and others. These were carefully prepared biographies, briefly and interestingly written, and were very well received by newspapers generally.

Perhaps our most ambitious effort has been for "The Prince of Tempters," for which we created a series of twelve articles, averaging a thousand words each. We devoted four weeks to research work, digging up the authentic history of six men and six women famous, (or rather, infamous) in history as tools of His Satanic Majesty. We included Cleopatra, Catherine of Russia, Elizabeth of England and such men as Louis Fourteenth, King Henry the Eighth and Benvenuto Cellini.

This series is meeting with most gratifying success from coast to coast and editors are most liberal in tying up with the picture as is indicated by the way the "Newark Ledger" has handled the title of the series. Incidentally, most papers are using the stories "as is," making little or no use of the blue pencil.

We also have a series practically completed on dancing which we have titled, "Twinkletoes Through the Ages" which has to do with dancing from the time of its inception, away back in 3300 B.C. This series is to be used in connection with Colleen Moore's latest, "Twinkletoes."

These articles call for a certain expenditure in the matter of time, but they have proven eminently worth it and we shall continue the policy of creating high-class, interesting stories for all First National productions which will lend themselves to the treatment.

Bob or Not to Bob Contest For "Sparrows" in Canada

Toronto was the scene of a highly effective newspaper exploitation contest tying in with the presentation of "Sparrows" at the Uptown Theatre. The "Bob or Not to Bob" essay contest, employed in New York in connection with the "Sparrows" premiere at the Strand in that city, was repeated with the active co-operation of the Toronto "Star," which featured the stunt.

Motion Picture News, December 18, 1926, p. 2339

THE THEATRE

A Department of Practical Showmanship

You *Must* Break Into the Newspapers!

The best way to break into the newspapers and get lots of publicity, says a well known New York politician, is to buy a newspaper or two.

You're probably saying "So's your old man," or some other such phrase of the vernacular as "The guy's all wet."

That may be the best way but it's not the cheapest. Cornelius Vanderbilt bought himself a little newspaper. It had cost him a million and a half already at the last report. It may be more.

Nevertheless exhibitors must break into the newspapers with news of their theaters if they are to keep the bread and meat on the table.

Just before Patrick Henry hurled his now famous challenge at the King of England, "Give me liberty" or death, he had also said some other things that in this day would have brought far more attention to him than they did at that time.

Mr. Henry did not call the fifth George a moron but he did say that the king had "degenerated into a tyrant" and some other things. More daring among American newspapers today would have quoted the great Virginia patriot as indicting the morals of the king. But that was hardly the case. The Hanoverian ruler although a sort of dolt mentally was very well liked personally and highly esteemed for his morals.

Press Follows the Public

But American newspapers following the dictation of the public offer the news in extremes. Good fortune and bad fortune is reported in the columns of the newspapers but seldom if ever indifferent events.

People are not interested in the indifferent. Many of them see themselves as surrounded by indifferent affairs. They regard themselves as uninteresting to others. They fail to recognize in their own sphere that which is interesting.

Then, rule number one in exploitation in newspapers is to determine that which is interesting regarding your theatre. Make the most of it. Let the world know about it in the best way possible.

You may regret that you are obliged to use feminine ushers rather than males because of overhead expenses. Do not regret it. Explain it! You may be surprised to find how many patrons will be interested in the fact.

In communities the theatre being an important public institution most of the people in the community are extraordinarily interested in the doings of the theatre. It is a matter of news to them if Charlie Chaplin will be showed Wednesday night. It is still news if he will not be showed. And still news if there will be no show Wednesday night. And if a faithful old watch-

dog that has been at the theatre at nights for nine years and a half dies that becomes news.

Two Big Stories Break

Two newspaper stories broke a few years ago in a town in Indiana where I was working in a 600 seat theatre. Both would have been insignificant perhaps if they had come from the town's wagon works or box factory. But the fact that the theatre was involved aroused interest. People are more alert to items of entertainment than to items of wagons and boxes.

One story was written when the theatre installed a new ordinary washed air ventilating system. It was a new idea. The theatre was the first building in that town of 35,000 to adopt it. The story ran two columns and a half.

The other story was a continued one. The source was continued. The management was asked to provide a place for some of the local girls to have a party. He made a deal with them which resulted in a party once a month. Some called it an after-theatre party, others a backstage party. Whatever it was it went big.

The Family club formed. Family was the name of the house. The club had but one rule. A party every month. The girls brought friends to the theatre and stayed for the party. There was plenty of music and dancing. The increase in attendance paid the management for the improvement and extension of the stage. Then the newspaper stories brought more business.

He Made Things Happen

The man who then partly owned that house has since bought an entire chain of theatres. If news was scarce at his theatre he made news. He made things happen.

A newspaperman recently asked a film salesman of a large company "Why do you make so much money?" The answer was "Because I sold close to \$1,000,000 worth of contracts during the past 12 months."

"If your commissions were 5 per cent you got \$50,000. But you didn't. Why is that?"

"Because there is a high price on entertainment; it is not so hard to sell a million dollars worth of film as it is a million dollars worth of red ribbon; there is less demand for that value in ribbon; and there is a heavy cost in production of this entertainment."

Few people are acquainted with the details of the distribution of film. They are well educated regarding production. There are many facts they would like to know. Get them together in a story and give it to your local newspaper. The city editor will be glad to use it.

If you are sufficiently interested in such an article already prepared write to this department and the editor will probably permit me to prepare it for use in these columns.

Exhibitors Herald, May 29, 1926, p. 120

“How Does the Herald Make Itself Read?”

If you are in the motion picture business, you have heard that question a dozen times.

So much printed matter goes to everyone in the business that great quantities of mail are dumped without being opened. Everyone says he's too busy to read.

Yet, Exhibitors Herald is read. You read it. You hear it quoted. If something is printed about you in the Herald, your friends read it and tell you about it.

“How Does the Herald Make Itself Read?” is really not a perplexing question after all. For eleven years, the Herald has printed what everyone wants to read. For eight years, there has not been a change in an executive position on its staff. Every writer is a trained newspaper man.

It is the only trade paper in the field, which maintains complete staffs in the three important film centers, New York, Chicago and Los Angeles. It is the only paper maintaining a staff of photographers. It is the only paper maintaining men in the field, for the express purpose of finding out what people in the business want to read.

Look over this week's Herald with the above question in mind. Pointed editorials. The news served in brief, snappy style. Pictures of all recent important events. Well edited departments, few duplicated in any other paper.

The Studio section, with features of extraordinary interest to everyone. Better Theatres, the only paper in the field devoted exclusively to theatre building, and equipment. Both appear every four weeks. Every week you find something special, something interesting, something worthwhile.

Exhibitors Herald, October 2, 1926, p. 26

THE PROLOGUE

**Produced by Leni and DeRosa
Colony Theatre—New York City**

An unusual atmospheric prologue devised by Paul Leni and produced by him with the aid of Jerry DeRosa has created much comment during the three weeks' run of the feature picture "Outside The Law," a Universal reissue.

The production is not unusual in the presentation of a new idea of stage craft, but the mounting of an old idea which has almost been lost to the present generation of theatregoers. It belongs to the days of the "black art" which modern stagecraftsmen are resurrecting to more practically demonstrate the value of lights, shadows, black spaces and shaft lighting.

Paul Leni was brought to this country by Carl Laemmle following the production of the much talked of picture "Wax Works" where the genius of Leni as a designer and deviser of scenic novelties was evidenced. His work, however, needs to be told in terms of the American productionist, and there is where Jerry DeRosa, production director at the Colony Theatre, proves most valuable in the combination.

There are two scenes to this atmospheric prologue. Following a musical introduction, the curtains open slowly forming a one-third opening. The figure of a convict is seen, seated on a bench, the figure visible in a blue spot against a deep black background. A voice off-stage dolefully tells of impending doom, the convict cringes as the light is dimmed. The curtains open to full stage.

At stage right a small round table is seen, with a police officer and a reporter seated facing each other. A metal shaded dome lamp hangs over the table highlighting the two characters. The police officer tells a story of the convict and how he was trapped for the murder of a girl, by teeth marks found on a silver dollar. The narrative is interesting, well told and carries a punch. During the narrative the figure of the convict is seen walking along an invisible platform about eight feet high. A police official is seated at a desk on a high platform at stage left. The convict appeals for mercy but this is refused. The police official at the desk suddenly disappears in the darkness. The convict turns away and is confronted with the apparition of the girl. In his anguish he implores her forgiveness. She, too, disappears as the vision of the electric chair appears at center below the invisible platform. The action of the vari-

ous characters tells the story in pantomime as it is being related by the officer.

The second scene follows immediately. The officer tells a second story, of "Chinatown" and a man who tried to live and commit crime "outside of the law." As he starts his story, a scrim together with a gold streamer curtain is lowered at the curtain line. Several large Chinese and Japanese lanterns all lighted are lowered in the background. A huge electric sign of Chinatown is flashed on and off at intervals. A bit of film is flashed, being projected on the scrim, showing scenes of Chinatown. Three Chinese characters enter bearing large octagonal boxes which are illuminated. They also carry parasols which they whirl in native fashion. As the introduction is completed, the police official turns to the return and says "here is the story." He indicates the first titles of the feature picture which are flashed on the scrim, with the sheet being brought in, and the scrim taken away at the finale. The mechanics of the prologue are well handled and the lighting treatment is particularly effective.

The stage setting is simply a group of platforms and pockets completely covered with black fabrics, with the stage in darkness except when characters appear, then the spots placed to light only the characters. As produced at the Colony it is an expensive production, but other producers would do well to use a prologue similar to this when playing the feature picture.

Moving Picture World, June 5, 1926, p. 503

EXHIBITORS HERALD

31

Masked Players Contest of Metro-Goldwyn-Mayer Starts

Theatre and Newspaper in Several Cities Combine to Put Over Unique Stunt of Company—Story Appears with Reel of Pictures

(Special to Exhibitors Herald)

NEW YORK, Jan. 25.—One of the greatest exploitation stunts since the Trackless Train made history for Metro-Goldwyn-Mayer was started by the same company yesterday when a Masked Players Contest got underway. Representative theatres and newspapers in some of the leading cities of the United States will participate. The stunt is being put on by the M.G.-M. advertising, publicity and exploitation departments of which Howard Dietz is director.

Five Reels of Pictures Made

There have been made five reels of pictures, four of them showing the various Metro-Goldwyn-Mayer stars, featured players and stock company members, going through various maneuvers of interest, but each player has his or her face masked or cleverly concealed in such a way that makes complete recognition difficult.

For instance, one sees Norma Shearer speeding along Hollywood boulevard, and the only glimpse of her face is through an automobile mirror, which distorts her features.

Another scene shows a man in a tuxedo, who is seen to be in a hurry, as he is late for a date. We see Conrad Nagel swimming under water; we see Lew Cody wearing a mask over his eyes. These reels are in about 300 feet each and take the place of a short feature, three or four players appearing in each reel.



Howard Dietz

Stories Appear in Newspapers

Each day the reel is shown. A story appears in the newspaper together with the official Masked Players Contest Coupon. The contestant fills in the names of the masked players seen in the theatre and mails this to the Masked Players Contest Editor of the paper.

The contest will work out and be run in this manner. The Keady theatres, the Capitol, Madison, Adams and State in Detroit, Mich., on January 25 with the co-operation of the *Detroit Times* ran

the first instalment of the Masked Players Contest, showing four Metro-Goldwyn-Mayer players masked. On the second week, there will be another picture showing four players, the same on the third week and the same on the fourth week. There will be an intermission of one week, during which time the answers will be sorted and the winners decided. Then on the sixth week the solution reel will be presented at the four theatres.

The Keady theatre and the *Detroit Times* offer \$500 awards in cash, worth over \$1,000.

Other Cities Take Up Plan

Other theatres and newspapers that have enthusiastically taken hold of the idea are Loew's Dayton theatre and the *Dayton Herald*. The newspaper is playing it up as one of their biggest circulation features, special one-sheets have been placed on their delivery trucks and everything possible will be done to put it over in a big way. Over \$500 in awards will be distributed. Loew's Ohio theatres will put on the contest sponsored by the *Cleveland Press* with over \$500 in awards.

The Sun theatre of Omaha will offer a trip to the M.G.-M. studios at Culver City, with other awards totaling hundreds of dollars. Loew's Warfield theatre in San Francisco puts on the contest with the *San Francisco Bulletin* with cash awards amounting to over \$1,000.

Nine West Coast theatres will run the contest simultaneously sponsored by the *Los Angeles Examiner*. Loew's Alhambra theatre in Pittsburgh started the contest yesterday with the co-operation of the *Pittsburgh Press*. Over \$500 in awards will be offered. Loew's Grand theatre in Atlanta puts on the contest sponsored by the *Atlanta Constitution* with over \$500 in awards. With the co-operation of the *Washington Times*, Loew's Palace theatre will run the contest with a first award of \$500 and others to the value of \$2,000.

Special Posters and Press Book

In St. Louis, Loew's State theatre will conduct a Masked Players Contest in conjunction with the *St. Louis Times*. Hundreds of dollars' worth of awards will be made.

Theatres and newspapers in Minneapolis, Nashville and many other cities are preparing contracts for the contest.

Special posters, a complete press book and sundry other aids have been prepared by M.G.-M. The six reels are provided free of charge to the theatres showing them.

366 Miles of Film Pass Through K. C. in '25

(Special to Exhibitors Herald)

KANSAS CITY, MO., Jan. 26.—Three hundred and sixty-six miles of film passed through the Kansas state board of motion picture review in Kansas during 1925, according to Emma Vietz, chairman of the board.

The censors reviewed 1,881 pictures. There were 4,013 other pictures, duplicate copies, which went through the board's hands, but were not reviewed unless eliminations had been ordered. Only five pictures were rejected entirely. Eliminations were made on 136 pictures. Under a ruling authorized by the state legislature at its last session, newsreels were exempt from censorship and the fee for censoring educational and scenic reels was cut from \$1 to 25 cents.



Here is a test for you, theatresmen. Masked players figure in a tie-up between Metro-Goldwyn-Mayer and a number of theatres and newspapers. Reels showing Metro players with features concealed are to be run in a number of theatres in conjunction with stories in newspapers. This is not a Herald contest but if you desire to send in your solution do so. It's a good brainbuster.

Motion Picture News, January 30, 1926, pp. 30-31

A NEW TABLOID

THE title of Universal's new picture, "The Midnight Sun," lent itself to an exploitation stunt last week which made New Yorkers think for a time that their three tabloid dailies, the Daily News, the Mirror and the Graphic, had been joined by a fourth, The Midnight Sun.

Issued in the precise style of the illustrated tabloids, the paper was gotten into the hands of thousands of theatre and night club patrons, notifying them, all unaware, of the opening of the picture at the Colony. In addition to stills from the picture, suitably captioned in intriguing style, lurid headlines were on every page, such as "Steel King Abducts Beautiful Dancing Girl," "Guns Roar as Warship Fires on Private Yacht," "Tyrant's Whim Dooms Innocent Youth" and "I Want No Man's Favors, Says Dancing Toy." A hundred thousand of these were distributed, in all, contributing in no small measure to the opening.

Motion Picture News, May 8, 1926, p. 2170

Missouri Exhibitor Buys Newspaper; Why Not You?

HENRY HALLWAY, who owns picture houses in St. John's Station and Florissant, Mo., purchased the Gem Overland-St. John's Record, issued weekly at St. John's Station, to see that his houses got proper publicity in the news column.

In the issue of December 3 a seven-column banner announced: "This edition is dedicated to Mary Carr, Priscilla Bonner and Kenneth Harlan, the stars in 'Drusilla With a Million,' and to Mr. Tom McKean, the St. Louis manager for F. B. O., who made it possible for us to get this Super-Special direct from the New St. Louis Theatre."

Moral: If the editor doesn't give you an even break get a newspaper of your own.

Motion Picture News, January 2, 1926, p. 18

Valentino Challenges Editor to Duel with Boxing Gloves

Dons Slave Bracelets Before Summoning Reporters—Newspaper Famous for "Oh, Girls" Reviews Champions Men's Men on Screen

The silly season is here.

With the temperature registering the highest mark of the year over the weekend in Chicago, the editor of the Chicago Tribune, self-acclaimed as the World's Greatest Newspaper, and Rudolph Valentino engaged in an exchange of words, which is the utmost in something or other.

From Powder Puffs to Boxing Gloves

To boil the story down before elaborating on it, the situation to date is this: The editor of the Tribune visited a new ball room in Chicago and found that it contained coin-in-slot powder-puff machines for men. He promptly penned an editorial, blaming Rudolph Valentino. Valentino, passing through Chicago the next day, issued a challenge to the editor of the Tribune to meet him in the prize ring "to prove which of us is more the man."

The proper atmosphere for the "battle" cannot be obtained unless the reader is familiar with the Tribune and its policies. Although its stage criticisms have been in the hands of such men as Perry Hammond and Frederick Donaghey, its motion picture department for years has been conducted by Mae Tinee, leading exponent of the "Oh, girls, he's darling" type of reviews.

The Plot Begins to Thicken

So while Mae had been laboring from day to day to impress the public and the picture producers that the "swees" type of male is the thing, the editorial writers have been devoting space on dull days to moaning over the procession of "Sheiks" on the screen and calling for the more virile performers to replace them.

Rudolph Valentino apparently has been the sharpest thorn in the side of the editorial writers and Sunday, July 18, the Tribune came out with the following:

A new public ballroom was opened on the North side a few days ago, a truly handsome place and, apparently well run. The pleasant impression lasts until one steps into the men's washroom and finds there on the wall a small contraption of glass tubes and levers and a slot for the insertion of a coin. The glass tubes contain a fluffy pink solid, and beneath them one reads an amazing legend which runs something like this: "Insert coin. Hold personal puff beneath the tube. Then pull the lever."

A powder vending machine? In a men's washroom? (Honor Americanos!) Why didn't some one quietly denounce Rudolph Valentino, alias Valentino, years ago?

And was the pink powder machine pulled from the wall or ignored? It was not. It was used. We personally saw two "men"—at young lady contributors of the Voice of the People are wont

to describe the bare—step up, insert coin, hold lever! beneath the spout, pull the lever, then take the pretty pink stuff and put it on their cheeks in front of the mirror.

Another member of this department, one of the most benevolent men on earth, burst racing into the office the other day because he had seen a young "man" combing his powdered hair in the elevator. But we claim our pink powder story beats his all hollow.

It is time for a matriarchy if the male of the species allows such things to persist. Better a rule by masculine women than by effeminate men. Men began to slip, we are beginning to believe, when he discarded the straight razor for the safety pattern. We shall not be surprised when we hear that the safety razor has given way to the depilatory.

Who or what is to blame is what puzzles us. Is this degeneration into effeminacy a cognate reaction with passion to the criticism and ridicule of the war? Are pink powder and parlor picks in any way related? How does one reconcile masculine cosmetics, shirks, floppy pants, and slave bracelets with a disregard for law and an aptitude for crime more in keeping with the monster of half a century ago than a twentieth century wastepipe?

Do women like the type of "man" who puts pink powder on his face in a public washroom, and arranges his costume in a public dressing? Do women at heart belong to the Wilsonian era of "I Didn't Raise My Boy to Be a Soldier"? What has become of the old "yaverman" line?

It is a strange social phenomenon and one that is running its course not only here in America but in Europe as well. Chicago may have its powder puffs; London has its dressing men and Paris its dandies. (Lower with Decatur) up with Elmer Glys. Hollywood is the national school of masculinity. Rudy, the beautiful gardener's boy, is the prototype of the American male. Hell's bells. Oh, no, no.

Ha, Villain, Defend Yourself!

Monday, July 19, Valentino arrived in Chicago, headed for New York. The editorial made his blood boil. He immediately donned a pair of slave bracelets and summoned the reporters, and handed out carbon copies of a letter sent the Tribune, to wit:

The editorial printed yesterday is at least the second attack you have made upon me. You slur my Italian ancestry; you cast ridicule upon my Italian name; you cast doubt upon my manhood. This is not a challenge to a duel in the accepted sense—that would be illegal here. But in Illinois boxing is legal, and so, I believe, is wrestling. I therefore challenge you to meet me in the boxing or wrestling arena to prove which of us is more a man.

Hoping that I will have an opportunity to demonstrate to you that a wrist under a slave bracelet may snap a real fat man's jaw, I remain,

RUDOLPH VALENTINO.

The silly season is here.

(Note—Next week the HERALD'S Pictorial Section will contain a picture of Valentino, wearing slave bracelets, as he gave out his challenge to the press.)

De Mille Signs European

(Special to the Herald)

CULVER CITY, July 20.—Nils Olaf Chrisander, European director, has signed to direct pictures at the DeMille studios.

Manager Routs Robbers As He Spies Lookout

(Special to the Herald)

ST. LOUIS, July 20.—Burglars were routed by Joseph Green, manager of the Ashland, when he saw the robbers' lookout in front of the theatre and telephoned the police. The safe, containing \$500 in receipts, had been moved 20 feet after the combination had been knocked off.

Green once before had been kidnapped by robbers and forced to return to his theatre and open the safe.

In a Huff Over Powder Puff

Our Rudy wants to indulge in fisticuffs with a *Chicago Tribune* writer who six months ago wrote an editorial and wound it up with "thank God for five-yards McCarthy." Valentino's clipping service must be awful slow, else he'd heard of it before this. Anyway, he grabbed a lot of space, and one sob-sister thought it was a good opportunity to burst into verse so she wrote in the *L. E. Express*:

But the sheik says he's ready
And feeling quite steady,
That he'll fight with fists or with swords
But he's sure that he'll utter
Lick that reporter
Who made him look ugly in words.

But something ought to be done about it. Let's refer it to Congress, and in about six years we ought to get some action.

* * *

Exhibitors Herald, July 24, 1926, p. 23

July 31, 1926, p. 36

Ho! Hum! What Were You Saying About the Valentino Squabble?

Tribune Editor Does Fadeout When United Artists Star Appears to "Iron Out" Difficulties

Another chapter in the interesting, if not very important, fued between Rudolph Valentino and an editorial writer for the Chicago Tribune has been written, and as yet no blood has been shed.

Valentino appeared in Chicago the week of July 26 to attend the premiere of "Son of the Sheik," his latest picture, which opened an indefinite run at the Roosevelt theatre.

Alighting from the train, he reiterated his willingness to engage in fisticuffs with the *Tribune* writer, who accuses him of being effeminate.

Newspapers during his stay were an interesting study. In one column, they described in detail his gloves, his shoes, his kerchief, his slave bracelets, etc. In other columns, they reproduced pictures of Rudy snapped in gymnasiums, which should have been saved for the front cover of *Physical Culture* and kindred magazines. One showed Rudy wearing only abbreviated trunks and gym shoes, holding a medicine ball above his head.

Created Wrong Impression

"I am not boasting about my physical strength," reads a typical interview with Valentino. "I should never have permitted my press agent to make such a point of the fact I can defend myself in a manly way. But this critic created the impression that I was effeminate and unmanly."

In the meantime, the editorial columns of the *Tribune* have been silent on the subject of Valentino. The news columns carried a story that the boys in Mullen's gymnasium "framed" on Valentino by talking Charley White, an old time boxer, into thinking Rudy had made some slighting remarks about him. White, they said was prepared to get Rudy in the ring and pummel him, but the exhibition did not take place as

Valentino's contract wouldn't permit. Ho! Hum!

Graham and Walton Named to Assist Boylan at Fox Lot

THE tide of recognition and affluence in motion pictures seems now to be setting toward the title-writer, judging by recent developments.

Malcolm Stuart Boylan, who has earned for himself in the last year a reputation as "box-office title writer," has just been signed by Sol M. Wurtzel, general superintendent of Fox West Coast studios, to a long-term contract. Boylan's first duties under this contract will be to organize and establish the Fox title department on a new and efficient basis. Under the new arrangement, titles will be edited, photographed and finally passed upon at the Fox West Coast studios, instead of the "final touches" being given in New York as formerly.

It is understood that the studio will also have a staff of outside writers, whose work will be cleared through the title department. Boylan will have a selection of pictures, as well as a hand in the editing of the pictures he titles, and he has already started to build up his staff by the appointment of Garrett Graham as first assistant, and Edward H. Walton as next in line.

Mr. Wurtzel commented upon the appointment as follows: "We feel that we have done a good stroke for Fox pictures in adding to our organization this brilliant young title-writer, and that out of the association which it is expected will continue for a long time, benefits will accrue not only to Fox films, but to Mr. Boylan, and above all, to the picturegoers. We perhaps take unto ourselves a little modest pride that we have thus early recognized the prime importance of titles to a picture, and set about the business of corraling some of the best talent in the field."

**Thanks, Mr. Carr,
We Aim to Serve**

EXHIBITORS HERALD:

Gentlemen:

Kindly enter my subscription for one year. Check for \$3 herewith

Exhibitors Herald, August 7, 1926, p. 47



Rudolph Valentino

OF the many tributes to Valentino I like best the remark of a thoughtful film man. When the star seemed to improve last week he said: "His death would be too great a loss, too great to think of. Anyone who has brought so much into the humdrum lives of the countless people of the world, the lovely people, simply cannot be spared."

The newspapers, within but one edition, announced the deaths of Charles W. Eliot, the great educator, and Valentino, the noted film star. Dr. Eliot was a world personage and his bust will go into the Hall of Fame; a man of much learning, culture; his life one of many years of earnest and fruitful labor. Yet his fame seemed but a little thing alongside that of the young man whose name, as I write, is on the lips of millions upon millions of people.

From the hospital in New York where the police reserves were called to disperse the crowds that gathered as if a great bell had suddenly tolled, on through the cities of the world and into the hamlets of every country, men, women and children were moved with genuine grief. They mourned for something, somebody, some radiant moving entity, that had gone out of their lives.

The radio, the cables and telegraph, the telephone, the stock ticker, flashed the word of Valentino's death from one corner of the world to the other and the newspaper presses started thundering with all other news from all the world pushed to a minor position in the newspaper editions.

And such is the motion picture! Valentino was a unique personality; somehow it was within him to say something to the world. But it was the motion picture Valentino who charmed the world. It is the motion picture that is the marvelous thing. It is greater than any of its people. It is the motion picture that stirs the world.

Let us not forget this solemn fact when we plan pictures and when we plot our trade moves and structure. There is no greater responsibility in the world today than that which rests upon the shoulders of the men who, by the chance of fate, are invested with the power of making and showing motion pictures.

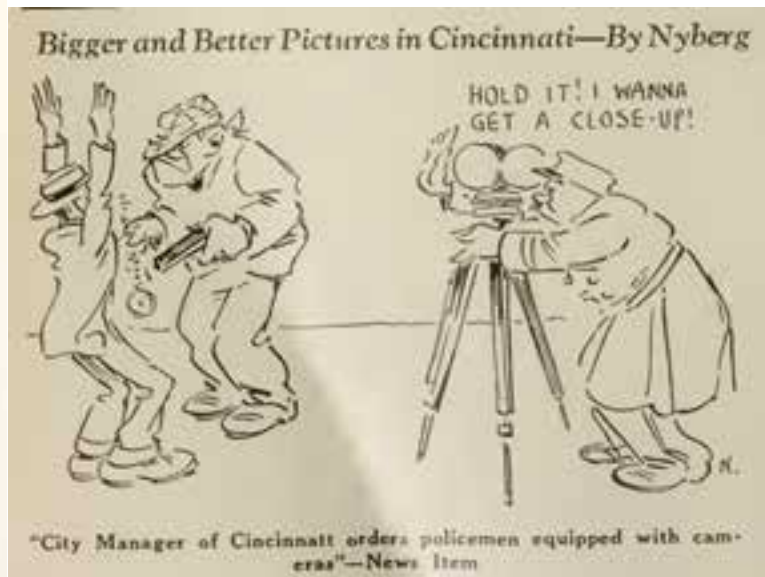
Motion Picture News, September 4, 1926, p. 815

Supplementary Material Motion Pictures and the Future

Progress in All Phases

Short Feature product available today is the type of material exhibitors used to say was required to back up publicity and advertising which it was not then the custom to accord other than the single big unit of the program. In every department of Short Feature manufacture progress may be noted. Duplication of gags in comedy subjects has become so rare as to be explainable on grounds of coincidence. Scenics offered the trade today are well rounded little narratives incorporating the finest outdoor shots in film. Cartoon reels have attained a development making them practically indispensable. News reels have perfected a service rivalling the newspaper, at the same time adhering to a reportorial code which well might be followed by the majority of dailies. In addition, there has come into the field a steady supply of special and miscellaneous novelty features with both timely and permanent interest. No matter what the current long feature picture or special occasion may be, the Short Feature market affords a choice of first grade film material suitable for building up the proper program.

Exhibitors Herald, June 19, 1926, p. 31



Moving Picture World, July 3, 1926, p. 14

TRUTH'S GREAT SCHOOLMASTER

ARTHUR BRISBANE'S statement in an editorial recently that "the moving picture is the real teacher for Truth and History" followed a statement of Rudyard Kipling, noted poet and novelist, that "fiction is Truth's younger sister."

Brisbane is a noted writer. He probably is one of the greatest thinkers in America. He has a grasp upon a greater variety of subjects than any college professor in the

world. The motion picture is one of Brisbane's most thorough studies.

He has studied the distribution of pictures. He has visited Hollywood to study the production of pictures. He knows the possibilities and, too, the temporary limitations of pictures. He realizes the greatness of motion pictures. And when he says the motion picture is the real teacher for Truth and History it may be said in the vernacular "he knows his vegetables."

Exhibitors Herald, July 24, 1926, p. 49

Schnitzer Applies Relativity Theory To Picture Stories

J. I. SCHNITZER, vice-president of Film Booking Offices, who is in charge of production at its Hollywood studios, believes that the much discussed improvement in the public's taste regarding the quality of modern film entertainment is largely due to what may be called a "motion picture theory of relativity." The idea, he says, was summed up by Horace Greeley, the great newspaper publisher, when he said that the average newspaper reader was more interested in an account of prominent citizen of his community breaking his little finger than he would be in the King of Spain breaking his neck.

"That is true," says Mr. Schnitzer. "It is true because the reader has a personal interest in the prominent citizen and none at all in the King. In other words, there is a greater relationship, or relativity, if you will call it so, between the reader and the citizen—he may know him personally; they may belong to the same club, or there may be other reasons to make that personal bond of common interest that makes the story seize the reader's attention and hold it.

"The same feature of relativity of the picture to the spectators' personal affairs and interests largely accounts for the success of many recent film dramas, including a large proportion of our Film Booking Offices product that have not been particularly exploited as super-epics, but which have made enormous hits with the public. While of course many of the big spectacular pictures of late succeeded in spite of lack of this quality, the regular run of day by day production that every film company turns out as the basis of its program, cannot afford the expense of making merely a big display without an essentially human story which ties up the whole to the individual spectator.

"This is where the relativity idea comes in. Whether or not the story of itself is especially novel, if the theme or some characteristics are similar to incidents in the personal affairs of the audience, that audience will enthusiastically approve the picture, often without knowing just why, except that 'they like it.'

"In the past we have striven to get this relationship angle into our product, and our entire program of sixty feature pictures for the coming season has been very definitely mapped out with this basal idea in mind."

16

THE Film DAILY

Sunday, May 30, 1926

Limitless Field

(Continued from Page 1)

You see them throughout the series of eight run-reviews. Here is something to keep bringing the public back to your theater. Each of the series is a complete story in itself, but featuring the same married couple in their comedy troubles. A real live offer puller that carries an appeal to all young married couples—and lots of the older ones.

Following out this series idea, Film Booking Offices proved its value with their "Adventures of Marie." Audiences form an attachment for a screen character going through a series of experiences. It is one of the best methods for bringing them back to your theater. Also this company's H. C. Witwer series, carrying the same character along from one adventure to another, has proved a great drawing card for the box office.

Novelties

The novelty field in shorts is only starting. It presents so many production possibilities that only the limits of the camera and the screen can stop its remarkable development.

Arousing the public's curiosity is a good showmanship stunt. Artcrafts worked it successfully with their "Guess Who" series. Here the audience was given opportunity to try and identify the various stars through a contest tie-up with the newspapers.

The surprise ending on the screen proves as interesting as O. Henry's short story trick of doing the same thing. Short Films Syndicate is its

"Twisted Tales" succeed in working a real kick into the finish of this unusual series.

"Marvels of Motion," Red Seal's semi-scientific series, developed a strong popular angle. For instance, in one number the reel showed slow, normal and suspended action. An acrobat was seen doing his stunts under these revealing tricks of manipulating the camera. An ordinary egg developed some unheard of characteristics. By trick photography it was moved, fried, and then returned to its shell. The child's soap bubble proved to be a very interesting and intricate composition under the magic of the lens.

One of the best novelties of the season was Cranfield & Clarke's "If a Picture Tells a Story." The hero's photo comes to life, enters into an argument with him about getting drunk, and from this unusual angle a very entertaining and novel story was developed. If a suggestion is in order, why not keep on developing this idea? It has great story possibilities. Why not have a photo of the screen hero come to life and do the things which the timid hero would like to do? Here you would have the basis for some screamingly funny farces, as the photo subject leads the hero into all sorts of rash adventures.

The screenies constitute a class by themselves. Most of them can also be classified as novelties. A fine example of this novelty-screen are the Fox Varieties. They are even more than screenies and novelties. Art and science, invention and travel are included in them. They give a cross-

section of life from out-of-the-way corners of the earth. As such they are of the highest type of novelty.

Educational in its Lyman H. Howe's Hodge Podge covers still another phase. Unusual views in strange corners of the world are depicted, interspersed with animated bits, art embellishments and a few nonsensical ideas. A variety bill all in itself.

So much for the novelty field. To cover all its angles would fill this edition. And still some exhibitors kick because there is no variety!

Suggestions

What has been done in the short subject field is but a promise of what is to come. All those who are closely in touch with its development have long since realized that it is really limitless. Here are just a few slants that some producer may find of value as a working basis to develop entirely original series in shorts.

1. A series on famous unsolved crimes. Each one complete, yet suggesting one or two plausible solutions. How the mystery-loving public would eat these up!
2. A timely bootleg series, showing the various methods of operation, from the comedy kitchen still to the million dollar combine. Most big bootleggers eventually come to grief or tragedy—which would point a moral in a screen series to satisfy the censors.
3. A comedy series on baseball—"Breaking Into the Big League."
4. Series with a picked cast of boy and girl Scouts. Showing how the Scout idea is building character in Young America. Would the public support this series? Just try it.
5. Interesting bits from the everyday life of motorcycle cops, fire officers, captains of ocean liners. Add your own starlets. There's no limit. And every field of action a hit on will carry its own audience.
6. Odd Corners of Big Cities. Every metropolis has its mysterious and picturesque side. Here is a series that carries its own possibilities on its surface.
7. A series on Big Business, including the real estate operator, the broker, efficiency expert, advertising man, etc. You don't need any imagination to see what a hit this could do with these.
8. A baseball series featuring players in different pictures, giving inside "dope" on how to make the field, etc. Lots of comedy relief in work is naturally on simple threads. Baseball fans are legion—use it out yourself.
9. Feature a nice, lovable old couple, with their aged friends, as chance here for real character. "Old folks" tales have a warm appeal. Why play up nothing but younger generation? How many of your audience are over 50? Is they like something about themselves for a change? You don't have to use this one out.

These suggestions are simply a way of proving what we stated in the first paragraph. There is a limitless field in shorts. That is our story—and we stick to it.

Motion Picture News

Volume XXXIV

NEW YORK CITY, AUGUST 21, 1926

No. 8

Courage

IT IS EVIDENT enough that New York was thrilled by the Vitaphone, the first public performance of which was given, in connection with "Don Juan," at Warner's Theatre last week.

The first night audience, the newspapers, the critics, the trade itself, and last, but by no means least, the stock market, combine heartily in the belief that here is an innovation of large importance.

My impression of the Vitaphone premiere is that it takes rank, in trade annals, with the opening of the Strand Theatre.

The Strand event was a milestone in the motion picture's grasp upon the public favor. The newspapers were surprised—and thrilled. Right in the heart of the world's greatest theatre district, right under the redoubts of the entrenched spoken drama, a movie palace opened up and filled and continued to fill its many seats with a new kind of dramatic and musical entertainment.

From that moment on, as we have often pointed out, the motion picture went ahead on a new plane and with new zest. The way was opened wide for new pictures, new theatres, new admission prices.

For a number of years now we have been seeking for new things to whet the public appetite for motion pictures. Some have visioned radical improvements in cameras and projection machines. As it is, much effort has been made, much money expended and great results have been had. Magnificent theatres, far advances in studio technique, color photography and artistic photography in general—all have scored tremendously.

Yet, nothing thus far, has so stirred the public pulse and imagination as the Vitaphone.

What it portends I hesitate, like others, to say. But we do know this: that music and pictures are inseparable; music is the picture's greatest adjunct; music, like pictures, has a universal appeal; anything that can bring the finest music to the masses throughout the stretch of the land is a great and memorable achievement.

The Warners have a big job ahead of them. If the opportunity is great then so also, by the same rule, is the work of realization. Briefly, it means to put the Vitaphone in thousands of picture houses and see that it works. The job looks colossal. Maybe it isn't. We hope it isn't.

But we do know this. That the men whose shoulders were sturdy enough to tackle this thing, will carry it through, if that can be done.

And that is why we head this editorial "Courage."

The Vitaphone was just an invention before Warners took it, just as the motion picture was, at first. Now the Vitaphone is a new kind of public entertainment with seemingly vast potentialities. We take off our hats—and the whole industry may well do likewise—to those who were wise and fearless enough to take so great a stride.

If there is one thing that counts in the show world it is courage. Only courage—and of course, with a few, has put this industry where it is today. For every courageous man, there will be a thousand to gainsay his efforts. There always have been. There were when the Strand opened.

The courageous job is tough but the rewards are great—and for the many.

W. A. Stearns

August 21, 1926

627



Main participants in the development and introduction of the Vitaphone (left to right): Albert E. Brown, Irving Whitten, M. H. Warner, Will H. Hays, Walter J. Rees, Herman Miller, Henry Bailey, and Sam Warner.

Vitaphone Creates Sensation at N. Y. Premiere

Hailed as Long Step Forward in Union of Pictures and Music—
Notables at First Performance of "Don Juan"

ALBANY in motion pictures was ushered in at the Warner Theatre, August 14, when the long-awaited Vitaphone was revealed to press and public. The process, which synthesizes picture and music and picture and voice, created a sensation. It was universally acclaimed as a long forward step and likely, eventually, to revolutionize several things in the industry, presentation among them.

The press performance, held on August 15, attracted a remarkable first night audience whose attitude, prior to the first Vitaphone number, was plainly that of being "from Missouri." They were flustered, beyond all question of doubt, and, at introduction everybody was telling everybody else how wonderful it was.

In the audience were executives of the industry, leaders in various walks of life in New York; representatives of all the newspapers, magazines and press agencies; and various kinds of celebrities.

On the following night (the first pub-

lic performance was given to a capacity house, which has been the rule since Vitaphone and "Don Juan" are evidently "in" at the Warner Theatre for a long run.

The Vitaphone number, ranging over a variety of vocal, instrumental and other selections, formed a prelude to the showing of "Don Juan," with John Patey as the star. An array of talent was assembled. The music score for "Don Juan" was played by the New York Philharmonic Orchestra, with Henry Bailey conducting, but there was no orchestra in the pit. Instead, the music came out of the screen!

The program opened with an address by Will H. Hays, summarizing Warner Bros., Western Electric and the East Vitaphone achievements in their achievement. Mr. Hays was chosen to make the opening, the conclusion was perfect; the words proceeded naturally, and without suggestion of rehearsal. At the conclusion of the speech the audience burst into a storm of applause.

Orchestra on the Screen

The next step in revealing the secret was to show an orchestra playing on the screen—the New York Philharmonic—

from close and close-up. At each orchestral group took up the burden of "Warner's Vitaphone." It was brought face to face with the audience. The effect was amazing. Great volume was clearly perceived, none of the individual instruments did not appear to get their full value, but the effect was startling enough, without any real necessity for human analysis.

Michael Elman, Russian, soloist, played "Hansonsky," by Beethoven. The solo, vocal and solo player, and soloist, followed the movement of the bow and the ear did it just by registering the fact that the sound came, automatically, from the violin and no other place. As a matter of fact, it was only a motion picture of a man playing a violin. But the illusion was perfect.

The sound of the pictures changed sharply and then moved, in a group of just seconds, was introduced. He played songs, waltzes and polkas, not all the orchestra just sped into his work. Again the spectator's eyes and ears synchronized and so perfectly as perfect and perfect. Here was another triumph for the cause. And the sound was a source of up close (but an audience completely surprised) the same (then full willing to believe that piano and instruments were there in the life).



Four of the tremendously prominent musical artists appeared in the first Vitaphone program at Warner's Theatre, New York City, in connection with the premiere of "Don Juan." From left: Mrs. Narda Elman, Giovanni Battista, Emma Lombardi, Maurice Talley.

578

Motion Picture News



Executives who brought Vitaphone through its successful introduction at Warner Theaters in New York City: left to right: Sam Warner, Albert Warner, Walter Z. Book, president of Vitaphone, H. M. Warner, Jack Warner

Many Notables at Opening of Vitaphone

This incident aroused great interest because it was a totally new kind of presentation idea for the picture house.

Marion Talley, one of the foremost operatic stars, was then presented. She sang "Eurydice" from "Boris Godunov" just as she might sing it at the Metropolitan Opera House. The audience observed that Miss Talley's notes did not register with precision, but the majority of the spectators charged this up to the star's method of singing rather than to the Vitaphone process.

The next number, variations from Beethoven's "Kreutzer Sonata," with Harold Bauer at the piano and Edwin Zandach playing the violin, was a complete success.

Heavily waiting for the generous applause, the scene shifted to Giovanni Martinelli, of the Metropolitan, who gave "Vesti la Giubba" from "Pagliacci," accompanied by the New York Philharmonic Orchestra. Here was a great personality who filled the arena with his presence and the house with his voice. The audience was completely enraptured, first broke into applause and then shouted "Bravo," having entirely forgotten that Martinelli was not there at all—in person. Again, it was only a picture of a man who appeared to sing from the screen, because photographs moved, synchronized with projection machines, and amplified by radio, made him do so.

By way of showing what versatility the Vitaphone could bring the theater, Anna Pavlova was presented in a Spanish atmosphere number, "La Florida," supported by the Metropolitan Opera House chorus and the

Campana dancers. The accompaniment was played by the Vitaphone Symphony Orchestra, Herman Heller, conducting. It was considerable applause.

Somewhat in the same mood, a Russian presentation, "An Evening on the Don," was given. It was interesting to observe what could be done, via the Vitaphone, in creating prodigues, or incidental presentation numbers for the picture house.

Finally, the feature picture, "Don Juan," was reached, the music score being played throughout on the Vitaphone by the New York Philharmonic. This was a real test of the invention and probably the biggest significance for the picture theater. Here was one of the world's great orchestras playing for a motion picture without being visible to the audience. It was evident that the same performance, by means of the Vitaphone, could be given anywhere. And many of those present at the premiere forecast the beginning of a new era of picture theater music which would give the whole industry a big push forward.

"Don Juan" receives special comment elsewhere in this issue. The general critical opinion is that the picture is a fine box-office attraction.

Among those present at the double premiere were:

Notables at Premiere

Orto Kahn, Adolph Zukor, E. F. Albee, J. J. Murdoch, Lee Haskett, Marion Talley, Edwin Zandach, Harold Bauer, Minnie Khoury, Mrs. W. F. Gibson, Jules Brulotte, Samuel Barker, Jack Dempsey, Estelle

Taylor, Max Kline, Elsie Janis, Will H. Hays, Miss Gail-Carriv, Walter E. Sachs, B. S. Moss, Hiram Abrams, Frank M. Baker, John C. Fitch, Earl Hammann, E. D. Harrick, Wm. Morris, Paul Moss, C. G. Stahl, B. C. Forbes, Gen. J. Ryan, Major Holt, Woodward, Emory B. Buckner, William Fox, Col. Henry W. Savage, Lieutenant Wyler, Robert North, Joseph Franklin, Capt. Bruce Bairnsfather, Sam Silverman, William A. Johnston, Nellie Blyville, Kevin Spaul, Cyrus B. K. Curtis, Louis Wiley, Hope Hampton, S. L. Buchshtet, Major Edward Davies, Louis Selezick, Max Rabenoff, Joseph Kennedy, Mr. and Mrs. J. Schmitter, Lee De Forest, Sir Henry Wood, Paul Thompson.

C. G. Dubois, Blaise Smith, W. R. Gifford, R. W. Struss, B. Jewett, Michael Papp, Westbrook Cullum, Roy Sorek, Max Baht, Joseph Dupert, S. S. Jones, C. I. DeBorcia, H. H. Hollister, E. V. Kraft, Herman Heller, Stanley G. A. Watkins, Clarence Dampkin, P. L. Thompson, Henry Radkin, Walter Rich, Mrs. Helen J. Wellman, Frank Bailey, Commissioner Levy, Edgar S. Bloom, J. L. Kirkpatrick, Frank A. Ketchum, William P. Sibley, E. S. Wilson, E. K. Hall, E. P. Clifford, Hagerdott Glazard, J. C. Lynch, C. G. Stahl, Fred Sperling, The Campana, Mrs. C. W. Glazard, W. S. Kline, Evelyn Gestinari, A. B. Larkin, Jos. S. Maxwell, J. S. Alexander, P. F. Cusick, William Cummings, Benjamin Van Buren, Arthur Van Buren.

Arthur Lacy, John H. Wainwright, E. V. Collier, John T. Donnelly, Harold Platon, Edward Plant, David G. Walsworth, Sirhan-



Scenes who introduced vocal and instrumental numbers in first Vitaphone program in connection with premiere of "Don Juan" at Warner's New York theater: (left) Edwin Zandach, Harold Bauer, and the Metropolitan Opera Company chorus; (middle) Harold Bauer; (right) Estelle

August 21, 1926

833



Will Hays

VITAPHONE SPEECH BY WILL H. HAYS

Recorded Address by M.P.P.D.A. Head Which Opened Warner Program

THE first feature of the world premiere of the Vitaphone at Warner's Theatre, New York City, was a synchronized motion picture and sound record of an address by Will H. Hays. As the performance opened, there flashed on the screen the picture of Mr. Hays, which was enthusiastically greeted. Then he began speaking, his voice filling the house as naturally and easily as though he had been present on the stage in person. His address was as follows:

"My friends: No story ever written for the screen is as dramatic as the story of the screen itself. Tonight we write another chapter in that story.

"Far, indeed, have we advanced from that few seconds of shadow of a serpentine dancer thirty years ago when the motion picture was born—to this public demonstration of the Vitaphone synchronizing the reproduction of sound with the reproduction of action.

"The future of motion pictures is as far hung as all the tomorrows, rendering greater and still greater service as the chief amusement of the majority of all our people and the sole amusement of millions and millions, exercising an immeasurable influence as a living, breathing thing on the ideas and ideals, the customs and costumes, the hopes and ambitions of countless men, women and children.

"In the presentation of these pictures, music plays an invaluable part. The motion picture is a most potent factor in the development of a national appreciation of good music. That service will now be extended as the Vitaphone shall carry symphony orchestras to the town halls of the hamlets.

"It has been said that the art of the vocalist and instrumentalist is ephemeral, that he creates only for the moment. Now, neither the artist nor his art will ever wholly die.

"Long experimentation and research by the Western Electric Company and the Bell Telephone Laboratories, supplemented by the efforts of Warner Brothers and Walter J. Rich, have made this great new instrument possible, and to them and to all who have contributed in this achievement I offer my congratulations and best wishes.

"To the Warner Brothers, to whom is due credit for this, the beginning of a new era in music and motion pictures, I offer my felicitations and sincerest appreciation.

"It is an occasion with which the public and the motion picture industry are equally gratified.

"It is another great service—and 'Service is the supreme commitment of life.'"

Critics Enthusiastic Over Vitaphone

as H. Jones, Karl Conway, William Demarest, William Clevinger, Walter Hays, Maurice Holman, Clarence B. Harris, Willard Johnson, George R. Myers, Axel Cary Thomas, J. C. Lynch, Harold Contant, Lillian Reid, Maynard K. Bird, Edmund Lindberg, J. L. Johnston, Edward H. Geyer, Alfred Will, P. W. Thiele, P. W. Thiele, Jr., Mr. and Mrs. James Houston, Maurice Holland, Henry C. Meyer, Leo Fried, Howard C. Jagels, William J. Beagan, A. E. Fossell, F. B. Geyard, J. F. Shurew, M. Dodd, C. Priest, Eugene Strasson, Arthur Byers, Lee M. Doss, H. M. Wilcox, J. H. Maxfield, G. E. Quincey, D. C. Tanner, William N. Miller, O. F. McCalland, F. S. Spring.

Clifford Engelson, George C. Pratt, F. L. Gilman, E. W. Shepard, O. B. Blackwell, George K. Thompson, J. J. Lane, H. D. Arnold, Edgar J. Martin, W. E. Barkness, E. E. Free, Paris A. Russell, Floyd Parsons, Edw. J. Moriarty, Lloyd H. Wilson, John Mills, J. D. Ellsworth, J. F. Otterson, Scipius E. Groom, Elmer V. Gieggs, E. A. Hawkins, Nathan Wilson, William Beaudine, Henry C. Von Elm, Henry B. Campbell, F. W. Willard, Herbert C. Freeman, Theodore G. Smith, Gerard B. Lambert, Maurer Halperson, Alexander Herman, W. D. Schalle, B. A. Throckmole, Joe. Quittner, Eldridge Johnson, Henry J. Fuller, How Anderson, Albert Eke, W. B. Reynolds, George B. Thomas, E. W. Fairchild, Nicholas Schenck, Harry Baer, Leonard Bergman, James B. Clark, Mr. and Mrs. Greenhut, Mr. and Mrs. Blue Levy.

Critics' Opinions

THERE was a remarkable display of enthusiasm on the part of the New York press following the introduction of the Vitaphone at Warner's New York

theatre on August 14th. Excerpts from the many wise things said about the device and the feature which it encompasses follow:

Post—"A visit to Warner's Theatre, however, is well worth while for the Vitaphone alone."

Palmer Smith, Evening World—"Hays has an invention here perfected to as high a degree as has the Vitaphone before its introduction to the public. The Warner Brothers, ever wary in advertising 'The Vitaphone' and thrill the public. I have no doubt that the program at the Warner will attract excellent business for some time. The Vitaphone demonstration alone would draw general patronage. And the Barrymore tradition is powerful, as 'The Sea Hawk' demonstrated. And Keville-Turley's performance is well worth watching."

H. David Strasson, Telegraph—"Hays, glib, cool. John Barrymore as Don Juan is the character that the flappers have been watching. Barrymore is doubtful and here has never appeared in better advantage than in the role of the world's greatest lover."

Bruce McFadden, News—"The picture is a one-two knockout. Barrymore at his speech best."

Charles Divine, Telegram—"Expected hosts of audience greeted the successful premiere of the Vitaphone, which filled the theatre with noise, while the noise-makers produced it before your very eyes on the film, and whose accompaniment Barrymore in the lighting drama of his drama of love and intrigue."

Regina Cannon, Graphic—"Never have we seen an audience so enthusiastic and

where at any time. . . . Indeed, you cannot afford to miss 'Don Juan.' It is the perfect you have wanted for, and to your pleasure a serious advertisement, it is good for the last thing."

John S. Cohen, Jr., News—"Vitaphone is unquestionably one of the wonders of the world. . . . 'Don Juan' is certain to be a hit of sorts."

Russ Pollock, Journal—"Vitaphone is revolutionizing the way it has come—and is continuing. Hearing is believing. . . . Barrymore is well cast in the dramatic role that places him in the days in which he belongs."

Madison Hall, Times—"This 'Hingwood' invention, without a question being present, also furnished the perfect accompaniment to an excellent photograph entitled 'Don Juan,' in which John Barrymore plays the title role."

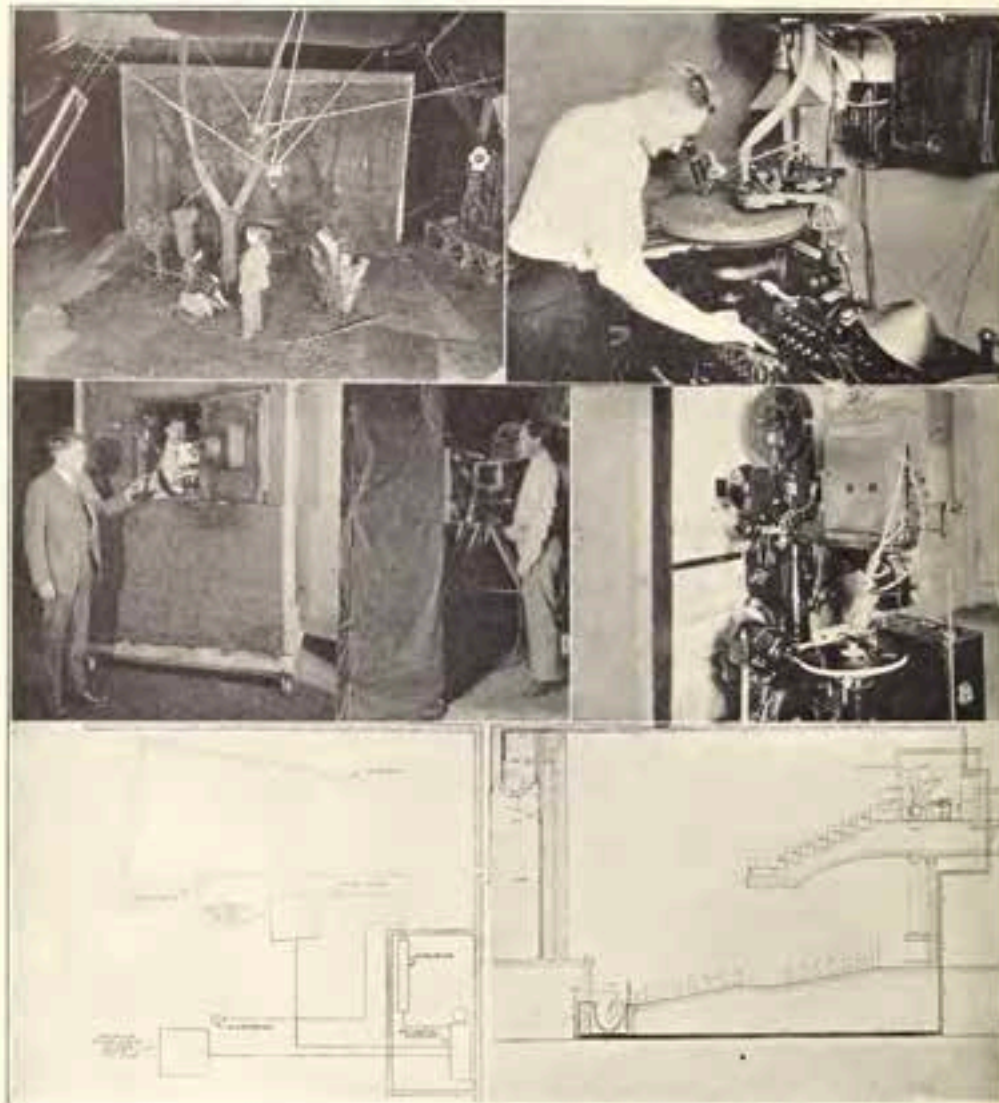
Richard Watts, Jr., Herald Tribune—"Mr. Barrymore is, of course, highly successful pictorially. He is always a handsome and debonair figure and he plays many of his scenes with his grace and deft skill."

F. B. Perkins, Herald Tribune—"Intriguing little story and sound with complete success."

Dorothy Berman, Daily Mirror—"Last night's formal premiere at Warner's Theatre of John Barrymore in 'Don Juan' will go down in motion picture history as the beginning of a new movement. . . . The Vitaphone, representing sound and some potently synchronized music, is watched, listened, heard and gazed. . . . We are not ready to be among the first to enjoy this wonderful invention for their

Motion Picture News

The Story of Vitaphone Told in Pictures



Technical highlights of the Vitaphone, introduced at Warner's New York Theatre in connection with "Don Juan," shown in pictures from. In the upper left-hand corner is shown the arrangement of the recording apparatus in the motion picture studio; as indicated, the microphones are suspended by cables above the performers, permitting free movement on their part. In the upper right is the recording device which cuts the wax master record; the chisel which cuts the record is operated by the electrical impulses from the microphones, suitably amplified. Below these, at the left and center, are two views of the sound-proof camera booth necessary to prevent the sticking of the cameras from reaching the sensitive ear of the microphone, and so going on the record. At the right is the Vitaphone equipment in the booth; in the foreground is the turntable with the record, and to the left of it the motor which operates both projector and reproducer, insuring absolute synchrony; in the lower left-hand corner of the picture is the amplifying equipment which steps the current up to operate the loud-speaker horns. At the bottom are diagrammatic sketches of the hook-up in the studio and theatre, respectively, which are self-explanatory.

August 22, 1926

661



Dr. Lee DeForest

MY OPINION OF THE VITAPHONE

By Dr. Lee DeForest

FOR some time I have been fairly familiar with the methods used in recording and reproducing the phonograph records used with the Vitaphone and in the methods of synchronizing both to the camera and projection machine in the theatre. I have witnessed several public exhibitions and can say without hesitancy that on the whole they represent by far the nearest approach to perfection of recording and reproducing voice and music which has ever been reached in the phonograph art. The effects which have been obtained in recording a large orchestra are truly magnificent. The Vitaphone represents the culmination of a long series of endeavors on the part of many to synchronize the phonograph with motion picture machine, dating back as far as the earliest work of Edison in this direction. Every step of the process has been engineered by the Western Electric experts in a masterly manner.

To say that the audiences who attended Vitaphone premiere performances at Warner Theatre were thrilled and electrified would be but trite reiteration.

I have been spending the last six years almost entirely on the problem of recording sound photographically upon motion picture film and reproducing same in connection with the motion picture. In solving this problem we did not have the background of intensive development of the phonograph art to aid us. The difficulties encountered have been largely of a different and novel nature. We have, however, gone far enough to prove that the Phonofilm method is capable of every perfection which has been achieved in the latest development of the phonograph art. I can in all candor go further and state that the best Phonofilm productions have revealed a nearer approach to complete naturalness in sound reproduction, especially as regards certain instruments and voice effects, than the best of the phonograph reproduction. I do not think this statement should cause surprise among scientists who have given the master of the principles involved in these two methods—phonograph and Phonofilm—careful consideration.

In the first place the Phonofilm method operates almost entirely through inertial mass matter. The mechanical motions involved in recording and reproducing are limited to the diaphragm of the recording microphone, and to the mechanism of the loud-speaker reproducers. The rest of the process is electrical, electronic, light, or chemical. It seems reasonable to expect that a nearer approach to absolute perfection will be obtained along these lines than when working with mechanical devices for wax cutting, shellac, stamping, and needle tracking. And I repeat that the best results Phonofilm have thus far revealed demonstrate that the above conclusion is soundly based on facts.

From a manipulative standpoint there can be little question that the Phonofilm method lends itself much more easily to the requirements of the motion picture art than does the phonograph. In the first place synchronization is invariable and absolute. The apparatus both for recording and for projecting is therefore inherently more simple. The motion picture limitations of Phonofilm are but little greater than for the silent picture. With Phonofilm we can cut in and out long-shots to close-ups, eliminate undesirable portions of a picture or insert ather, titles, extraneous matter which may be later desired, etc., etc., with almost as much freedom as when the voice itself is not photographed upon the film. Then of course it is obvious that if the film breaks the torn portion can be cut out without in any way affecting synchronism thereafter.

The operator has only one medium to think about—the single standard celluloid film. And I believe also that the apparatus which the operator must manipulate and care for is necessarily simpler with Phonofilm. It is undeniably very much cheaper.

From strictly commercial considerations therefore, having in mind the practical and money-making side of the business, I find myself—even after the magnificent premiere performances of Vitaphone—more than ever firmly convinced that the right way to solve the problem of the talking motion picture, and the musically accompanied feature pictures, is that of photographing the sound waves rather than by means of synchronized phonograph.

In any event I am glad to note that the industry for the first time since the inception of the art is ready to welcome the so-called "talking pictures" and am convinced that in a very short time they will prove a most important part of every program.

Warner Brothers deserve great credit for having the necessary imagination and courage to awaken the industry to these possibilities.

deserve, . . . "Don Juan" is a picture rich in production values, beautiful sets, excellent story-making and charming romance."

Ellen Creelton, *New York American*— "Don Juan," the fiery and impetuous side philosopher, chased unsuspected home with the Vitaphone. So remarkable is this synchronizing machine that neither star nor film need feel dignified. . . . A critical audience was benighted and impressed."

The Technical Side

THE Vitaphone is the fruit of the untiring research work of the Bell Telephone Laboratories which brought it to its highly developed commercial form for the Western Electric Company, which together with the Vitaphone Corporation

and Warner Brothers' Pictures, Incorporated, has made it available for the motion picture public.

It requires little imagination to realize the possibilities of this development of the communication engineers' art which can bring to movie-going audiences even in small towns, great vocal and instrumental artists, not in person actually, but in a form which most nearly approximates a personal appearance. In addition, the original musical settings of feature films which hitherto have been possible only in large cities where adequate orchestras can be engaged, will be retained for presentation through the medium of the Vitaphone.

The achievement of successful talking motion pictures accomplished in the brilliant performance of the Vitaphone marks the

attainment of a goal which men have long sought for.

As the several arts of the telephone, the phonograph and the motion picture have attained and developed, many men who have followed Bell and Edison in the field of speech transmission have striven to realize this ideal form of entertainment and education. Thousands of others, witnessing the phenomenal achievements of the individual arts in their separate fields, have speculated as to why the commercial talking motion picture should be so long delayed in realization.

In most instances the big problem of successfully synchronizing sound with moving pictures appeared to be in the elements of mechanism. As a matter of fact, that proved to be the least of all the difficulties.

372

Motion Picture News

The Technical Details of Vitaphone

culture. The really big job was one of economy—cost, recording and reproduction.

When, however, the problem of pure and useful motion pictures was solved, the telephone scientists and engineers a more adequate understanding of the mechanics of speech and hearing and better means for detecting, transmitting, reproducing, reproducing and amplifying faithfully the intimate sound waves of speech and music, the door to the successful talking motion picture began to open. What the telephone scientists learned in their search for the solution of specific problems involved in telephony, found a by-product application in the motion picture field quite foreign to the main intent of the research. With the things at his disposal for the faithful detecting, recording and reproduction of its intimate sounds of any desired kind of business, application of his technical knowledge made the problem of the adequate talking motion picture a relatively direct though not a simple matter for solution.

Developments Ready

FORTUNATELY, when the telephone engineers began to work with the business of the motion picture, the techniques of telephony in the perfection of permanent sound records and in the high attainment of motion picture were at hand.

All that the telephone scientist learned in developing each of these steps, has made it possible to open the door to successful motion picture sound. Then came the association of mechanical with electric technique—and the Vitaphone stands revealed as the result.

Putting speech or music into motion picture naturally divides itself into two jobs, to record the sound, and, secondly, to synchronize them with the picture itself so the sound and picture are in step with the action.

The sounds are recorded electrically. The operation of recording employs a high quality microphone of an improved type, electrical amplifying apparatus and a record cutting mechanism. Recording may be carried on at a considerable distance from the source of sound. This permits the artists to be grouped naturally and not recorded before a microphone. Right here several problems arise if freedom of action on the part of the artist is to be permitted and faithful reproduction of the sound produced is to be a degree that they may not be distinguishable from the music as actually produced by the orchestra.

It has been customary in the phonograph art, which produces only audible entertainment, to increase some parts to a level of loudness somewhat greater than the average, prominent, which would of course not be the case in a stage performance. Similarly, in motion picture work, it has been customary to hold the attention of the audience by the important features of the picture by keeping such features in the foreground and reducing those in the background to less than life-size.

The next audible motion picture sound heard these two practices. The result was disappointing. The eye and ear of the observer obtained separate impressions as to the relative loudness of the various actors. These loudness differences sufficiently to make the attention wander and include hearing.

In addition, the enjoyment of the artists made the music seem disproportionately loud in intensity.

Later pictures, in which the sound was picked up as it would be by the ear of a listener in an original performance and the artists were shown in their natural sizes, revealed these difficulties and gave an impression of absolute naturalness.

Experiment has shown that the shape of the room and the position in which the various and other absorbing materials are hung play a part in the excellence of the sound. It is proper control of the acoustic properties of the recording room, it has been possible to record the so-called "atmosphere" surrounding the scene. When this result has been accomplished, the listener seems to "live" the picture of the scene to whose mood he is listening.

If a studio is too highly damped, or as a scientist would say, "too dead," all of the instruments lack the vibrant, ringing tone which lends life and spirit to the music and in which we are all interested.

In the case of large orchestras and similar types of music, the reproduction in the hall or theatre requires part of the sound and artistic effect.

Amplification Simple

WITH the flexibility introduced by the use of electrical apparatus, including amplifiers, the control of loudness in the sound system and in its way related to the difficulties of the relative loudness of one instrument in another. The only problem for the studio director in this case is to obtain the proper balance among the various musical instruments and artists.

With this method proven to be the most suitable it was found possible to pick up sounds by means of microphones suspended overhead or wherever necessary. The sounds are transferred electrically to the recording mechanism located nearby or at a distance, wherever is most convenient.

The obvious and simpler way to secure the recording of the sound and music would be to drive the recording machine and the film from opposite ends of the same motor shaft, so both would always be in step, but since the camera must be free to be swung to change the field of view, two motors are used and an electric gearing device holds back at the speed desired not only after they are up to running speed but during the starting period.

These motors are of the series commutator type interlocked electrically by tapping at three symmetrical points on each armature and by interconnecting the two rotors through slip rings. Thus the motor driving the sound recording equipment and the motor driving the camera are independent. It is supplied with electrical power, but through the slip rings extend there is sufficient interchange in power between these armatures to produce synchronous during the starting period.

Upon reaching the desired speed the motors are converted into the synchronous type by putting a permanent short-circuit between the commutator bars and allowing the interlock. The motors then continue to run as two independent synchronous

motors, the speed of both being determined by the frequency of the power supply. If, however, the constant frequency is not maintained, a specially regulated source of alternating current must be supplied.

At this point with an assurance that the film and the sound recording will be in step, the actual equipment for the recording goes into operation.

The recording is done by an electrical reproducer which converts the electrical vibrations into mechanical vibrations. These in turn actuate the needle which makes the indentations on the disk and to record the musical performance.

Following out the course of the sound vibrations from the time they are produced until they appear as an integral groove on the master disk from which are made the disks used later with the film when they are distributed, the sound is first picked from the air by means of a special telephone transmitter (microphone). This is essentially an instrument which translates into voltage fluctuations the vibrations caused by sounds as they strike its diaphragm. These voltage fluctuations, which are exceedingly small, are amplified by distribution vacuum-tube amplifiers until they are of sufficient power to operate the device which cuts the permanent record in the disk of soft wax. This instrument is known as the recorder.

How Record is Cut

As the electrical vibrations representing sounds are brought to the recorder, they are re-transformed into mechanical vibrations which move back and forth a chisel-like needle bearing constantly on the wax disk. This needle rests on the disk just as a phonograph needle rests on its record, but of course it is cutting the groove and therefore the wax is dug up by its sharp edge.

To remove the wax particles which would clog up the groove and interfere with the sound recorded, a stream of air removes them from the immediate vicinity of the chisel and thus all of the wax chips are sucked up and away.

The disk upon which the sound is recorded is the original or master record from which other similar disks will be made. This disk is considerably larger than the usual master disks used in recording for phonographs because it must carry sufficient recorded impressions of sound to enable it to run at least fifteen minutes and thus avoid any necessity of changing disks during the running of a reel.

At this point with the film and record made each in step with the other, comes the reproduction of the performance as it appears to an audience.

In reproduction there is no necessity for having the sound reproducer and the picture projector physically separate. Therefore, simplicity can be practiced and the delicacy is obtained as the system can be easily operated with no necessity for manual shift on the part of the operator.

To meet these requirements both the film and the sound device (recorder) are set in their respective machines, with a given marker indicating the starting point in the

August 21, 1926

657

“Don Juan” Roadshows to Tour Nation

proper place and the two machines are then spread up from the rest together by having them coupled to opposite ends of the same motor. The speed of this motor is held constant by means of a special regulator, adaptable with slight compensation to either alternating current or direct current. An essential here is that the mechanical gearing be so designed that mechanical vibrations and irregularities of kind in the projector should not cause fluctuations in speed of the photograph record. The removal of vibrations and of small irregularities in turn-table speed are eliminated by means of a low-pass mechanical filter system situated between the last gear-driven shaft and the turntable itself. This filter involves a fly wheel and flexible connections. The flexibility of the spring connections and the moment of inertia of the fly wheel (including that of the turntable) “absorb” out the ripples in speed. Frictional damping of the spring connection absorbs charges in the filter system.

Projector Attachment

THE driving mechanism is so arranged as to be capable of coupling to a standard motion picture projector without in any way modifying its internal arrangement. To bring the recorded sounds to the audience an electrical reproducer converts the movements of the needle in the groove on the disk into electrical vibrations, which pass from this device to an adaptation of the well-known Western Electric Public Address System of the type used at many of the great national political conventions, athletic events and similar occasions where thousands and even hundreds of thousands have been enabled to hear clearly even when so far distant from the speaker that his features were indistinct.

This adapted Public Address System comprises an amplifier with controlling equipment, wiring circuits and loud speaking telephones to project the reproduced sounds.

Passing through the amplifier the electrical vibrations operate the improved type-high quality loud speaking telephones which are capable of filling practically any motion picture auditorium.

Regulation of the loudness makes possible the use of a volume of sound and the attainment of a degree of naturalness that gives the desired illusion as to the source of sound.

In this way, by combining three developments originating in the telephone art and employed in different applications of electrical transmission of speech—synchronized music and films have become a fact. These three developments are:

- an electrical system of recording
 - the remarkable electrical reproducer
 - the link between the reproducer and the audience—an adaptation of the well-known Public Address System.
- And taken together they make possible the day's new method.

The Trade Angle

PRIMAARLY the first questions which an exhibitor will ask concerning Vitaphone are: “What will it cost?” and “When can I get it?” Unfortunately,

York, Pa., Passes Sunday Amusement Ordinance

ON August 3rd, the City Council of York, Pa., passed the ordinance banning commercialized amusements on Sundays. The measure, backed by the Inter-Church Federation, was passed in the face of opposition of trade unions of the city. The only vote cast against the measure in the council was that of Mayor E. E. Huggenbarger, who has opposed the ordinance since it was introduced. The mayor has taken the stand that the bill is discriminatory, as it does not ban all Sunday commercial enterprises including the employment of paid chairs in the churches.

whether question can be definitely answered at the moment for the reason that nobody knows. Plans are being worked out as rapidly as possible, but as yet they are in a tentative stage.

No attempt was made to lay out specific future plans until after the pressure in New York. Now that the first showing has proved that Vitaphone has a definite function in the show world, the company is laying plans to make it generally available, here and abroad.

The first step will be to send out road show units with the “Don Juan” performance now running at Warner's New York theatre. Men are now being trained for this purpose, operators are being schooled in the correct use of the Vitaphone equipment, other experts are studying the proper installation of the apparatus in the theatre. Soon, probably ten or a dozen road companies will be presenting “Don Juan” with a Vitaphone arrangement and the artists of the Metropolitan Opera and Philadelphia Orchestra in Vitaphone picture form.

After these roadshows have toured the country, the next likely step will be the installation of Vitaphone equipment in large theatres throughout the country to replace or supplement the orchestra, to free the presentation of special movie films featuring famous artists.

At that time the Vitaphone corporation will undoubtedly undertake the scoring and recording of accompanying music for the principal and most important feature pictures. When an exhibitor plays one of these features, he will simply order from the Vitaphone service station nearest him the records for that picture, which will provide his music score.

It is important to note that the recording of the music score need not be done in connection with the filming of the picture, but can be carried out at any time and in any place. All that is necessary is to time the picture accurately enough to insure absolute synchrony of the music with the picture scenes in the picture. There is nothing, so far as is known, to prevent the Vitaphone corporation from installing a synchronized music score in accompany any set of all of the features which it desires.

From that point on, it is simply a ques-

tion of installing Vitaphone equipment in theatres throughout the country and of organizing the service for making and distributing the records.

In the meantime, there is the possibility of other pictures being manufactured in similar manner. There is no monopoly on Vitaphone—it is open to the industry—and should any other company desire to record a Vitaphone arrangement to one of its roadshow operators and send it out in that fashion, there is apparently nothing to prevent its being done.

What Vitaphone will need is production and. The cost of the equipment installation will be economical shortly, and will be relatively small compared with any, the price of an organ. The equipment will be leased, but not sold, it is understood.

The cost of record service depends upon several things. The cost of recording is not high, and photograph record manufacture is a well established art, both technically and commercially. Naturally, however, the cost of the service will be largely fixed by the number of theatres which are Vitaphone equipped, thus a sufficient number of theatres have the apparatus installed, there is no reason, it is pointed out, why the service cannot be sold on a basis which will make it available to the smallest theatre.

Any operator, within reasonable limits, can be quickly trained to operate the Vitaphone. It will mean a little more work for the operator, but not a great deal—no more, for instance, than in the days when a photograph was placed in the rear of the booth, with its horn outside, to attract the passing crowds. For that is just what Vitaphone is—a special photograph, which requires no tremendous skill in operation plus an amplifying unit which any person who can use a radio-set should be able to manipulate with a little practice.

Probably it will be a period of years before the small theatre will have Vitaphone. On the other hand, it may sweep the country in such fashion that its widespread adoption will come about in a much shorter time. U. M. Baum is now organizing the roadshow unit—the factory is producing as rapidly as possible with the manufacture of Vitaphone equipment—and soon it will be started on its way, with the European picture just around the corner.

Exhibitors who have seen and heard the Vitaphone at Warner's were unanimous in the opinion: “When can we get it?” They declare that it is the first major development of the motion picture in a decade—that it will revolutionize the motion picture—that it will save the small theatre, and place it in a position which it has never held.

Such men as Al Bond and Al Goldstein of the Stanley Theatre, Henry Charles Goldwyn, Meyer Schiller, Joe Thibault, Arthur Jones, R. B. Rose, A. V. Vane of the Palladium, Walter Hays of the Mark Strand Theatre, Blumenthal, of Haring & Blumenthal, Schreiber, of Hays & Schreiber, Matt Shaw, John Murray of the Shubert Building office, Major Edward Brown, Buckley, of the Lybrand Theatre, Alamy, Sam Branson, Felix Foss, John Brinkman and many others—leading exhibitors and executives—have been unanimous in their praise and enthusiasm.

December 23, 1926

MOTION PICTURE NEWS

27



[[FOLLOW THE CROWDS TO THE
WELL VENTILATED SHOW HOUSES]]

It's the 'AFTER EFFECTS' that Count!

Mr. Theater Owner, how do the patrons come out of your show? Are they drowsy, coughing, feeling hot and ugly and carrying away a headache to remember your theater as a disagreeable place to be in?

And the New Paramount Theatre is also equipped with American Blower Air Conditioning Apparatus.

Improper or inadequate ventilating and air conditioning equipment can cause you more dissatisfaction and loss of business than all the poor shows in the world. If your equipment is not functioning properly or if it is not of the right type to keep your house fresh and cool, your customers know it and they tell you in terms of decreased patronage. And decreased patronage costs you money.

American Blower Equipment for theaters embodies over forty successful years' experience in the manufacture of ventilating and air conditioning equipment. It is built by men who are pioneers in this field. It is quiet in operation, trouble free, occupies very little space, and is the most economical to buy and operate.

The attached coupon will bring you without any obligation on your part, interesting data and detailed facts and figures on every type of air conditioning and ventilating equipment for theaters. Mail the coupon today.

American Blower

"Sirocco"
TRADE MARK

VENTILATING, HEATING, AIR CONDITIONING, DRYING, MECHANICAL DRAFT
MANUFACTURERS OF ALL TYPES OF AIR HANDLING EQUIPMENT SINCE 1881

AMERICAN BLOWER COMPANY, DETROIT
BRANCH OFFICES IN ALL PRINCIPAL CITIES
CANADIAN SIROCCO COMPANY, LIMITED, WINDSOR, ONTARIO

(107)

COUPON

American Blower Company, Detroit, Mich.

Please send me all the facts on ventilation and air conditioning for theaters.

Name _____

Street and No. _____

City and State _____

Motion Picture News, December 25, 1926, p. 17

May 22, 1926

2449

14,673 Theatres in U. S., NEWS' Survey Shows

Careful Count Made Over Period of Two Years and Kept
Up-to-date Weekly Includes Actual Picture Houses

THERE are, at this writing, in the United States 14,673 picture theatres open once a week or more. Seven thousand one hundred and seventy-eight theatres are in cities and towns of over 5,000 population; and in towns under 5,000 population there are 7,495.

These figures are the final result of a painstaking count by MOTION PICTURE NEWS instituted over two years ago and kept up to date each week. The information has been secured direct from the towns and cities, in many cases from several agencies and checked back and forth.

We guarantee the list as authoritative and correct. It will disagree with other lists, but it is to be noted that we have excluded all those legitimate theatres, non-theatrical institutions, etc., in which a picture appears only at intervals and which cannot be considered picture theatres in the real sense of that term.

The statistics compiled by THE NEWS also include the following:

Analysis by states showing classifications of theatres in relation to population.

Analysis by key cities showing types of theatres and seating capacity.

Average seating capacity by groups as related to population.

Complete analysis of circuits by states.

Number of theatres playing vaudeville.

Number of play dates by population groups.

Occupational analysis of exhibitors, showing those who give full time to theatres and those who give only part time.

This theatre survey is the only service of the kind ever instituted by a motion picture trade paper—in its accuracy and completeness. We did not set out to prove any pet theories of our own but to get at the facts. Here's the list by states:

THEATRE ANALYSIS OF THE UNITED STATES

Actual Count of Theatres Open Once a Week or More

State	In Towns			State	In Towns		
	Total in State	Over 5,000	Under 5,000		Total in State	Over 5,000	Under 5,000
Maine	183	47	136	Alabama	177	81	96
New Hampshire	89	19	70	Mississippi	160	44	116
Vermont	94	18	76	Minnesota	370	149	221
Massachusetts	449	293	156	Iowa	542	140	402
Rhode Island	59	17	42	Missouri	468	266	202
Connecticut	176	127	49	North Dakota	179	21	158
New York	1,194	832	362	South Dakota	214	31	183
New Jersey	349	230	119	Nebraska	412	57	355
Pennsylvania	1,032	728	304	Arkansas	192	41	151
Delaware	40	15	25	Louisiana	203	91	112
Maryland	98	52	46	Oklahoma	307	92	215
District of Columbia	58	58	—	Texas	719	381	338
Virginia	191	89	102	Montana	108	38	70
West Virginia	173	62	111	Idaho	103	25	80
North Carolina	241	98	143	Wyoming	110	75	35
South Carolina	121	50	71	Colorado	200	76	124
Georgia	181	75	106	New Mexico	46	6	40
Florida	175	72	103	Arizona	49	14	35
Ohio	816	553	263	Utah	107	26	81
Indiana	530	264	266	Nevada	23	4	19
Illinois	1,008	574	434	Washington	244	121	123
Michigan	569	341	228	Oregon	149	68	81
Wisconsin	472	179	293	California	455	234	221
Kentucky	332	88	244	Kansas	431	100	331
Tennessee	175	76	97	Total	14,673	7,170	7,495

(Copyright, 1926, by Motion Picture News, Inc.)

Motion Picture News, May 22, 1926, p. 2449

2791

Motion Picture News



The Carthay Circle's premiere recently attracted attention in a district between Los Angeles and Beverly Hills, Cal. In a fashionable neighborhood, Fred Miller's new house opened with Producers Elm, Corp.'s "The Volga Boatman" in a \$1. top. Note the unusual type of architecture. (Special treatment prevails throughout.) A notable gathering of film hits and an elaborate prologue added to the opening night's attractions.

Carthay Opens at Hollywood

Fred Miller Invades Coast's First Run Field with Unique Theatre

ONE of the most brilliant affairs in West Coast theatre circles took place May 18, when Fred Miller invaded the first-run field of Hollywood with the premiere of his Carthay Circle Theatre.

Adhering to his usual policy of doing things on a big scale, Mr. Miller, with the assistance of Jack Laughlin, arranged a special and elaborate prologue, "Volga," to precede the showing of Fred De Mille's "Volga Boatman"; and although the policy of the new house will be two-a-day with \$1.50 top, the Carthay was packed on its opening night with the elite of the district at a \$5.00 top.

The Carthay Circle is probably one of the most handsomely appointed theatres on the Pacific Coast; and a brief description of a few of the features are mentioned as an example of the care taken to insure the comfort of its fashionable patronage.

"Each seat," said Mr. Miller, "cost \$20, and they are of surprising richness and comfort, with a covering of soft velvet."

"In the Carthay Circle, our architect, with the assistance of my managers, Spencer Levy, has been in charge from pit to dome. They are experts and there is nothing that does not belong, either from a period or artistic standpoint."

"One of the daredevils in the lounge-room was made especially after a special

design of one our architect saw in a chateau in France. It cost \$1,000. Two others will reach \$750.

"Three long windows on the mezzanine floor are hung with gold brocade, for which we paid \$28 a yard."

Frank Tenney Johnson, whose wondrous pictures of animals of the West have made him famous, was brought here especially to paint the huge panel canvases representing California scenes of '48.

A mammoth Warlike organ has been installed and one of the best known organists in the country has been chosen to operate the instrument.

A corps of experts handle the more than 3,000 color combinations that are another feature of this theatre.

Under lease to Fred Miller for a number of years, the Carthay Circle is the outcome of a dream of one, J. Harvey McCarthy, who built the house with the idea of paying a lasting tribute to the pioneers of California.

Mr. Miller, head of Fox West Theatres Corp., made an introduction in exhibition circles of the nation picture business, being one of the best known exhibitors on the Coast.

A brilliant gathering of the social and screen world attended the premiere. Among those present were: Mr. and Mrs. Cecil

De Mille, Jack Pickford, Robert Vignola, Jeanie McPherson, Robert Edison, Julia Faye, Anna Q. Nilson, May McAvoy, Mr. and Mrs. Sam Goldwyn, Richard Barthelmess, Lew Cody and Theodore Kosloff. Mr. Cody acted as master of ceremonies.

The Carthay Circle has a seating capacity of 1,800 and Mr. Miller is to be congratulated on having what is said to be one of the most unique theatres in the entire country.

Southern Amusement Leases Danville, Va., House

A. C. Conway, one of the property owners within the fire gutted section of Main Street, Danville, Va., has announced that he will rebuild the burned Bijou Theatre. It will be twice the size of the former and will have a seating capacity for 800 persons. An architect is now drawing sketches and the contract will be let at the first opportunity. J. C. Hester has announced that the Southern Amusement Company will take a ten-year lease on the playhouse.

Plan Theatre at Champaign, Ill.

Talk is current in Champaign, Ill., of the erection of a new theatre for moving pictures, to be built near the campus of the University of Illinois. Local theatres draw upon the students continually, and it is believed that a metropolitan playhouse near the student centers would be a profitable venture. Prominent business men, it is said, have been considering the project for some time.

Motion Picture News, June 12, 1926, p. 2796

**Supplementary Material
General Information**

A DICTIONARY

Of studio people. Compiled by Buster Keaton.

PRODUCER—Man who signs the checks which sometimes come back. Likes Will Hays and would do anything to please him.

STAR—Person who rents house and furniture to have still pictures of himself made for fan magazines. Is paying on three autos. Person whom studio gateman fails to recognize because of super-make-up. Has police dog for photographic purposes.

DIRECTOR—Formerly wore puttees; now wears knickerbockers. Has name on back of his chair on set. Is modest person, but is inclined to pick flaws in "The Birth of a Nation," "Humoresque," "The Miracle Man," and other box office successes.

ASSISTANT DIRECTOR—Gentleman who agrees with director so long as he is on payroll.

SECOND ASSISTANT DIRECTOR—Yes man to first assistant director.

SCENARIO WRITER—One who can improve on the works of Shakespeare, Milton, Anatole France and Charles Dickens.

TITLE WRITERS—Coterie of males and females who are responsible for such titles as "Dawn," "That Night" and "Then Love Came."

PRODUCTION MANAGER—The man who lays out a four-week working schedule for a picture that takes 16 weeks to make. Efficiency expert who cuts down expenses by firing property man and raising star's salary.

CAMERAMAN—Gentleman who blames bad photography on electrician.

ELECTRICIAN—Man who takes blame from cameraman so he can hold job.

PROPERTY MAN—Disappointed director. Man who thinks he can do better than director if only given chance.

FILM CUTTER—Person who admits he "saved the picture" after director and star failed miserably.

GAG MAN—Well-paid loafer with mentality two degrees higher than scenario writer. Suggests titles and situations for comedians that are never accepted.

STAR'S MANAGER—Gentleman who has no visible means of support.

PUBLICITY MAN—Impossible person who writes reams of copy for newspapers, most of which is not printed. Member of Wampas, with no other bad habits. Is addicted to showing box clipping that appeared in metropolitan newspaper with circulation of 150. Admits he's good, but can't prove it. Failure as a newspaper man.

ART DIRECTOR—Former sign painter or correspondence school graduate in art who is self-admittedly better than Michael Murillo, Van Dyke, Sargent and Whistler. Incidentally gets ten thousand times the money that Michael Angelo pulled down.

TECHNICAL DIRECTOR—Formerly known as boss carpenter. Has beautiful title, but doesn't get much money or credit.

STUDIO VISITORS—Those persons who are blamed by director when picture is behind schedule.

September 18, 1926

EXHIBITORS HERALD

59

The RED SEAL Review

Published Every Now and Then in the Interest of Good Shorts



Ko-Ko Song Car-Tunes

A Max Fleischer Creation, directed by Dave Fleischer. 13 in series.



Carrie of the Chorus

A Max Fleischer production, directed by Dave Fleischer. Two reel comedy series starring Peggy Shaw, with Flora Finch in the cast. 13 in the series.

Out of the Inkwell

Max Fleischer's Greatest Creation with Ko-Ko, and Fuz, his dog.

13 in series.



The Film Reporter

Edited by Herb Fogel



A Monthly Film Magazine, reporting activities of screen and sport celebrities.

13 in series.

Animated Hair Car-toons

by Marcus, Celebrated N.Y. Times cartoonist.

26 in series.



A laugh in every line.

Keeping 'Em Guessing

Bewildering parlor magic, simplified and made easy. Supervision of Magician's Society.

6 in series.



Reelviews



Something out of the ordinary in the line of a one reel film magazine of interesting world-wide topics.

13 in series.

FOR BOOKINGS

Communicate with Your Nearest Exchange



1400 Broadway
New York City

Max Fleischer
President

Exchanges in 22 Key Centers

New York
Chicago
Philadelphia
New Haven
Dallas
Oklahoma
Kansas City
Boston
Buffalo
Atlanta
Charlotte

Indianapolis
Los Angeles
San Francisco
Seattle
Pittsburgh
Minneapolis
Detroit
Cleveland
Cincinnati
New Orleans
London, Eng.

Churchyards of Old America

The greatest laugh making novelty reel of the year. Stopped a show in New York theatre.

3 in series.



Gems of the Screen



Little stories with human appeal and background of scenic beauty.

13 in series.

The Bronte Classics

Two dogs, a cat and a donkey. Also a freckled face boy. Great.



13 in series.

Searchlights

Theatrical scientific reel edited by Max Fleischer. Real audience value.

13 in series.



Marvels of Motion



Makes the world stand still a moment with patented Fleischer Novograph process.

13 in series.

Specials

Outstanding Novelties of the year.

"At 3:25"
"Silvery Art"
"Flirting with Death"
"Evolution"



Exhibitors Herald, September 18, 1926, p. 59

The BRADSTREET of FILMDOM **THE Film DAILY** **The RECOGNIZED AUTHORITY**

OL. XXXV No. 58

Thursday, March 11, 1926.

Price 5 Cents

"DANNY"

It was only yesterday when we met Joe Dannenberg at 1. His dream of a daily paper for the motion picture industry was just coming true.

I nicknamed him "Danny." We became partners. Our agreement a handshake, our contract in sincerity of understanding a hard to define.

Then ten years of the happiest association ever enjoyed by two men. Ten years of smiles and tears with never a cross word between them. Ten years of mutual trust, understanding and admiration that seem but a day.

"Danny" has passed on to the everlasting rest. In his own words he has taken "the beautiful adventure." He has gone, but his name will live as long as motion pictures are shown—forever.

The world has lost a courageous, dominant personality. A beautiful character, firm in the strength of his convictions, accurately honest in thought and still with the finer sensibilities and sentimentalities of a roman.

The motion picture industry has lost a sincere, constructive champion, a clear mind, a clean heart and a beloved confidant.

The Film Daily has lost a powerful leader and counselor.

I have lost the best pal a man ever had—my buddy.

—JACK ALICATE.

Services at 4 P. M.

Funeral services for "Danny" will be held this afternoon at four o'clock at the Universal Chapel, Lexington Ave. and 52nd St.

The services will be conducted by Dr. Krass.

January 9, 1878 "DANNY" March 10, 1926



"Danny" Passes On

Editor and Publisher of The Film Daily Dies—Industry's Leaders Pay Tribute

Joseph Dannenberg, familiarly and affectionately known throughout the industry here and abroad as "Danny" because of his long association with The Film Daily, as editor and publisher, died at the Post Graduate Hospital, New York, at 9:45 a. m., yesterday.

The end came after four days of illness, beginning Saturday morning. That night he underwent an operation for appendicitis. His condition failed to respond to treatment and on Tuesday, his attending physicians, Drs. John F. Erdmann and William H. Madden operated a second time. Complications had set in which gave the case a decidedly serious aspect. This second operation likewise failed to bring the anticipated relief and from that time on "Danny" grew steadily worse. There was a slight rally about 2 o'clock Wednesday morning, but it proved only momentary. The fatal ailment is described as appendicitis with paralysis of the intestines.

Funeral services will be held at four o'clock this afternoon at the Universal Funeral Chapel, Lexington Ave. and 52nd St. Interment will be made tomorrow afternoon at the Hebrew Friendship Cemetery, Baltimore, Md.

"Danny" is survived by his widow, Mrs. Pearl Dannenberg and his two sisters, Mrs. Edna Sussman and Miss Addie Dannenberg, both of Baltimore.

"Danny's" Career

"Danny" was born in Baltimore on January 9, 1878, the son of Philip H. and Lina Dannenberg. He was apparently wooed to the press from his beginnings, for in his college days and when only a boy of fifteen, he undertook his first newspaper work for the old Baltimore Telegram, published singularly enough by James Young's father.

This was in 1893. In 1895 he "joined the staff" of the Baltimore World, at the magnificent salary of \$3 per week. There he was "printer's devil," police reporter, and whatever

(Continued on Page 25)

At New High

Famous Players common yesterday reached a new high level for the year, relative to which the financial editor of "The Evening World" commented:

"Recent buying of Famous Players and the persistent strength in the stock today was based on the highly desirable earnings of the company, which have been increased substantially through the expansion."

(Continued on Page 2)

Equipment Meeting Opens Friday

The Manufacturers' Division of the Association of M. P. Equipment Dealers of America, will open its convention Friday at the Astor. About 75 or 80 concerns are expected to attend. It is understood that the Detroit convention, designed to be national in scope, will be called off.

Expanding

Montford Steele, manager of foreign offices for United Artists, has left for a four months' tour of the Orient for the purpose of opening new branches in that territory. New offices will be opened in China, India, the Straits Settlements and the Philippine Islands.

E. A. Eckmann, assistant to Hiram Abrams, left for the Middle West (Continued on Page 2)

Hersholt and Stroheim to Star

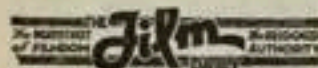
Los Angeles—It is understood Jean Hersholt and Erich Von Stroheim will co-star in Von Stroheim's first for Famous.

Hersholt has also been loaned to Fox for the lead in a Warfield play.

The Film Daily, March 11, 1926, p. 1

THE Film DAILY

Thursday, March 11, 1926



Vol. 1234 No. 50 Thursday, Mar. 11, 1926 Price 5 Cents

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Quotations

	High	Low	Close	Settle
Halsham & Katz...	21 1/2	21 1/2	7 1/2	7 1/2
Eastman Kodak	130	129	129	129
Paramount Pictures	121 1/2	120 1/2	121	120 1/2
Film. Pict. Pk.	122	121 1/2	122	122
"Film. Inspection"			1	1
"Fox Film "A"	60 1/2	60	60 1/2	60 1/2
"East National"	101	101	101	101
"Fox Theatres "A"	24 1/2	24 1/2	24 1/2	24 1/2
"Intero's Promoters"			12	12
"Loew's, Inc."	37 1/2	36 1/2	37 1/2	37 1/2
"Metro Gold Pk."	27 1/2	27 1/2	27 1/2	27 1/2
"M. P. Cap. Corp."	23	22 1/2	23	23
"Radio East, "A"	28	27 1/2	28	27 1/2
"Shenker Bros."			60 1/2	60 1/2
"Sign. Co. of Am."	48	48	48	48
"Tampa-Lux Screen"	19 1/2	19 1/2	19 1/2	19 1/2
"Universal Pictures"			22 1/2	22 1/2
"Umi. Pict. Pk."	91 1/2	91 1/2	91 1/2	91 1/2
"Warner Bros."			14 1/2	14 1/2
Warner Pictures	11	11	11	11

* Last prices quoted.
** Philadelphia market.

At New High

(Continued from Page 1)

also originates of the company by new syndicates from time to time. The stock sold at a new high for the year when it closed 122 1/2. Disturbances are being paid at the annual rate of 2 per cent, and in some cases something more than the usual distribution at the next meeting was being looked for. The more conservative opinion was, however, that nothing along the line of increased distribution could be expected in the immediate future. Famous Players is expanding in the foreign field, and large the stock being held on the Continent. According to the latest figures available, in the first nine months of 1925 net income was equal to \$12.15 a share on the common, compared with \$10.25 a share in the corresponding period in 1924.

The stock reached a high of 125 1/2 and closed at 122. The turnover was 4,500 shares.

Franz Selects U. S. Films

A special cable to the Sun states that three American film figures first in the list selected for the seasonal season of the repertory screen theater.

Eight have been chosen, all of them French with the exceptions of "The Kid," "Little Lord Fauntleroy" and "Robin Hood."

"A Great Loss"—Hays

Mr. Dannenberg was a leader in trade journalism in America. His work for motion pictures was always constructive, always progressive, always honest. Every man was his friend and he was a friend of all men. His death is a great loss to every one of us.

WILL H. HAYS

Canadian Censors

Ottawa—The banning of several important publications by the Canadian Federal Censor has led to some discussion in official circles as to whether the Government would decide to place a Federal censorship on pictures. Following the banning of the papers, announcement was made by the Dept. of Customs and Excise regarding the legislative power held by the Department in prohibiting the entry of any publication, picture or any printed view from the country.

At present the censorship of pictures has been conducted within the various Provinces through the establishment of Provincial boards. At times, picture men have pressed for a Federal censorship board to pass upon all pictures once and for all but showing anywhere in Canada, thus saving delays, express charges, fees and other details. Federal film censorship has now become a discussed question again.

Switch in England in September

London—The Warner distribution contract with Gaumont expires in September. Thereafter, Warners will handle their own product in Great Britain through Vitaphone exchanges.

Leblang on Bank Directorate

Joseph Leblang has been elected a director of the American United Bank which has opened a new branch at 318 Ave. and 5th St.

Managing Two Texas Houses

Ranger, Tex.—Jack Taggart is now managing the Liberty and Lamb. The former seats 1,000 and the latter, 765.

Nibbs Here

Fred Nibbs and Enid Bennett, who arrived yesterday morning from Europe, leave for Hollywood tomorrow.

Famous to Make "Man Trap"

"Man Trap," by Sinclair Lewis, will be a special on Paramount's fall line. Victor Fleming will direct.

Lichtman Starts April 1

Al Lichtman will start work on his second picture in New York on April 1.

Expanding

(Continued from Page 1)
yesterday in connection with the company's new policy of volume business. As noted, sums no matter what the size, will now figure in the United sales efforts.

Self-Supporting

Washington—Only 35 of the 94 picture theaters operated by the War Department showed a profit last year, according to a report made public, but the surplus from those theaters was sufficient to support the losses at the smaller points.

Something over 4,800,000 attended the shows given at these theaters, the report states, during 1925. The service is now self-supporting and needs no Government funds.

Webb Back with Warners

Hollywood—It is understood Millard Webb will not direct Norma Talmadge's next picture as first planned but will resume direction for Warners. Norma's next may be a story of the life of Gaby Deslys, French actress.

Warner Richmond Arrives on Coast

Hollywood—Warner Richmond has arrived from New York. He has agreed to appear in Pola Negri's "Good and Naughty," to be directed by Mal St. Clair.

Lawton in Search of Locations

Jack Lawton, location scout for Universal, arrived in town late yesterday from up-state where he has been on location for "Uncle Tom's Cabin." He left two hours later for Memphis and New Orleans to find suitable exteriors.

Leave for the Coast

Elizabeth Patterson and Maybelle Turner, who appeared in the stage version of "The Book of Charm," have left for Hollywood to appear in the picture version, to be made by Metro-Goldwyn-Mayer as "The Boy Friend."

Saxx in Oublioth

Oublioth, Wis.—The Opera House, operated by the Saxx Amusement Co., will be completely remodeled. The new interests will also build a new \$150,000 theater here.

\$3,000,000 Chicago House Under Way
Chicago—Work has begun on the new \$3,000,000 house being erected by Marka Bess. Theaters, Inc. at West Madison and Crawford. The house will seat 3,000.

Dorothy Gink Back

Dorothy Gink is back in New York after a week in Los Angeles. She calls for England on the Aquanias, March 20.

"Danny's" Career

(Continued from Page 1)

else his city editor deemed he should be. When the World ceased publication, "Danny" joined the Baltimore Sun where he continued until 1918. At that time he went to New York to take charge of the Sun's news bureau. However, his many years with the Sun in Baltimore were interspersed with a number of notable assignments, many of them dealing with Maryland and national politics.

When "Danny" came to New York for the Sun, it was to remain as New York chief for about eighteen months. In the last days of 1911, he joined the Fairchild Publishing Co. and just launching "Women's Wear." There "Danny" remained for several years as advertising manager and general editorial counsel. In the period, "Women's Wear" grew from a four-page daily newspaper to a present proportions and prestige is the official voice of the garment trades. Much of that success must be attributed to "Danny."

In 1918, he saw the possibilities in a daily newspaper in the motion picture industry, and with John W. Altmate, purchased an interest in what was then "Wid's Weekly." On May 8, 1918, "Wid's Daily" made its appearance, the first newspaper in the industry. It was the subject of much discussion and perhaps equally much criticism. Many were certain it could not last, but it did.

In 1921, control of the paper passed to "Danny" and Altmate, and the name was changed to The Film Daily. From that time on, the record is so an open book. Under the guiding hand of "Danny," the prestige of the publication became international.

One of "Danny's" greatest achievements in the motion picture publishing field is the Film Year Book which has grown from 160 pages in 1912, to 800 in 1926. This standard volume, accepted far and wide as the industry's encyclopedia, is perhaps the acme of his efforts.

"Danny"—The Man

Nothing greater can be said of "Danny" than that he was human. Those traits that make for worth a character were inherent in the man. Understanding, sympathy, fairness, these attributes and many more in which there are vague and futile groupings are synonymous with his memory.

The industry knows. Eulogies are not necessary. "Danny" had said: "The record speaks for itself." That indeed, and never more fitting than now.

A true immortal—a prince of the industry—the best fellow that ever lived—these tributes and more came yesterday from the industry's leaders.

One who has worked by "Danny's" side for many years knows how true these eulogiums are.

"Red" Kass

The Film Daily, March 11, 1927, p. 2

THE Film DAILY

Friday, March 11, 1926

Industry Pays Tribute to "Danny"

The death of Mr. Dannenberg is a passing blow to the picture industry. His conservatism and the rightness and righteousness of his views about this industry will make it difficult to replace his influence. I am truly distressed at his passing.—**Mary Pickford**.

The industry has suffered an irreparable loss in the death of "Danny." During the eight years that he has been a part of the motion picture business, he has won the esteem and friendship of all with whom he came in contact. His vital personality found expression through a careful publication always keenly aware of the problems of the moment.

It is doubtful if the industry possessed a keener or more analytical mind of the motion picture industry in all its phases. And "Danny" always tried to be fair to all sides. A frank, fearless and inspiring leader and as a man whose friends numbered in the hundreds, he will be sadly missed.—**Richard A. Lawland, General Mgr., First Nat'l Pictures**.

"Danny!" "Danny," who has been such a part of the motion picture business, who has been so much a part of its growth—his death is a sincere loss. I have known "Danny" for many years. His death was a distinct shock to me. I cannot express in words the sorrow which his departure has caused.—**Jesse L. Lasky, Vice President, Famous Players-Lasky**.

I came to New York last about five years ago and at once my relations with "Danny" became most intimate. It was very, very warm personal friendship. I cannot begin to tell how deep was my regard for him. Can I say more than to tell you

A Leader Gone

In the death of Mr. Dannenberg the motion picture industry has lost one of its foremost characters—a man who has held the screen in reverence, and who has fought persistently for its world recognition and for the high standard which it has attained. Every member of the motion picture industry shares the grief which his death has caused. His death has stunned me. His is a difficult gap to fill.

ADOLPH ZUKOR

United Artists Corporation 729 Seventh Avenue New York

WHEREAS - The Board of Directors of United Artists Corporation - Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith; Joseph M. Schenck, Chairman of the Board, and Hiram Abrams, President, learn with deepest regret of the sudden and untimely demise of Joseph Dannenberg, editor and publisher of The Film Daily, therefore

BE IT RESOLVED - That the Board of Directors of United Artists Corporation and its members collectively and individually extend their sincerest and heartfelt sympathy to the stricken widow and grieving relatives; express their profound regret at the loss to the motion picture industry of the deceased as a man personally and as an influence that ever sought to point the way toward progress, harmony and advancement; a man and an influence that never faltered but always led in thought and in movement for greater achievement in all the manifold phases of photoplay production and presentation; a man and an influence which may never be replaced.

*Mary Pickford
Douglas Fairbanks
Charles Chaplin
Richard A. Lawland
Jesse L. Lasky
Hiram Abrams
Joseph M. Schenck
D. W. Griffith*

that I grieve for him as I would for a member of my own family!—**Dr. A. H. Giannini, East River Nat'l Bank**.

Close friendship with "Danny" makes it difficult to put in words the thoughts that come to mind at a moment like this. "Danny" and I entered the motion picture industry about the same time. I am proud to feel that he considered me a friend ever since that time. We cut our teeth together in the industry, we talked and argued friendly over its

problems. I don't think anyone understood the industry's problems better than he did—and I am proud to acknowledge his friendship, aid and helpful advice. He will be missed in the industry and—well, the word does not say it all—and I will miss him.—**Oscar Price, President, Associated Exhibitors, Inc.**

Words fail us to express our regret. "Danny" was the best fellow that ever lived and will be missed by us all.—**Warner Brothers**.

The untimely death of Joseph Dannenberg was a great shock indeed. "Danny" had risen rapidly in the ranks of trade paper publishers and the industry will ever remember his unique style.

We extend to Joseph Dannenberg's survivors and many friends our deepest sympathy in this hour of their bereavement.—**Joseph M. Seider, Business Mgr., M. P. T. O. A.**

One of the true immortals of the motion picture industry has passed on. "Danny" was always a powerful factor for fair play on the screen and his loss will be felt by all.—**Sidney R. Katz, General Mgr., Famous Players-Lasky**.

We are incredibly shocked. We shall miss "Danny" for the qualities we know he possessed. A real loss.—**R. H. Cochrane, Vice-President, Universal Pictures Corp.**

I cannot tell you how unutterably shocked was the personnel of Film Booking Offices of America to learn of Mr. Dannenberg's untimely passing away. To us he represented one of the truly vital forces of this industry and we know that his going is a loss the industry can very ill afford.—**Major H. C. S. Thomson, Managing Director, F. B. O.**

Please accept the sympathy of my family, myself and the entire Finkelstein and Ruben organization. I cannot realize "Danny" has passed on.—**M. L. Finkelstein**.

I have enjoyed "Danny's" acquaintance and friendship for a great many years, and always found him ready and willing to assist me in connection with any of my organization activities identified with the motion picture industry. In his sudden demise I feel that I, too, have suffered the loss of a good friend and adviser.—**Frederick H. Elliot, Gen. Mgr., Independent M. P. Assn.**

The requiem is untimed and one of the pillars of our industry gone. As much as Joe Dannenberg has been a power in the past, just as much will he be missed in the years to come.—**George W. Weeks, General Sales Mgr., Famous Players-Lasky**.

I am shocked beyond words at "Danny's" death.—**Colvin W. Brown, Vice-President, F. B. O.**

The Film Daily, March 11, 1926, p. 3

March 20, 1926

1278

"Danny," Editor of Film Daily, Dead

Joseph Dannenberg Passes Away At Hospital In New York
Following Operation—His Death Shock To Industry

JOSEPH DANNENBERG, affectionately known throughout the picture industry as "Danny," because of his editorial "By Danny," in *Film Daily*, of which he was the editor, died Wednesday morning March 10 at Post Graduate Hospital, New York City, to which he was removed from his home at 77 Park Avenue last Saturday night following an attack of appendicitis. Mr. Dannenberg underwent an operation last night. Complications made necessary a second operation on Wednesday morning, but the efforts of physicians and surgeons failed, and Mr. Dannenberg succumbed at about 9:45 A. M. that day.

Mr. Dannenberg was born in Baltimore on July 9, 1878. He is survived by his wife, Pearl Dannenberg, and two sisters, Mrs. Edna Swenson and Miss Adeline Dannenberg, of Baltimore. Funeral services were held at the Universal Funeral Chapel, 32nd St. and Lexington Ave., New York, Tuesday afternoon, and interment was at Baltimore Friday.

Since his entry into the picture industry in 1918, in association with Wal. Gunning and Jack Alton, in the publication of *Film Daily*, Dannenberg's rise to prominence in this field was rapid. At the time of his death, "Danny" occupied a position of great prominence and through his editorial exercised a powerful influence in matters affecting the industry.

The publication of which he was the editor became the *Film Daily* on July 1, 1922. Control of the paper passed to Dannenberg and Jack Alton when Wal. Gunning left the then *Film Daily* to engage in picture production and distribution. Under the guidance of Dannenberg, as editor, and Alton, as the business manager, *Film Daily* has steadily advanced in scope and influence.

"Danny" numbered his acquaintances and friends in the picture industry by the thousands. To his journalistic gifts and abilities he brought an engaging personality, a warmth and amiability which made his acquaintances through business contacts, his personal friends, while the individualistic style of his editorials by Danny and his tireless efforts to advance the interests of any movement which in his judgment would contribute to the progress and good of the industry, won him the confidence and respect of a large following of readers in all branches of the industry.

He started his newspaper career in his native Baltimore. Among many newspaper connections which he had there was the position of dramatic editor of the *Baltimore World*. Dannenberg went to New York in 1907, on special assignment for Baltimore papers. Later he joined the Fairchild Publishing Company, and when that company launched *Women's World*, was one of the leading trade dailies in the country, catering to the textile and dry goods trade. "Danny" took an active part in shaping the organization and course of the paper. He served as managing editor and advertising manager of *Women's World*, and made a wide acquaintance among the large cloth and suit manufacturers of New York. It was through these acquaintances that Dannenberg was attracted to the nation's picture business when A. E. Lefcourt, wealthy manu-



Joseph Dannenberg

facturer and now a large real estate operator in New York, became interested in pictures and later started the Pioneer Film Corporation.

Dannenberg's passing was a great shock to the industry in general and came as a severe blow to his many personal friends in the business. He was a prominent figure at the important gatherings of exhibitors, producers, and studio personages. The news of his sudden death threw a pall of grief over the film circles of New York and Hollywood, where sadness over the untimely event was expressed by men and women whose names are known wherever pictures are shown.

A veritable flood of telegrams and letters bearing the signatures of famous stars, directors and production executives were sent

Joseph Dannenberg was a kindly and honorable man, an indefatigable worker, a trained and excellent editor, and gave the very best that was in him to the best that is in this industry. Probably he worked too hard, and it is sad indeed that a man who has so diligently and ably created for himself a respected and unique position must lose the fruits of his labor so early in life. And the industry, needless to say, suffers a genuine loss.

"Danny," as he was widely and always affectionately known, was "Danny." His place will not be filled; but like all well done tasks, his influence will go on. I have known him well since he began his journalistic career in this field and invariably found him a co-worker doing his own job with an exceptional and admirable fairness, courtesy and magnanimity.

WM. A. JOHNSTON.

in him at the Post Graduate Hospital, and great numbers of letters supplemented these as expressions of good wishes for a speedy recovery for "Danny."

Resolutions extending condolences and expressing the grief of their members accompanied the wishes by the leading production and distributing organizations.

"Danny" was a prominent social as well as business figure in the industry. He was the organizer of the annual Film Daily Yachtmanilla, which have come to be one of the outstanding social events in the industry. Since the launching of these yachtmanillas, attended and participated in by prominent men in all branches of the industry, Dannenberg worked with the greatest energy to promote their success and infused them with a spirit of good fellowship which has made them distinctive among affairs of their kind.

Following is a resolution, passed by the Board of Directors of United Artists Corporation, and expressive of the esteem and affection in which "Danny" was held by those who knew him:

WHEREAS—The Board of Directors of United Artists Corporation—Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith, Joseph M. Schenck, Chairman of the Board, and Hiram Abrams, President, learn with deepest regret of the sudden and untimely demise of Joseph Dannenberg, editor and publisher of the *Film Daily*, therefore

BE IT RESOLVED—That the Board of Directors of United Artists Corporation and its members collectively and individually extend their sincerest and heartfelt sympathy to the stricken widow and grieving relatives; express their profound regret at the loss to the motion picture industry of the deceased as a MAN personally and as an influence that ever sought to point the way toward progress, harmony, and advancement; a man and an influence that never faltered but always led in thought and in movement for greater achievement in all the manifold phases of photography production and presentation; a man and an influence which may never be replaced.

Mary Pickford
Charles Chaplin
Douglas Fairbanks
Dennis F. O'Brien
Nathan Berkus
Joseph M. Schenck
Hiram Abrams

Other expressions of sympathy poured in from all quarters of the industry. Some of the first to be received were:

"I am shocked beyond words at 'Danny's' death."

—Charles M. Brown

"I have enjoyed 'Danny's' acquaintance and friendship for a great many years, and always found him ready and willing to assist me in connection with and in our organization with him, identified with the motion picture industry. In his sudden passing I feel that I have lost a friend and a co-worker."

—Frederick H. Kiefer, A. R. P. A.

(Continued on Next Page)

1274

"Mr. Danenberg was a leader in trade journalism in America. His work for motion pictures was always constructive, always honest. Every man was his friend and he was a friend of all men. His death is a real loss to every one of us."

—WILL H. HAYS.

"One of the true methods of the motion picture industry has passed on. 'Dunny' was always a powerful factor for fair play on the screen and his loss will be felt by all."

—SUGGY B. KAYE.

"Dunbar Dunny, who has been so much a part of the motion picture business, who has been so much a part of its growth—his death is a serious loss. I have known 'Dunny' for many years. His death was a distinct shock to me. I cannot express in words the sorrow which his departure has caused."

—JOSE L. LASKY.

"The death of Mr. Danenberg is a disturbing blow to the picture industry. His conservatism and the rightness and righteousness of his viewpoint about this industry will make it difficult to replace his influence. I am deeply distressed at his passing."

—MURRY KANE.

"I am irrepressibly shocked at the sudden loss of Joseph Danenberg. He was one of the most ardent types in the motion picture industry and he will be greatly missed."

—EDWARD A. McMAVER.

"Close friendship with Dunny makes it difficult to put in words the thoughts that come to mind at a moment like this. Dunny and I covered the motion picture industry about the same time. I am proud to feel that he considered me a friend ever since that time. We cut our eye teeth together in the industry, we talked and argued friendly over its problems. I don't think anyone understood the industry's problems better than he did—and I am proud to acknowledge his friendship, and most helpful advice. He will be missed in the industry and—well, the word 'doesn't say it all'—and I will miss him."

—THEATRE PRIZE.

"The industry has suffered an irreparable loss in the death of 'Dunny.' During the eight years that he has been a part of the motion picture business, he has won the esteem and the friendship of all with whom he came in contact. His vital personality found expression through a forceful personality always kindly open to the problems of the moment."

"It is doubtful if the industry possessed a better or more analytical student of the motion picture industry in all its phases. And 'Dunny' always tried to be fair to all sides. As a frank, fearless and inspiring editor and as a man whose friends are numbered in the hundreds, he will be sadly missed."

—EDWARD A. BOWMAN.

"I cannot tell you how mysteriously shocked was the personnel of Film Booking Office of America to learn of Mr. Danenberg's sudden passing away, step by step to be represented one of the truly vital forces of this industry and we know that his going is a loss the industry can very ill afford."

—MELVIN H. C. S. THOMPSON.

"The untimely death of Joseph Danenberg was a great shock indeed. 'Dunny' had been equally in the ranks of trade paper publishers and the industry will ever remember his unique style."

"We extend to Joseph Danenberg's survivors and many friends our deepest sympathy in this hour of their bereavement."

Statement issued by Business Manager Joseph M. Seider in behalf of the Motion Picture Owners of America.

"The reaction is wounded and one of the pillars of our industry is gone. As much as Joe Danenberg has been a part in the past, just so much will he be missed in the years to come."

—GEORGE W. WEEKS.

"In the death of Mr. Danenberg the motion picture industry has lost one of its foremost characters—a man who has held the screen in reverence, and who has fought persistently for its world recognition and for the high standard which it has attained. Every member of the motion picture industry shares alike the grief which his death has caused. His death has stunned me. He is a difficult guy to get."

—ADOLPH ZENDEL.

"Weeks fail me to express our regret 'Dunny' was the best fellow that ever lived and will be missed by us all."

—WAYNE BRIDGES.

Equity Assets Will Go at Auction

Chancellor Wolcott, sitting in Chancery Court in Wilmington, Del., has issued two orders affecting the sale of assets of the Equity Pictures Corporation of New York. Christopher L. Ward, Jr., of Wilmington, and William Lee Cannon of New York, receivers of the corporation, have been ordered to sell at auction in New York within two months time the corporation's rights in 17 pictures and the twenty-five percent stock interest it owns in the Daniel Carter Gooden Company and Goodwin Productions, Inc.

The other order directs the receivers to accept the offer of 1,000 pounds made by Crandfield and Clarke, Inc., of New York for the Great Britain and Ireland rights in "Week End Husbands."

Fire Hazards Negligible in Cleveland

Mrs. Georgia Moffett, secretary of the Film Board of Trade of Cleveland has given out the information that the fire hazards incurred through handling motion picture films, has been reduced to zero in the Cleveland Film Exchange Bldg. Mrs. Moffett states that between five and six tons of film are handled in the building every day. Some seven hundred exhibitors in northern Ohio are served daily.

And not a single fire has occurred in the building. The fire marshal makes a thorough inspection of the building every two weeks. Fire Chief George Erdmann springs a fire drill on the building inmates at the rate of two a week, and a close watch is kept on everything that might create any fire hazard.

Endnotes

¹ Ray Pointer, *The Art and Inventions of Max Fleischer: American Animation Pioneer*, McFarland & Company, Inc. Publishers Jefferson, North Carolina, 2017.

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³ Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929: A Filmography and History*, McFarland & Company, Inc. Publishers, Jefferson, North Carolina and London, 2000.

⁴ Larry Langman, *American Film Cycles: The Silent Era*, Greenwood Press, Westport, Connecticut, London, 1998

⁵ American Film Institute, Volume F2: *The American Film Institute Catalog of Motion Pictures Produced in the United States, Feature Films, 1921-1930, Film Entries*. University of California Press, Berkeley and Los Angeles, California, London, England, 1971

⁶ Larry Langman, *A Guide to Silent Westerns*, Bibliographies and Indexes in the Performing Arts, Number 13, Greenwood Press, Westport, Connecticut, London, 1992.

⁷ Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, McFarland & Company, Inc., Publishers, Jefferson, North Carolina and London, 2009.

⁸ Phil Hardy, *The Encyclopedia of Science Fiction Movies* with contributors Denis Gifford, Anthony Masters, Paul Taylor, Paul Willemsen with Illustrations by the Kobal Collection, Octopus Books, first published 1984 by Aurum Press. Revised and updated edition published 1986 by Octopus Books Limited, London.