

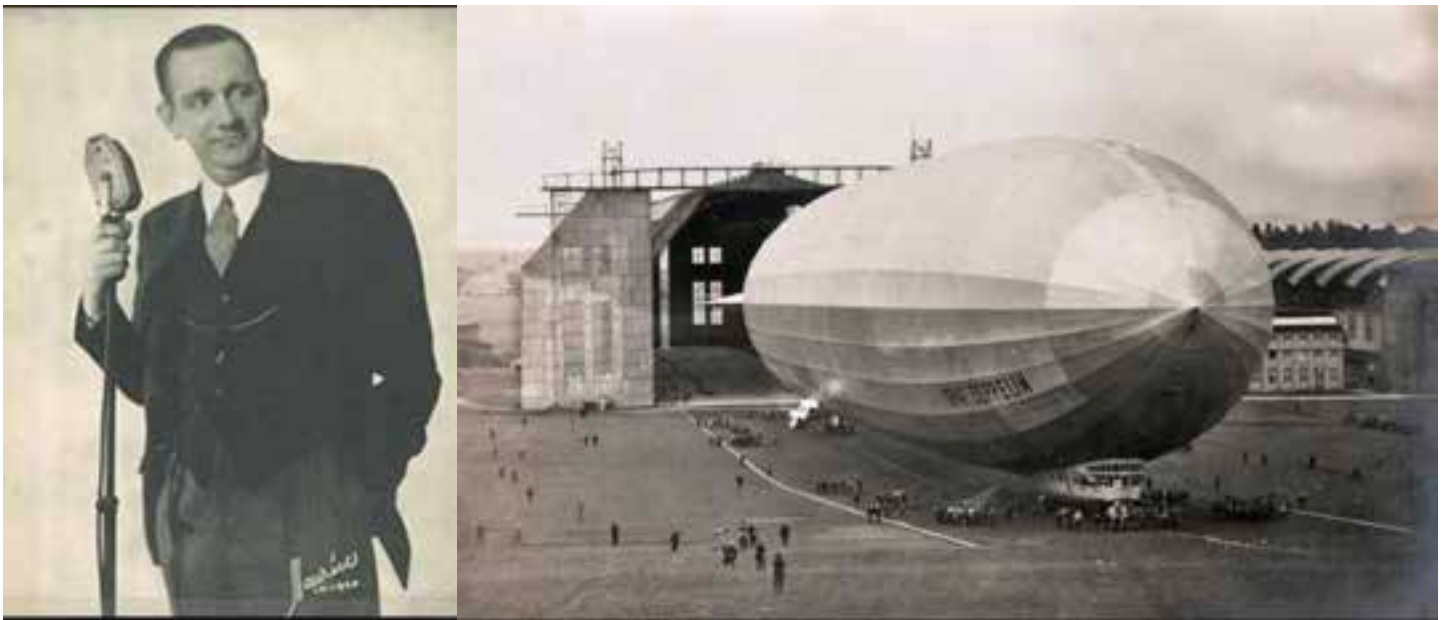
**The Image of the Journalist in Silent Films, 1890 to 1929
Part Two: 1920 to 1929**

**Appendix 21
Annotated Bibliography 1929-1930
Encoded Films 1382 to 1517**

Joe Saltzman
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**Across the Atlantic Via Zeppelin (aka Across the Atlantic Via Zeppelin with Lady Drummond Hay)
(1929) – Silent plus Sound Interviews**

Radio Interviewer Nils T. Granlund. Cameraman Robert Hartman



Across the Atlantic via Zeppelin with Lady Drummond Hay (silent newsreel footage and sound interview), A Metro Movietone Act, 3 reels, PT. Copyrighted March 5, 1929. Review; V, February 20, 1929. Comment: "Value of this number is the first part, studio-staged with Lady Drummond Hay, the woman passenger [on Graf Zeppelin]."

Edwin M. Bradley, *The First Hollywood Sound Shorts, 1926-1931*, p. 227¹

ACROSS THE ATLANTIC VIA ZEPPELIN"

With Lady Drummond Hay

M-G-M MOVIE-TONE

8 Mins.; Special

Lexington, New York

Whatever the causes of the delay in completing, or releasing, this number will materially reduce its raw possibilities. Graf Zeppelin came across in October. The first New York play date on the Hearst-M-G-M "Exclusive" was Feb. 14. Many hints throughout the unspooling that the seat of the trouble was probably technical. It's never better than fair in recording. A long stretch of film is without synchronization of any sort and the sound volume at other points is very faint and uneven in quality throughout.

M-G-M previously had a mop-up with "40,000 Miles with Lindbergh," assembly of newsreel stuff that washed in heavily on the time element, which has been very largely lost in the Zeppelin case.

The stuff shot by the Hearst cameraman during the trip across and which entailed so much elaborate secrecy turns out to be pretty ordinary for a special; hardly much more than the newsreel at the time contained. The value of this number is the first part studio-staged with Lady Hammond Hay, the Roman passenger. For this Nils T. Granlund, radio announcer N. T. G., acts as interrogator and m. c.

Lady Hay is a very attractive personality with a high registry on intelligence. At moments it was apparent she was a bit nervous, presumably through insufficient rehearsal. However, she carried through excellently. Granlund, too, showed smartly, chiefly distinguished for the strong and tactful support he contributed.

Following the semi-silent newsreel stuff, the picture jumps back to the studio, whereupon Granlund, again speaking into the microphone as at a radio station, introduces Dr. Hugo Eckener, the Zeppelin's sponsor and commander. He speaks briefly in quite good English. This should be a high light, but unfortunately the lighting of the scene, as well as the sound, leaves much to be desired.

Interest in the subject is inherent. Although too late to capitalize the first publicity, it will have no trouble piling up circulation. Running time is too lengthy and could be sliced five minutes easily.

Land.

GRAF ZEPPELIN "TALKIE" TO BE SHOWN AT RIALTO

Across the Atlantic via Zeppelin!
That's the thrill in store for you.
In a three-reel talking motion picture which will be at the Rialto theater, Metro-Goldwyn-Mayer, in conjunction with Hearst newspapers, reveals life aboard the giant dirigible as it recently sailed majestically over the Atlantic ocean.

"Across the Atlantic via Zeppelin" has as its central character Lady Drummond Hay, the only woman who has ever crossed the Atlantic ocean from east to west by air. The titled British gentlewoman not only appears in many of the scenes aboard the airship during its epochal journey but she describes the thrilling scenes and incidents that happened aboard the airship.

Another of the outstanding characters is Dr. Hugo von Eckener, intrepid commander of the Graf Zeppelin, who also contributes dialogue in this remarkable sight and sound picture.

The pictorial record of the flight of the Zeppelin across the Atlantic was made by Robert Hartman of the Hearst newsreels, and the only cameraman who has ever flown over the ocean and recorded the amazing scene for posterity.

"Across the Atlantic via Zeppelin" is a complete record, with dialogue and sound accompaniment, of the most talked of aerial trip since Lindbergh made his daring journey.

TALKIE SHOWS ZEPPELIN TRIP

"Across the Atlantic via Zeppelin," a talking screen travel film of the Graf Zeppelin's transoceanic travels, with short talks by Commander Hugo Eckener and Lady Drummond Hay, and Fannie Brice in her all talking comedy, "My Man," are the units on the all-talking bill being shown at the Hippodrome theater until Tuesday.

"Across the Atlantic via Zeppelin" is the first release of a sound film showing the trip of the dirigible from Lakehurst with all the incidental sounds of the big air liner's voyage across the seas. Dr. Hugo Eckener, commander of the dirigible, explains the operation of the huge sky liner, and Lady Drummond Hay describes the thrills of being one of the passengers.

5,680 Lines of Newspaper Ads To Put Over Zeppelin Audien

(Special to the Herald-World)

NEW YORK, Feb. 5.—An advertising campaign, totaling 5,680 lines in the Hearst newspapers, has been arranged by M G M for "Across the Atlantic via Zeppelin," talking picture, featuring Lady Grace Drummond Hay and Dr. Hugo von Eckener.

This campaign consists of a series of ten advertisements for advance and current advertising. The ads vary in width from two columns to five columns and in lineage from a total of 480 lines to 640 lines an advertisement. The total lineage of the complete campaign is 5,680 lines, and M-G-M calls it the largest and most comprehensive campaign ever placed behind any short feature.

The many interesting angles of the picture are forcefully portrayed and described in this series of advertisements with their ten pieces of copy appearing in all Hearst newspapers throughout the country.

Complete mats and proofs of the entire series of ads are available to all exhibitors of the picture in cities other than

those in which the Hearst newspapers are published, M-G-M says.

"Across the Atlantic via Zeppelin" is a talking picture of the thrilling, world-famous flight of the Graf Zeppelin from Germany to America. It features Lady Drummond Hay, the only woman aboard the ship on the western flight and the first of her sex to fly the Atlantic from East to West, and Dr. Hugo von Eckener, commander of the great ship on its epochal journey. The production is scheduled for release Saturday.

Louise Fazenda to Star in Two Short

Exhibitors Herald-World, February 9, 1929, p. 56

Zeppelin Film A 3 Reeler
"Across the Atlantic via Zeppelin," described as the complete story in sound and talking pictures of the trip of the Graf Zeppelin from Friedrichshafen to New York, will be released Feb. 2 by M-G-M as a 3 reeler.

The Film Daily, January 31, 1929, p. 2

Zeppelin Film Conveys Spectator Over Ocean

By ADA HANIFIN

Would you cross the Atlantic via Zeppelin with Lady Drummond Hay and Dr. Hugo von Eckener?

Metro-Goldwyn-Mayer, in conjunction with the Hearst papers, have made it possible for you to partake of life aboard the giant dirigible in its recent flight from the Rhineland to "Little Old New York."

"Across the Atlantic via Zeppelin" is a photographic and sound record of the Graf Zeppelin's historic flight, with dialogue by Lady Hay and Dr. von Eckener. If adventure lures you on, if the achievements of science thrill you, you will glory in this conquest of man over the air. Don't miss it. It is now at the Pantages.

They were a courageous folk who undertook that perilous voyage. From the moment they left the little city of Friedrichshafen behind them until they circled above the Statue of Liberty, they were at the feet of the gods, at the mercy of the elements.

But they were not wanting for food or comfort. The Graf Zeppelin is a veritable sky "Leviathan" in miniature. It is as thoroughly equipped for comfort and convenience as its restricted space will permit. The chairs and tables are made of the lightest material possible and, in the course of the flight, were not fastened to the floor. The wireless room is insulated against electricity. In the passenger gondola the walls are made of chints and, according to Lady Hay, they never suffered from the cold. Sleep was sacrificed, however, in favor of the beauty and the wonder of sky and land and sea, which they gleaned from their cabin windows.

The beautiful and accomplished Lady Hay has traveled in the far corners of the globe covering big assignments for the Hearst papers. She describes with genuine feeling the heroism of the stalwart, good looking Knute Eckener, son of the commander, who defied the elements in his hazardous climb aloft to repair a stabilizing fin battered by the gale. This scene has been skillfully photographed by Robert Hartman, the first and only cameraman to fly across the Atlantic.

Dr. Eckener who, in the evening of life, was willing to gamble all in his greatest adventure, talks before the microphone and expresses his joy at the completion of his epochal trip, and his deep appreciation of the welcome accorded him.

Glenn Tryon is featured in "The Kid's Clever" on the screen. The stage features are: Serron Brothers and Sister in "The Nut House"; Bonner and Power in "Bright Bits of Musical Hits"; Billy Champ and Company in "666 Nycamore"; Miss Lee Morse in character songs and ditty, and Katherine Boyle and Hays, "Ten Dancers."

'19th Hole' Due at Columbia Tonight

"The 19th Hole," a Frank Craven play, will make its first appearance here in San Francisco this evening.

Craven will be supported by the same cast as opened with the play in New York almost two years ago. Each character portrays a type common at golf clubs these days. It is not difficult to determine the types and it is quite easy to recognize the women who stay at home and have no sympathy for golf.

The play is said to be unusual for this fact alone. The lines are the funniest that Craven has ever written, it is claimed.

'Ladies of the Mob' At Casino Tomorrow

"Ladies of the Mob," with Clara Bow and Richard Arlen, in an underworld drama of love and danger, is the photo feature slated for Tuesday and Wednesday at the Casino. The red haired heroine has her most dramatic role.



San Francisco Examiner, February 18, 1929, p. 13

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Nils T. Granlund, Robert Hartman)
Ethnicity: White (Nils T. Granlund, Robert Hartman)
Media Category: Newspaper
Job Title: Reporter (Nils T. Granlund). Newsreel Shooter (Robert Hartman)
Description: Major: Nils T. Granlund, Robert Hartman, Positive
Description: Minor: None

Alias Jimmy Valentine (1928-1929)

Newspaper. Crooks read newspapers to keep up with news about their activities.



The Distributor, October 28, 1928, p. 7 (included in *The Film Daily* Internet portfolio)



Safecracker Jimmy Valentine and his pal Swede are in the process of planning a "bank job" with Avery and other thieves, but Jimmy falls in love with Rose. Deciding to go straight under the name of Randall, he retires to the small town where she lives with her father. His cohorts try to dissuade him, and Doyle, a police detective who suspects his motives, tracks him down; but finding him on the level and about to marry Rose, Doyle relents. When Jimmy risks suspicion by opening his employer's safe to rescue a child, Doyle is certain he has reformed. *American Film Institute Catalog of Feature Films*

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★★

DAILY NEWS, FRIDAY, NOVEMBER

"ALIAS JIMMY VALENTINE" CORKER IN 1928 TREATMENT

Hail to Caesar (Art) Conqueror Of Policeman!

By GEORGE SHAFFER.

Hollywood, Cal., Nov. 15.—Arthur Caesar was making an automobile dash from Hollywood to

Marguerite
ChurchillEvelyn
Brent

Lead in "The Diplomats" and
bride of director.

San Bernardino, a distance of seventy miles, to see the preview at a theatre there of "The Diplomats," new talkie in which Clark and McCulloch and Margaret Churchill have lead parts.

Caesar, who wrote the dialogue for the film, got so enthused that he did not awaken to the fact he was ten or fifteen notches over the speed limit until a policeman drew alongside. Then ensued a one-sided conversation while the policeman wrote out the ticket.

"But you see, officer, it really is a great play I was going to see. You would have been in a hurry yourself."

"Yeah?" This from the policeman.

"It certainly has a lot of laughs. By the way, officer, here's one from that show that I must tell you. When I say it's funny, I mean it's a wow."

Tough Resistance.

From the officer, who continued writing: "Yeah?"

Caesar sprang one joke from his show, then another. He finally caught the officer's attention sufficiently to keep him from crossing the final "t's" of the speed ticket.

Haines and Barrymore Fine in Talkie Version; Titles Funny, Direction Clever.

By IRENE THIRER.

"Alias Jimmy Valentine," a Metro-Goldwyn-Mayer production, directed by Jack Conway and presented at the Astor theatre.

★ ★ ★

THE CAST:

Jimmy Valentine.....	William Haines
Doyle.....	Lionel Barrymore
Ross.....	Leila Hyams
Swede.....	Karl Dane
Avery.....	Tully Marshall
Master Lane.....	Howard Hickman
Bobby.....	Billy Butts
Little Sister.....	Evelyn Mills

A 1928 treatment of Paul Armstrong's eighteen-year-old comedy-drama of crook life, proved, at an Astor theatre premiere last evening, that "Alias Jimmy Valentine" is as good as new—funnier and just as engrossing as it was years back, and considerably enhanced by the talkie sequence run at the conclusion of the film.

For this delightful cinema stuff, worthy of three stars out of our four, we must credit, first of all, Director Jack Conway, who does a snappy jolly, altogether entertaining piece of work. Then we'll give Lionel Barrymore all the honors he deserves. His interpretation of the hard-boiled detective, Doyle, is scintillating, and his movie-tone voice we still regard as the best we've ever heard. Now put down Joe Farnum for a fair share of plaudits. Joe wrote titles which are gems, almost every one in itself.

And now consider the fact that William Haines, Leila Hyams, Karl Dane and Tully Marshall give dandy performances (Bill's at his best ever, except for a couple of scenes wherein he gets kittenish), and you've the reasons why "Alias Jimmy Valentine" should pack them into the Astor.



Leila Hyams and William Haines

Certainly this is one movie which they've succeeded in bringing up to date without bringing anything old-fashioned or stereotyped along with it.

You probably know the tale. Maybe you saw Bert Lytell in his film version of it. Or maybe you saw H. B. Warner perform the title role on the stage.

* * *

Here it is in brief, anyway:

Jimmy Valentine, crackerjack safe cracker, can crash into any vault at all, because of his marvelous sense of touch. He practices his art along with two companions, Avery and Swede.

After a heavy haul in New York the trio quits these parts (with Detective Doyle on their trail, despite the swell alibis Jimmy invariably manages to have on hand regarding their whereabouts when the safes were robbed) and settle down in points west.

There Jimmy meets the daughter of the local banker and falls in love with her. When he discovers her father's position, he replaces a load of cash he had already stolen from the bank, and determines to go the straight and narrow. Swede sides with him, but Avery doesn't. The result is that Avery's killed, in an attempted robbery.

Jimmy gets a job as clerk at the bank, rises in six months to the position of cashier. And all of a sudden, Doyle turns up in town. Valentine really succeeds in proving to Doyle that he didn't commit a certain robbery of the past (which he really did) when there's a cry from below and it's discovered that the girl's little brother has locked his tiny sister in the vault. There's no way of opening it and the child would be left to die, if Jimmy didn't come forth and use his miraculous sense of touch, which he does.

It all concludes nice and peacefully.

"So long, Mr. Randall" (that's Jimmy's alias), says Doyle. "Glad to have met you." And off he goes without making an arrest. Then as he passes through the corridor of the bank and sees Swede acting as porter, he exclaims:

"So-ome bank!"

And the movie fades out.

* * *

Barrymore, Haines, Leila Hyams and Howard Hickman are given a chance to talk in the dialogue sequence. All voices register well. And the lines written for the players—adapted from the stage play—are interesting and good humored. You'll like the idea of the talkie sequence concluding the picture, instead of being sandwiched in the middle (as in lots of previous films), thus creating a strange atmosphere.

This is one we heartily recommend for laughs and a couple of tears. Don't miss it.

The musical score arranged by Dr. William Axt and David Mendoza of the Capitol theatre is well synchronized. And short subjects which precede the film's unreeling are worthy of mention.

They include a movietone talk by some of M.-G.-M.'s famous stars—Ernest Torrence, John Gilbert, George K. Arthur, Joan Crawford and Norma Shearer; George Dewey Washington, colored tenor, in song selections, and Van and Schenck doing their ditties via movietone. All good.

New York Daily News, November 16, 1928, p. 312

THE SCREEN

By MORDAUNT HALL

More Talking Shadows.

ALIAS JIMMY VALENTINE, with William Haines, Lionel Barrymore, Lella Hyams, Karl Dane, Tully Marshall, Howard Hickman, Billy Bette and Evelyn Mills, based on the play by Paul Armstrong, directed by Jack Conway. Movietone features, "George Dewey Washington," "Voices Across the Sea" and Van and Schenck. At the Astor Theatre.

Up to a closing chapter in the latest pictorial transcription of "Alias Jimmy Valentine," the irrepressible William Haines controls matters and therefore the film, which filled the screen at the Astor Theatre last night, frequently descends to buffoonery. In this instance the light-hearted Mr. Haines is funny in a way and so is the story. There are incidents that obviously tickle the audience, but the latter audible episodes, those devoted to something like the original story, contain the meat of the whole offering. And this in a large measure is due to the appearance of Lionel Barrymore, who, as if he had cast a magic spell over the picture, brings even Mr. Haines down to earth.

Mr. Barrymore, as he did in the picturization of "The Lion and the Mouse," eloquently proves himself a master of diction who knows no fear of the microphone and his lines in this talking chapter once again demonstrated the superiority of a trained stage actor over ordinary screen players.

In this version of the Paul Armstrong play that was itself inspired by O. Henry's story, "A Retrieved Reformation," Mr. Barrymore plays Detective Doyle and it is his artistry when questioning Valentine, who is insisting that he is Lee Randolph, that causes one to come away with a far better opinion of this subject than if it had finished with the love song being rendered by some unseen persons as Rose is unwittingly swaying Valentine to go straight.

There are moments in this ad-

venture that are not far from being sacrilegious. Valentine and his colleagues in crime, Swede and Avery, enter a church with Rose and her family and it is while the congregation is singing a hymn that Avery can't resist snatching a woman's purse. Avery is startled a moment later by hearing the minister proclaim the text, "A thief has entered the house," which, following a gesture from Valentine, prompts him to return the stolen property.

During some passages one bemoans the fact that the comedy is of such a low variety. Then the action may suddenly take a leap to something more natural, after which one may be treated to the love theme song with a scene in which the affectionate couple, Valentine and Rose, are just visible through a wealth of apple blossoms.

After the good-looking Valentine decides to take the narrow path, old Avery, incidentally capably played by Tully Marshall, goes out to do a solo job, and Valentine and the Swede suspect that something has happened to the old man when they hear a revolver shot. They hasten to a factory, the payroll of which had attracted the trio on entering the town, and discover Avery in the centre of a crowd. Mr. Haines then decides to become lachrymose, and his tears fall, one presumes, upon the dying Avery, who admonishes Valentine with:

"You're making me all wet."

Here one is spared hearing any song as Avery is permitted to breathe his last and be forgotten.

As in many other sound pictures, the producers here show that they must learn, with regard to sound, that enough is as good as a feast. It hardly seems necessary to pester the audience with the sobbing of a youngster while Valentine is tackling the job of opening the safe which has closed upon a child. The father says, "Be quiet," and others say, "Stop that," and perhaps a number in the audience feel like saying, "Shut up, for this is the best part of the show."

This talking chapter reveals that the story can be guided by an experienced stage player, because

others in the scene then lose their nervousness. The stage actor seems also to cover up the deficiencies of others in the cast.

As a prelude to this picture there were presented three audible subjects, the most interesting one being a series of scenes with Ernest Torrence, John Gilbert, George K. Arthur, Joan Crawford and Norma Shearer. Mr. Torrence is supposed to be in London at the opening of the new Empire Theatre. He is addressing the audience; then he takes up a telephone and decides to talk to Mr. Gilbert and the others in California. Mr. Torrence is splendid. He is amusing and every word he utters is distinct and, what is more to the point, natural. Mr. Arthur's jocose utterances added to the laughter last night. Mr. Gilbert decided to use words like "colossal, amazing and wonderful." Miss Shearer and Miss Crawford were quite good.

Jean Duncan, Soprano, Heard.

Jean Duncan, soprano, introduced herself in a matinee recital at the Town Hall yesterday, assisted at the piano by Walter Golde. Miss Duncan showed intelligent appreciation of classic airs in three languages by Beethoven, Strozzi and Haydn, the last with English text, and in more modern lyrics by German, French and American composers. She sang expressively, rather than with vocal opulence, commending herself through personality and agreeable stage presence to the cordiality of her first audience here.

Kittredge Players' Production.

The Kittredge Players, a Little Theatre group, will make their fifteenth annual production next week, when they will be seen at the Abbott E. Kittredge Club for Girls, 440 East Fifty-seventh Street, in four performances of "Love-In-a-Mist." The performances, the proceeds of which will go to the Kittredge Club, will take place on Tuesday, Wednesday, Thursday and Friday. Muriel G. Leahy of Hunter College will have the principal part.

Alias Jimmy Valentine Old-Timer Makes Fairly Clever Picture

(Reviewed by Laurence Reid)

THE talkies are certainly going to the old-timers for expression and finding them fairly able to keep pace with the modern stories and plays. Here is one of them which has served both stage and screen and which has been widely imitated in various forms. Its obviousness is against it—the director must have sensed *that* fact because of the kidding he gives the central character and the hokum he has injected to keep it on the up and up.

William Haines plays the crook who reforms and does it in his customary playful manner—which may or may not please the fans. This writer admits that the star

hasn't sufficient poker face to make the O. Henry character true to his environment. But Haines kids along and *Jimmy* is not a half-bad skate at all. It is when the talkie sequence is introduced at the climax that he is eclipsed by Lionel Barrymore as his nemesis, the detective. The scene is fairly tense, but Haines is self-conscious and Barrymore's stage presence comes to the rescue and saves the entire situation.

There's considerable hokum. For instance the shots of the small town where the crook worked out his redemption. Too much hokey is injected into burlesquing a country church. One minute you think you're in a fair-sized town and the next you read on an awning—General Store. The voices register with too much volume—and too much "hot potato" in the throats. It is satisfactorily staged and tells its story evenly and progressively enough. It should do business. Tully Marshall makes a rich character sketch as the hero's pal, but Leila Hyams appears lost in the talkie scenes.

Drawing Power: Should go well through title and popularity of star. Suitable for all types of houses. **Exploitation Angles:** Tease title and use song for musical setting. Play up Haines, Miss Hyams and Tully Marshall. Also Barrymore. Feature as new talkie version of famous story and play, the story having been written by O. Henry.

THEME: Melodrama of crook who reforms under the spell of love.

Produced and distributed by Metro-Goldwyn-Mayer. **Length,** six reels. **Released,** November, 1928. **Director,** Jack Conway.

THE CAST

Jimmy Valentine.....	William Haines
Doyle	Lionel Barrymore
Rose	Leila Hyams
Swede	Karl Dane
Avery	Tully Marshall
Mr. Lane.....	Howard Hickman
Little Sister.....	Evelyn Mills
Bobby	Billy Butts

—
 "ALLAS JIMMY VALENTINE"

THE stage did this old, reliable crook play many times; it served the silent pictures more than once, and now it becomes M-G-M's first talkie. The play today is none the worse for its hard usage and M-G-M is quite some bit better off for having used it again, because the resurrected Jimmy Valentine still knows the heart combination.

The picture is silent, synchronized with sound and music, until the climax comes; then it goes talkie and all the characters speak. William Haines carries the show through its silent sequences and then, when the picture goes talkie, Lionel Barrymore steps in and the picture is his from there on. I like the picture in its silent parts because the habitually silent actors are just about as good as I have ever seen them. Here I'm speaking of Bill Haines, Karl Dane, Tully Marshall and Leila Hyams. I liked the talking part because Lionel Barrymore is just about perfect as Doyle, and

it's real pleasure, folks, to hear him talk out of the corner of his mouth.

Haines goes through this picture without making me want to kick him in the pants, and more than once I felt like going up to the screen and congratulating his shadow for his fine work. And right here I'll congratulate Jack Conway for his splendid direction. The picture has suspense and holds it right up to the last. The trick of hiding Jimmy's friend in the room where Jimmy is having a hard time persuading Doyle that he is not Jimmy is great stuff. Every moment you are afraid the friend will step out of his hiding and ruin everything. That one little trick puts a keen edge on the suspense.

This latest "Jimmy Valentine" is all wool and a yard wide.

"Alias Jimmy Valentine"

with

William Haines, Lionel Barrymore
(*Silent Version*)

M-G-M Length: Silent, 7142 ft.
Synch., 7803 ft.

OLD STAGE MELLER MAKES GOOD FILM FARE WITH HAINES AND BARRYMORE KEEPING THE SUSPENSE GOING. NICE PROGRAM.

Crook melodrama. This was adapted from the stage play by Paul Armstrong. It has been modernized in directorial treatment and carries a strong punch with steadily mounting suspense. The love interest is well handled, and a good vein of comedy runs throughout, chiefly contributed by the work of Karl Dane. Lionel Barrymore as the detective lends the production a lot of class with his finished performance. William Haines in the name part gets little chance for his smart aleck stuff, and is all the better for it. As a serious performer, he handles the role with distinction. The climax is tense and gripping, with Jimmy Valentine forced to disclose his real identity as the crook in order to save the child who has been imprisoned in the time-lock vault. A safe booking for the popular crowds.

Cast: William Haines, Lionel Barrymore, Leila Hyams, Karl Dane, Tully Marshall, Howard Hickman, Billy Butts, Evelyn Mills.

Director, Jack Conway; Author, Paul Armstrong; Adaptor, A. P. Younger; Scenarist, Sarah Y. Mason; Titler, Joe Farnham; Editor, Sam S. Zimbalist; Cameraman, Merrit D. Gerstad.

(Reviewed as sound version
Nov. 18, 1928)

"Alias Jimmy Valentine"

Metro-Goldwyn-Mayer

Directed by Jack Conway

Story by A. P. Younger, Sara Mason

Featuring William Haines,

Leila Hyams, Karl Dane, Lionel

Barrymore, Tully Marshall.

A GREAT PICTURE UNTIL IT STARTS TO SPEAK AND THEN THE INTEREST DIVES A BIT. WELL WORTH PLAYING ANY HOUSE AND WILL GET PLENTY OF MONEY. EXCEPTIONAL CAST.

Metro-Goldwyn-Mayer have gone the limit on this one and will, no doubt, cash in on it. The picture as a whole is good but would have been much better had the talking sequence (running about 30 minutes towards the end of the picture) been left out, and this in view of the fact that the talk is good and done by fine actors with perfect recording voices. But the last part of the picture does not measure up with the first part in general interest.

The titles of Joe Farnham are excellent. Jack Conway has a good job out of the direction and the cast is the best that money could buy. Leila Hyams looks good. Haines, Barrymore, Karl Dane and Tully Marshall are perfectly cast and give exceptional performances.



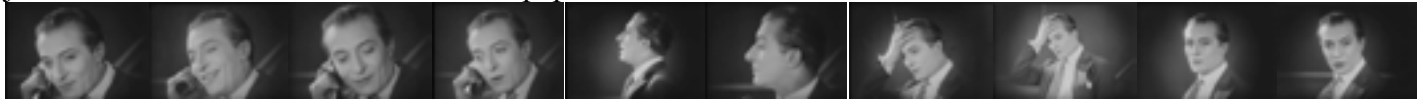


Status: Print may exist
Unavailable for Viewing

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

L'Argent (aka Money) (1928-1929) France

Reporter Huret (Jules Berry as Huret, un journaliste) is the idealistic aviator Jacques Hamelin's urbane journalist friend. Pack Journalists. Newspapers.



Huret introduces Hamelin and his wife, Line, to the financier Nicolas Saccard who comes up with a publicity stunt involving aviator Hemlin's flying across the Atlantic to Guyana and drilling for oil there. Hamelin is duped by Saccard's devious financial scheme. Huret is there with Line when the blind Hamelin returns to discover how he and his wife have been deceived. In the court, Hamelin is vindicated, Saccard is jailed but not defeated.



Reporters mob the aviator who is about to take off on the biggest transatlantic crossing in history.





The Tokyo Stock Exchange reports that the aircraft of Jacques Hamelin has crashed in the ocean and exploded in flames and the news causes a stock market panic around the world.



It turns out Hamelin is not dead. The aviator arrives home to a loving wife realizing that he has been deceived by a business tycoon and has lost everything. At home, the businessman tries to seduce the aviator's wife without success.



The business tycoon Saccard is arrested for his manipulation of the stock market, and the aviator, suffering from temporary blindness returns home also ending up in court. Meanwhile, Huret comforts Mrs. Hamelin.



Scenes from *L'Argent* (1929) and *Viewing Notes*

The business tycoon Nicolas Saccard is nearly ruined by his rival Gunderman, when he tries to raise capital for his company. To push up the price of his stock, Saccard plans a publicity stunt involving the aviator Jacques Hamelin flying across the Atlantic to Guyana and drilling for oil there, much to the dismay of Hamelin's wife Line. While Hamelin is away, Saccard tries to seduce Line. Line finally realizes that she and her husband were pawns in Saccard's scheme, and she accuses him of stock fraud. Will Gilbert, *IMDB* summary

"Money passed through like a cyclone."

Marcel L'Herbier's dazzling assault on capitalism updates Émile Zola's 1890-91 novel *Money*, part of the Rougon-Macquart series, from the 1860s to the 1920s and, alas, remains current. The plot turns on the rivalry between Saccard and Gunderman, two financiers. They operate in a world that reeks of money—wealth without bounds or taste; Saccard is a plump, brutal speculator, a financial Id, and Gunderman a lean, cooler, more ultimately conniving and controlling financial Superego. (The reception area of Saccard's office sports a circular world

map indicating his rival's holdings—an image of the world domination that both men pursue.) Saccard arranges a stunt to benefit his Universal Bank: Jacques Hamelin's flight to French Guyana (a parody of Lindbergh's 1927 solo flight from New York to Paris), where, engineer as well as aviator, Hamelin will exploit natives for

the rigging of Saccard's oil drilling operation. Hamelin is a dupe, whose perfectly symbolical trouble with his eyesight helps get his signature on a document that ties his legal fate to Saccard's fraudulent schemes; meanwhile, in Hamelin's absence, Saccard pursues Hamelin's wife.

Inspired by Abel Gance's *Napoléon* (1927), L'Herbier has created a stunning, opulent 2¾-hour spectacle that brings a rich variety of avant-garde techniques into mainstream filmmaking, as well as dynamic use of mobile camera (including cuts between different traveling shots), a breathtaking variety of camera angles, and a deliberate rushing back and forth between the prosaic and bursts of poetry. Many of L'Herbier's techniques, including point-of-view shots, amidst colonialist exploitation, showing Hamelin's foggy vision, destabilize frames to suggest the exploitative, self-delusional, sandcastle-building nature of money-pursuit and Mammonism. Zola called money "the dung on which life thrives." L'Herbier: "[M]oney was really the bane of all filmmakers, since we couldn't do anything without it." Dennis Grunes.

<https://grunes.wordpress.com/2008/11/27/largent-marcel-lherbier-1928/>

<p style="text-align: center;">MONEY (FRENCH MADE)</p> <p style="text-align: center;">Paris, Jan. 20.</p> <p>It is about 40 years since Emile Zola wrote "L'Argent." This story is the history of a crooked banker exploiting the public savings by dishonest combinations.</p> <p>Zola's novel remains modern, although it was not the pricking of the Madame Hanau bubble which prompted a screen edition just released by Cine-Romans.</p> <p>Marcel L'Herbier, one of the best French producers, was inspired by the book for the realization of a thrilling picture which he has laid in our post-war days, bearing the original title of "L'Argent." Thus we find the use of the aeroplane amply propounded in L'Herbier's scenario, quite unknown in Zola's days.</p> <p>Nicolas Soccard, the banker, is almost ruined by gambling on the local Wall Street in Caledonian Eagle Petroleum stock. Alphonse Gunderman, another magnate of international finance, is determined for spiteful reasons to ruin his rival, Soccard. In this maneuver he is encouraged and assisted by Countess Sandorf, former mistress of the broker who is almost broke.</p>	<p>An aviator, Hamelin, former war ace, during a visit to the Pacific Islands discovered a petroleum field and was smart enough to clinch an option. Soccard became aware of it and persuaded Hamelin to accept a position with the Eagle corporation. Credulous public is informed of the favorable outlook of the Eagle options on the Pacific oil fields. The news sends the Eagle stock sky-high. Usual manipulation on the Bourse ensues.</p> <p>The good news is ultimately contradicted. A Japanese ship reports Hamelin has been seen to fall into the sea. Panic, with stockholders trying to unload. Meanwhile Soccard gets a cipher cable from his secretary announcing a safe landing, and buys in the stock, which rises once more when an official report of the raid is issued. Then comes the next move, to compromise Hamelin. A slump sets in, increasing when Gunterman sells the holdings he has secretly acquired and causing Soccard's complete ruin. Soccard is arrested, judged and sentenced to a term in prison. Gunterman, now having full control of the Caledonian Eagle, takes Hamelin into his service.</p> <p>Marcel L'Herbier knows his job, and has told an excellent yarn, albeit somewhat lengthy.</p> <p>Picture is suitable for all publics and the acting is worthy. Alcover, heavy actor, heads cast as the shady banker. He is perfectly natural, powerful and brutal. Brigitte Helm, revealed to the French fans in "Metropolis," is convincing as Countess Sandorf, while Marie Glory is just as charming as Line. Alfred Abel makes good as Gunderman, and Henry Victor is a proficient aviator and enamoured husband.</p> <p>Cine-Romans Films de Franco has a success with "L'Argent," which should cross the seas.</p> <p style="text-align: right;">Light.</p>
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Status: Print exists
Viewed

Type: Movie
Genre: Drama
Gender: Male (Huret). Group-3.
Ethnicity: White (Huret). Unspecified-3.
Media Category: Newspaper
Job Title: Reporter (Huret). Pack Journalists. Unidentified News Staff-2
Description: Major: Huret, Positive
Description: Minor: Pack Journalists, Unidentified News Staff-2, Neutral

Around the World Via Graft Zeppelin (1929)

Cameraman Robert Hartman. Reporter-Interviewer-Narrator.

MGM Cameraman Robert Hartman riding on the Graft Zeppelin shows life aboard the dirigible and panorama views of the countries and seas. Shot on silent film but later converted to sound with an invisible reporter-narrator explaining everything. Radio Reporters and Pack Journalists cover the event.



Scenes from *Around the World Via Graf Zeppelin* (1929)

A compilation of sights and incidents of the *Graf Zeppelin*'s tour around the world. The vessel is shown leaving Lakehurst, New Jersey, sailing over Germany, leaving the hangar at Friedrichshafen, flying over Russia, and landing in Japan. We see the passengers in the *Graf Zeppelin*'s dining room enjoying music from a phonograph while looking out on floating clouds and the shimmering sea. A narrator describes what happened on the world tour aboard the dirigible and the experiences of the passengers going through an electric storm over the Pacific. At the end of the voyage, Lady Drummond Hay, the only woman aboard, talks about her experiences while traveling on the craft. *American Film Institute Catalog of Feature Films*

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Film Daily

"Most comprehensive of flight pictures — to be continued for at least another week. It has created a sensation"

Exhibitors Daily Review

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M. J. Weisfeldt, Director of Distribution



AROUND THE WORLD

VIA GRAF ZEPPELIN
(SOUND—Inserted)

M-G-M release, presented in association with Hearst newspapers. Combination of ground newsreel shots and record of the trip made by an M-G-M photographer aboard the Zeppelin. At Cameo, New York, week Nov. 2. Running time, 52 mins.

As the first complete pictorial and sound chronicle of an historical "first time," this picture indubitably is of great value, and will be much more so in the future, as an educational record. But as a commercial venture for today, to be shown for its full running time it is best suited to small downtown wired houses to be exploited in the same manner as pictures of other explorations.

There is a market among deluxe houses for the film in shortened version, to be run in conjunction with a regular feature. Interest in the Zeppelin's feat as a current event item has not yet expired.

Trouble with the 52 minutes of film is that quite a portion has been seen in newsreels. Shots from the ground as the Zeppelin passes over various cities, and Dr. Eckener getting the glad hand from native dignitaries, are the only authentic sound records in the picture. For the most part they are ordinary news clips.

Remainder is taken by the M-G-M cameraman from the Zeppelin, showing life aboard the dirigible and panorama views of the countries and seas. These were made on silent film, later converted to sound with an invisible speaker explaining everything in a continuous spiel.

Hum of the Zep's motors has also been faked on the silent shots. Two other phonies are evident: one a victrola playing "Singing in the Rain" in the cabin, and the other a crew member playing accordion.

Thereby through modern fakery does the composition of a couple of Hollywood songwriters go down in history with the miraculous feat of Dr. Hugo Eckener and the sandwich-making attempts of Lady Drummond Hay. *Bang.*

Around the World by Air.

AROUND THE WORLD VIA GRAF ZEPPELIN, a compilation of scenes pictured aboard the dirigible and presented with others on terra firma; Van and Schenck in "A Pennant-Winning Battery of Song-land"; "Bits of Broadway," a film medley directed by Nick Grinde. At the Cameo Theatre.

A most interesting compilation of film scenes depicting some of the sights and incidents of the Graf Zeppelin's tour around the world is now at the Cameo Theatre under the label of "Around the World via Graf Zeppelin." In the subtitles Dr. Hugo Eckener is referred to as "a modern Magellan." Lieut. Commander Charles L. Rosendahl, U. S. N., who was the United States observer during the journey, is heard and seen giving an account of the dirigible's memorable feat. He calls attention to the course of the Zeppelin and emphasizes the dodging of bad weather. This talk was, of course, recorded after the film had been assembled; the scenes aboard the great airship are silent.

There is also a vocal description

of what happened on the world tour during the screening of incidents aboard the dirigible. At the end there is a talking picture of Lady Drummond Hay, the only woman passenger on the journey.

Several of the passengers are shown and now and again one has a glimpse of silhouetted heads looking out from the gondola. The most thrilling bit is that where one of the crew is seen crawling along the top of the great Zeppelin as she was making her way across the Atlantic. It is explained that this man is careful to cling to a rope, for the ocean is 3,000 feet below.

The passengers are depicted in the Zeppelin's dining saloon and also enjoying the music from a phonograph. There are some fine flashes of clouds and others of the shimmering sea. The vessel is depicted leaving Lakehurst, N. J., sailing over to Germany, leaving the hangar at Friedrichshafen and speeding through the air over Germany and Russia and landing in Japan.

The unseen lecturer describes experiences of the passengers going through an electric storm over the Pacific and the inoffable delight of all aboard at finally seeing San Francisco's Golden Gate harbor.

There are also scenes of the voyage from Los Angeles to Lakehurst, and some illuminating views of Chicago, which looks extraordinarily pleasing from a couple of thousand feet in the air.

Dr. Eckener is heard in a short address in English and he is also seen receiving hearty welcomes in various places.

Around The World Via Graf Zeppelin

(Hearst Newsreels—Part Dialogue)

Box-Office If Played Now

(Reviewed by Freddie Schader)

THIS picture played as a feature anywhere within the next couple of months should prove worthwhile at the box-office. After that, it would seem that sufficient interest in the historic flight will have died.

The picture starts with a brief speech by Dr. Hugo Eckener on the eve of leaving Lakehurst at the start of the world's flight. Then the course and the progress of the flight is explained by Commander Rosendahl, U.S.N., who was aboard as observer for the United States Navy. The shots show the ship leaving, over the Atlantic arriving in Friedrichshafen, over Germany and Siberia and the arrival at Tokio. Then across the Pacific over San Francisco and to Los Angeles, then eastward over Chicago and New York and back to Lakehurst.

At the end of the picture Lady Drummond Hay relates her experiences on the trip. Early in the picture, life aboard the Zep while en route is shown with the passengers thoroughly enjoying themselves at dinner and with phonograph concerts.

It is a most interesting document from a historical viewpoint and likewise worthwhile from the entertainment standpoint while the flight is still fresh in the minds of the public.

Comedies and sound acts will round out nicely balanced program.

Produced by Hearst Newsreels. Distributed by Hearst newspapers. Length, indefinite. Running time, 52 minutes. Released Nov. 2, 1929.

"Around the World Via Graf Zeppelin" (Synchronized)

Talking Pict. Epics Length: 5200 ft.

SPLENDID PICTORIAL ACCOUNT OF THE HISTORIC ZEPPELIN FLIGHT CARRIES DRAMATIC PUNCH. TREAT AS A SPECIAL. BIG B.O. VALUE.

This is the official motion picture record of the recent around-the-world flight of the Graf Zeppelin. It is presented in association with the Hearst newspapers and the record of the trip is from the camera of the M-G-M man officially appointed for the trip. Although many of these shots have been shown in the newsreels, the historic flight is so significant and the air-minded fever so strong in the public mind, that with proper publicity this can be built up to big box office possibilities. At the Cameo theater off Broadway they have been jamming them in all week. Views all along the trip from Friedrichshafen to Lakewood are presented, with talking scenes of Commander Eckener and the American Navy Commander Rosendahl. Beautiful camera record, real punch.

No credits, except cameraman Robert Hartman, who did a marvelous job. Dialogue sequences by Commander Knute Eckener, Lady Drummond Hay, Commander Rosendahl of the U. S. Navy.

Motion Picture News, November 9, 1929, p. 36

The Film Daily, November 10, 1929, p.10

Status: Print exists

Viewed on YouTube

Type: Movie

Genre: Documentary

Gender: Male (Robert Hartman, Reporter-Narrator). Group-2.

Ethnicity: White (Robert Hartman, Reporter-Narrator). Unspecified-2.

Media Category: Newsreel

Job Title: Photojournalist-Newsreel Shooter (Robert Hartman). Reporter (Reporter). Pack Journalists-2

Description: Major: None

Description: Minor: Robert Hartman, Reporter-Narrator, Positive. Pack Journalists (Radio Journalists, Cameramen), Neutral

The Aviator (1929)

Writer Robert Street (Edward Everett Horton). Book Publisher Brooks (William Norton Bailey). Publicist Brown (Lee Moran). Newspapers.



Wishing to assure the sale of a book of wartime experiences written by an anonymous aviator, Brooks, a publisher, and Brown, his publicist, decide to credit authorship to Robert Street, a highly successful writer. Though he detests aviation, knows nothing about the book in question, and finds the situation socially embarrassing, Street agrees to lend his name to the publication; he then retreats to a fashionable resort. Brown arrives, however, with Street's friends John and Grace Douglas, and he is thoroughly lionized; Street consents to pose for photographs in an airplane on the flying field. Frightened by the camera-flash, he accidentally starts the plane, creating an incredible demonstration landing in a

haystack. A race is arranged between Street and Gaillard, a French flyer, and after a series of hair-raising and hilarious complications, Street gives up his pose for the charms of Grace. *American Film Institute Catalog of Feature Films*



'THE AVIATOR' VERY FUNNY.

**E. E. Horton's Aerial Misadventures
Entertainingly Presented.**

THE AVIATOR, with Edward Everett Horton, Patsy Ruth Miller, Johnny Arthur, Lee Moran, Edward Martindel and Armand Kaliz, directed by Roy Del Ruth from a story by James Montgomery; program of Vitaphone Varieties; sound newsreel. At the Warners' Beacon.

The misadventures of a spurious aviator, who has become an aerial enthusiast because his publishers wish it, are described in a hilarious audible production entitled, "The Aviator," with Edward Everett Horton in the rôle of the air-conscious author.

Mr. Horton upholds his reputation for being able to get more laughs out of slight facial contortions than most comedians. His manner of expressing fear for anything that goes up in this picture is amusing and clever and the lines written for this production adequately sustain the frivolous character of the situations.

"The Aviator" is very much like "The Hottentot," except that this time it is an airplane that causes Mr. Horton's fears, rather than a horse. The comic situations are much the same as in the equine comedy. They detail the adventures of one whose air complex is so pronounced that he says he gets dizzy when he looks down at his feet.

Mr. Horton, as Robert Street, a famous author, lends his name to a book on aviation he has never read, in order to help a friend's family. The author is then called upon to explain aerial tactics and various technical points until he is completely embarrassed. He escapes to a "quiet" country hotel, which happens to be near a landing field. The occurrences then are all up in the air when the novice, who misses mountains by inches and tall spins from scene to scene, is at the joy stick. It is all fast and quite funny and Mr. Horton is diverting as the unwilling pilot.

Patsy Ruth Miller, who plays the rôle of a young society girl, is adequate, as are the other members of the cast.

THE AVIATOR

(ALL DIALOG)

Warner Bros. production and release. Directed by Roy Del Ruth from a theme based on the James Montgomery play. At the Beacon, New York, beginning Jan. 10. Running time, 73 mins.

Robert Street.....	Edward E. Horton
Grace Douglas.....	Patsy Ruth Miller
Hobart.....	Johnny Arthur
Brown.....	Lee Moran
Gordon.....	Edward Martindel
Major Gallford.....	Arman Kaliz
Sam Robinson.....	Kewpie Morgan
John Douglas.....	Phillips Smalley
Brooks.....	William Bailey

Edward Everett Horton is ideal for these impostor parts. A few months ago he was released in "The Hottentot." Now it's aviation. Scripts are one and the same and some of the dialog and gags are identical. Peg this as a good one and two-day affair in the majority of houses.

Patsy Ruth Miller has the same love for aviators that she had for horsemen. And, as Grace Douglas, she insists upon daring and plays dumb to excuses. In order to get Horton into a plane, the script has him lending his name to a technical book on aviation to save the publishing house's press agent from losing a job.

Despite the foolishness of it all, a novice and air hater suddenly being alone and aloft in a pilotless plane, Horton's grimaces in the closeups and some long ones on stunt flying make an audience uncomfortable enough to settle down to concentration.

Like in the steeplechase in the horse affair, Horton, as the aviator, must find a competitor for air honors, so Arman Kaliz is summoned to take care of that end. Again, this time knowingly, Horton goes aloft. Adapters had to overwork for the landing, but finally get Horton safely into a tree minus a scratch.

Waly.

The Aviator

(Warner Bros.—All Dialogue)

Fast-Moving Comedy

(Reviewed by Alvin Meyers)

"GOING UP" was a good silent in 1923—"The Aviator" is a good talker today. This is as neat and as fast moving a comedy as you will find on any program offered. In it, Edward Everett Horton as the author who hates airplanes, but who is forced to ride them, takes every opportunity available in the laugh-getting line. In sequence after sequence of the air stuff there are innumerable laughs.

Roy Del Ruth handled the direction with a deftness and appreciation for the possibilities that keeps the pace at a high keel. Patsy Ruth Miller, Lee Moran and Armand Kaliz, in the supporting cast, all do notable work. There is a spirit to the whole picture which will prove infectious to almost any audience. While the effort carries no particular weight and never impresses, its purpose, which is to entertain, is accomplished. You can make promises for this—to the kiddies particularly—and the picture will bear you out. The latter angle is important. If you overlook it, you overlook a bet.

Use musicals or novelties.

Produced and distributed by Warners. Story by James Montgomery. Directed by Roy Del Ruth. Adaptation and dialogue by Robert Lord and Arthur Caesar. Edited by William Holmes. Photographed by Chick McGill. Length, 6,743 feet. Running time, 1 hour 11 mins. Release date, Dec. 14, 1929.

THE CAST

Robert Street.....	Edward Everett Horton
Grace Douglas.....	Patsy Ruth Miller
Gaillard.....	Armand Kaliz
Hobart.....	Johnny Arthur
Brown.....	Lee Moran
Gordon.....	Edward Martindel
John Douglas.....	Phillips Smalley

"The Aviator"

with Edward Everett Horton, Patsy

Ruth Miller

(All-Talker)

Warner

Time, 1 hr., 15 mins.

FAIRLY ENTERTAINING WITH WELL TIMED LAUGH SEQUENCES. HORTON AND LEE MORAN CARRY BURDEN OF WEAK STORY.

Comedy—A weak story rather loosely put together, but the generous use of snappy dialogue manages to round out some good entertainment. While some of the airplane scenes prove to be effective, the real amusement of the picture is gleaned from the clever rapartee between Horton and Lee Moran. Both Horton and Moran easily carry off the lion's share of the credit, with Patsy Ruth Miller looking beautifully in a small part. The picture is centered around Horton as the author of a book on aviation and his attempts to uphold the abilities of the hero of the story, which he did not write. But to please his publisher he allowed the use of his name for a selling campaign. Roy Del Ruth directed, but the lack of material prevented any demonstration of unusual skill on his part.

Cast: Edward Everett Horton, Patsy Ruth Miller, Johnny Arthur, Lee Moran, Edward Martindel, Arman Kaliz, Kewpie Morgan, Phillips Smalley and William Norton Bailey.

Director, Roy Del Ruth; Dialoguers, Robert Lord, Arthur Caesar; Editor, Wm. Holmes; Adaptors, Robert Lord, Arthur Caesar; Author, Based on the play by James Montgomery; Cameraman, Not listed; Monitor Man, Not listed.

Direction, fair. Photography, good.

Berg

AVIATOR, THE (AT) (SD). Produced and distributed by Warner Bros. Star. Edward Everett Horton. Director, Roy Del Ruth. Adaptors and dialoguers. Robert Lord and Arthur Caesar. Cameraman, Chick McGill. Released, Dec. 14, 1929. Length, 6,743 feet.

Comedy-drama. To boost the sales of wartime books of flying experiences, Brooks, the publisher, credits the authorship to Robert Street, ignorant of aviation. Street gets into all sorts of trouble in attempting to carry out the ruse.

References: Reviewed issue Jan. 11, 1930, page 81 (sound).

Advertising: Pages 7, Dec. 21, 1929; 6-7, Jan. 18, 1930.

Motion Picture News, March 15, 1930, p. 69



Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Robert Street, Publisher)

Ethnicity: White (Robert Street, Publisher)

Media Category: Newspaper

Job Title: Reporter (Robert Street). Publisher (Publisher).

Description: Major: Robert Street, Transformative Positive

Description: Minor: Publisher, Negative

Beach Babies (1929) -- Talkie

Newspaper. Bathing beauty (Evalyn Knapp) loses her clothes and ends up dressed in a newspaper.



Variety, August 21, 1929, p. 16

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 Bellamy Trial (1929)

Female Reporter (Betty Bronson). Male Reporter (Edward Nugent). Pack of Journalists cover the trial. Real-Life Journalists ("Speed" Kendall of *The Los Angeles Times*; "Herb" Cruickshank, formerly of *Moving Picture World*; Jack Woolridge, syndicate editor; Ray Murray of *Motion Picture News* and others). Opening MGM Newsreel shots of murder.

An unnamed red-haired female reporter for the *Philadelphia Planet* is covering her first big trial. An unnamed male reporter (Edward Nugent) for the *New York Sphere* fills her in on procedure and a romance develops.

Newspapermen and Betty Bronson Working

M-G-M's "Anita Page," who received pages and pages of good space in Western journals following the company's discovery of her for a role in "The Bellamy Trial," has been found unavailable for the part. Her screen trial is said to have proved her desirability for another role.

So, instead of her in the picture, you will see little Betty Bronson as the girl reporter. Betty's reporting boy friend of the story is Eddie Nugent. They are a good team.

In the other newspaper roles you will see players who are actually newspapermen and whose "copy" you have undoubtedly read from time to time. They include "Herb" Cruickshank, formerly of *Moving Picture World*; Jack Woolridge, syndicate editor; and Ray Murray of *Motion Picture News*. Unfortunately, many of the newspapers and trade papers refused to permit their men to accept the ten-day job, although the ten "berries" a day was very inviting.

* * *

Exhibitors *Herald-Moving Picture World*, April 21, 1928, p. 24

MONTA BELL AGAIN RINGS THE BELL

Monta Bell found himself back in his old newspaper days when he began work on "The Bellamy Trial," from the magazine serial. In one of the sequences a huge staff of newspaper men was retained to appear as bona fide reporters. Anybody who has ever tried to argue with a newspaper man after the paper has gone to press can sympathize with Bell. Everything he wanted done was "all wet." In one part of the courtroom scene a spectator fainted and was carried out. "Say, Monta," said one of the scribes, "in a real trial a reporter would follow this guy out and get his name and address." "All right," said Bell, "you follow him out and then come back and give me his real name and address." This took the reporter out of the picture. Pete Smith, who used to be a New York newspaper man, watched the proceedings with the cynical air of a Richard Harding Davis or Charles Dickens.

NEWSPAPER REPORTERS SIGNED TO CONTRACTS

Monta Bell has an all-star cast in more ways than one in "The Bellamy Trial" now playing at the Rialto Theatre as a Metro-Goldwyn-Mayer feature.

For in the great courtroom scenes the director not only has stars of the stage and screen but also stars of the newspaper world in the press rows.

The newspaper staff was recruited from various East and West coast newspapers and wire service officers, the scribes being signed on regular contracts for the duration of the huge production.

Leatrice Joy, as the woman on trial, plays the leading role in the filmization of the mystery story by Frances Noyes Hart. George Barraud, Kenneth Thompson, Edward Nugent, Betty Bronson, Margaret Livingston, and many others are in the supporting cast.

Exhibitors *Herald-Moving Picture World*, April 28, 1928, p. 76
The Daily Press, Newport News, Virginia, April 20, 1929, p. 12

20 REPORTERS CAST FOR PARTS IN M.-G.-M. FILM

By GEORGE SHAFFER.

Hollywood, Cal., April 6.—Twenty newspaper reporters from Los Angeles dailies have been cast for



Margaret
Livingston

Ramon
Navarro

She's cast as dead woman; he's off for vacation.

parts in "The Bellamy Trial," now shooting at Metro-Goldwyn-Mayer's. The reporters work days at the studio and nights on their accustomed jobs.

The studio is expending considerable energy and money on this picture, which has Leatrice Joy and Kenneth Thomson as the co-defendants, Eddie Nugent as THE reporter, and Anita Page, Harry Thaw's former protégée, as the gushing journalism school graduate with whom he falls in love.

Margaret Livingston, who is cast as Mimi Bellamy, the dead woman, has a queer sort of role. Her whole part in the picture is a flashback from the court room murder trial to the murder itself. Thus Margaret is a living dead woman. Monty Bell is shooting the film. Actors to play the roles of judge, prosecutor and defense attorney are not yet chosen.

...

Real Reporters in Movie Sequence

When Monta Bell started directing "The Bellamy Trial," he recruited a flock of real live newspaper men to act as the reporters in the courtroom scenes so that critics couldn't condemn his reporters for not looking like reporters. And then he turned right around and made them do things that no self-respecting newspaper man of this day would even think of doing:

New York Daily News, April 7, 1928, p. 56 – *Salt Lake Telegram*, Utah, May 13, 1928, p. 16

Reporter Joins M-G-M

"Speed" Kendall, "Los Angeles Times" reporter, has turned actor and is making a Movietone trailer for "The Bellamy Trial" and also is seen in the role of a reporter in the picture.

The Film Daily, October 8, 1928, p. 7

The BELLAMY TRIAL

OF good entertainment. *The Bellamy Trial* is the movie version of the best-selling murder mystery that ran in the *Saturday Evening Post* and made strong men and women readers begin biting their nails and picking at the coverlet while waiting for the next chapter. The big-hearted movie producers give it to us all in one picture. They come right out with it instead of teasing us along with 'See Next Instalment for the Solution.' Just one more reason why the movies are my favorite form of entertainment. Movie fans can get all the murder mystery they crave in one dose, and I think they should express their appreciation by refusing to tell their friends just who really did kill Cock Robin—or in this case, Mimi Bellamy.

Monta Bell presents *The Bellamy Trial* on the screen, with Leatrice Joy as Sue Ives, Kenneth Thompson as Stephen Bellamy, husband of the murdered lady; George Barraud as Pat Ives, and Margaret Livingstone as the luckless Mimi. It is a faithful transcription of the novel up to a certain point. The story is told in the court-room from the testimony of the witnesses, just as it is in the book, with flash-backs as the characters explain their actions preceding and during the night of the murder. 'Who killed Mimi Bellamy?' is the great question, and everyone who has not read the book will have

Guilty!

his own guess. Miss Joy, Mr. Barraud, and Mr. Thompson perform capably as the harassed trio of suspects, while the humor and romance are provided by two very charming youngsters, Eddie Nugent and Betty Bronson, impersonating reporters. Indeed, Betty is so piquant and pretty you wonder why you don't see her more often. She is inimitable. *The Bellamy Trial* has a summing up of the case in sound by the prosecuting attorney that adds to its effectiveness. But why did they have to deviate from the original by making the murder an accident instead of a deliberate affair? Probably to conform with the old-fashioned idea that a fact may be told in a book or a newspaper and presented on the stage but never, never in a motion picture. It's a quaint old Hollywood custom.



The humor and romance in *The Bellamy Trial* are provided by those two charming youngsters, Eddie Nugent and Betty Bronson.

45

Screenland, July, 1928, pp. 10-11





THE BELLAMY TRIAL—M.-G.-M.

STARK realism, this, from start to finish, and gripping suspense. Practically the entire action occurs in a courtroom where testimony unfolds the sordid tragedy of murder. The audience actually sits before the bar.

Sue Ives and *Stephen Bellamy* are on trial for the murder of *Stephen's* wife, *Mimi Bellamy*. The alleged motive is revenge on the part of the husband; jealousy on the part of *Sue Ives*. The only known fact is that *Mimi Bellamy* was found stabbed to death in a lodge on a neighboring estate. Circumstantial evidence weaves the usual web, but conflicting testimony casts sufficient doubt to warrant a verdict of acquittal. This is brought about largely by the admission of the custodian of the estate that he loved the dead woman; also by the statement of *Pat Ives*, supposedly the man in the case, but in reality fighting desperately to save his wife from the noose.

His testimony shows that he was not secretly meeting the murdered woman because he loved her, but because she was blackmailing him. The denouement comes as a startling surprise and completely dispels the mystery.

The cast is excellent, but treatment and direction rather than acting make this an exceptional picture. It shows flashes of originality never before approached. A truly excellent picture of its type. The outstanding performance comes from the gag-writing prop boy, *Eddie Nugent*. Other fine interpretations are *Charles B. Middleton*, *district attorney*; *Leatrice Joy*, *Sue Ives*; *Betty Bronson*, the girl reporter; *Kenneth Thomson*, *Stephen Bellamy*. Don't miss it.



THE BELLAMY TRIAL

A MURDER story, which takes place in the courtroom where *Leatrice Joy* as *Sue Ives* and *Kenneth Thomson* as *Stephen Bellamy* are being tried for the murder of *Bellamy's* wife. The testimony of the witnesses, done in flash-backs, reveals the events leading up to the crime. This is a distinct novelty for movies, but much of it is shamelessly copied from "The Trial of Mary Dugan." Things are looking bad for *Leatrice* and *Kenneth* when a schoolteacher, who says nothing till the last moment just to keep everyone on edge, steps forth with evidence that leads to their acquittal. Then we have the revelation of who really committed the murder, which comes as a complete surprise to everyone who hasn't guessed it in the third or fourth reel. There are so many different couples and romances involved that it's hard to know just whom your interest is supposed to be centered on. Mine wandered to *Betty Bronson* and *Eddie Nugent*, who play a couple of reporters at the trial, and supply all the humor and most of the charm. This is novel and interesting and will probably give you some thrills.

Photoplay, August, 1928, p. 56

Motion Picture Magazine, October, 1928, p. 62

"BELLAMY TRIAL, THE"—M.-G.-M.—From the story by *Frances Noyes Hart*. Continuity by *Monta Bell*. Directed by *Monta Bell*. The cast: *Sue Ives*, *Leatrice Joy*; *Girl Reporter*, *Betty Bronson*; *Pat Ives*, *George Barraud*; *Mimi Bellamy*, *Margaret Livingston*; *Stephen Bellamy*, *Kenneth Thomson*; *Mother Ives*, *Margaret Seddon*; *Boy Reporter*, *Edward Nugent*; *Farwell*, *Cosmo Kyrle Bellew*; *Governess*, *Jacquelin Gadsdon*; *District Attorney*, *Charles B. Middleton*; *Defense Attorney*, *Charles Hill Mailes*; *Judge Carver*, *William Tooker*; *Phipps*, *Jack Raymond*; *School Girl*, *Polly Ann Young*; *Coroner*, *Robert Dudley*; *Orsini*, *Kalla Pasha*; *Janitor*, *Dan Mason*.

Photoplay, August, 1928, p. 135

SCREENLAND

Books
for
Fans"The
Bellamy
Trial"
comes to the
SCREEN

By Monta Bell



Harry Raff, producer, and Monta Bell, director of "The Bellamy Trial," the famous novel by Frances Noyes Hart.

MODERN life's tensest drama lies in the trial by jury, and when the prisoner at the bar is pleading for his life—fighting off a charge of murder—drama reaches its most thrilling apex. Reports of murder trials provide sensational reading matter for millions of newspaper readers, but no one had made a murder trial the entire subject matter of a novel, until Frances Noyes Hart published the serial, *The Bellamy Trial*, in the *Saturday Evening Post*.

Thousands of persons have followed the serial, or read the book edition of the novel, so that a résumé of the story itself seems unnecessary in this review. In fact, in filming this subject with Leatrice Joy, Kenneth Thompson, George Barrand, Betty Bronson and many other players in the cast, I rely a great deal on the public's familiarity with the work to achieve a popular success. For, without doubt, people enjoy seeing characters and situations on the screen which are already familiar to them through the reading of some widely read novel or short story. This has been proved again and again. Many—for I rate public intelligence much higher than do others—go only to see how well or how badly the director has handled his subject.

I am not a professional literary reviewer, nor during my long apprenticeship as a newspaper man in Washington, have I ever been called upon to give my views on any book or story, so this review is in the nature of a new trial for me. Under this circumstance, I have decided only to give my personal opinion of *The Bellamy Trial*, back that up with whatever arguments I can find, and then explain my choice of it as a photodrama.

Frances Noyes Hart has handled *The Bellamy Trial* in a truly superb manner. She has woven a web of melodrama, crossed it with a warp of suspense, and has embroidered this whole cloth with a gay thread of comedy and a lighter thread of romance. To my mind, *The Bellamy Trial* has everything a good novel should have. The story itself—the reader's interest in discovering who is guilty—would be enough to make this work worthwhile, but she has given a good measure. In addition to this she has skillfully put in comedy situations and also a romance between two of the reporters at the trial. We see the trial of Stephen Bellamy and Sue Ives, as well as the emotional trial of other principals, not only as a newspaper reader would see it, but also from the angles of the two reporters whose romance lightens the book, and through the eyes of Judge Carver. It is a fine treatment that Mrs. Hart has given her subject; as good in its own popular way as Robert Browning's treatment of the murder in *The Ring and the Book*.

All the characters are well drawn in a fine, sketchy fashion. Reading the novel one can readily visualize the sensitive Pat Ives, warding off the world with flippant phrases; the sweet, lovable Sue Ives, and her courageous revelations of the truth; Stephen Bellamy's chivalrous soul as well as the smart-cracking reporter and his sympathetic little sweetheart. All are equally well drawn. To the less important characters—the various witnesses and court attendants, justice has been done with rare insight and a well trained ability to characterize briefly and pointedly. The master characterizations, however, she has saved for the two strongest of her fiction people, the

mother of Pat Ives and Judge Carver.

The writing in this novel is such as I always like to see. It is a newspaperman's writing, clear, straight-forward and vigorous. I cannot remember when I so much enjoyed reading a novel as I have enjoyed reading *The Bellamy Trial*.

Of even more importance to me, however, than the more enjoyment of reading and the appreciation of a good job well done, is the fact that *The Bellamy Trial* offers me a screen subject such as I have been awaiting for a long time. It is real life transferred to the pages of a novel, and with certain changes and modifications it can be quite as well transplanted to the motion picture screen. But, this presents an interesting problem to the director.

Mrs. Hart has told her story in the most effective way, but in making a film of *The Bellamy Trial*, the best points of her work present dangerous facets to the motion picture director. *The Bellamy Trial* is disclosed to the reader by the revelations of the witnesses as they would naturally occur in a courtroom. To do this in a photoplay one would have to resort to flash-back and other technical procedure which would tend to slow up the action of the photoplay, unless handled with supreme skill. It is a challenge and a test for any director. To summarize my opinion of *The Bellamy Trial*: I think it to be one of the best written "murder yarns" I have ever come across, written in a fine journalistic style, and offering to the motion picture director a subject which lends itself to novel treatment, and provides him, the cast and the technicians with a welcome test of their ability to tell a story.

"The Bellamy Trial."

ONE is tempted to say that "The Bellamy Trial," now at the Embassy, would have been quite as good an entertainment without the speaking episodes that are introduced in the latter part of this picture. It is, even with its audible failings, a good entertainment with nicely sustained suspense and a sensible conception of comedy.

In this adaptation of Frances Noyes Hart's novel, through the inclusion of sound there occurs something quite strange. You are listening to testimony in a murder case—hearing the wrangling of lawyers, a judge's solemn decision, looking at the jury—when the utterances cease and you hear music, inserted by synchronization to cover up what was evidently thought to be a queer hush. It happens that this music is much more jarring on one's nerves than would be a period of silence, for you find yourself wondering where the orchestra is, which might not be the case if the music were running all through the screening of the picture.

Monta Bell, director of this film, who is now in charge of the Paramount's Astoria studio activities, has done a good piece of work. His casting of players for this film and incidental idea of detail are especially interesting.

The climax is not particularly strong, but it has been covered in quite a clever fashion. The manner in which the story is approached is quite subtle: One is looking at news reel scenes and after a while there come to the screen views of the courtroom and the general interest caused by the Bellamy trial.

When the witnesses give their testimony their story is an adroitly accomplished flashback, irised-out gradually so that one does not lose sight of the fact that the scenes are court-room testimony.

Capital performances are given in this murder mystery by Betty Bronson, Leatrice Joy, Edward Nugent, Charles B. Middleton, George Barraud and Charles Hill Mailes.

"The Bellamy Trial"

METRO has another good one in "The Bellamy Trial," which opened during the week at the fashionable little Embassy theatre. This is a corking good picture, done in a particularly novel manner. Dialogue is used with telling effect, so that it becomes obvious to anyone that dialogue if done well need not necessarily slow up the action of a picture. "The Bellamy Trial" has an interesting opening. Instead of starting like an ordinary picture, with the usual introductions, this one is done in the manner of a newsreel.

First is shown a shot of the West Point cadets, in the traditional manner. Then comes the good old Pacific Fleet, with appropriate music. Then "Metro News Gets First Pictures of Famous Murder Trial," and "Crowds Flock to Court-House" and so on.

THE BELLAMY TRIAL
(DIALOG)

M-G-M production and release. Directed by Monta Bell, from adaptation of Frances Noyes Hart's novel. Lestrie Joy and Betty Bronson featured. Joe Farnham, captions. At Embassy, New York, opening Jan. 23 on run. 12 top. Running time, 95 minutes.

Sue Ives.....	Lestrie Joy
Girl Reporter.....	Betty Bronson
Boy Reporter.....	Edward Nugent
Pat Ives.....	George Barrand
Mimi Bellamy.....	Margaret Livingston
Stephen Bellamy.....	Kenneth Thomson
Mother Ives.....	Margaret Saddon
District Attorney.....	Charles H. Middleton
Defense Attorney.....	Charles Hill Miller

All right as a regular program release to those wanting mystery and seeing it on display.

"The Bellamy Trial" has a couple of novelties. It's one long court scene, with interruptions by switch backs.

Opening is through series of M-G-M news clip leading up the court

house and start of the trial. Informative slides follow ending of picture.

Whatever the picture does, and in spots it is going to do very well, even if not at the Embassy at \$2, for it's nowhere near a \$2 picture, the credit should go to Monta Bell, its director. His direction, aided by skilful cutting, seems to be the entire picture, other than the vague value of the dialog.

Dialog is so placed here, toward the end of the court scene, that the picture, held tense by the direction until that time and continued, could also continue under the same tension, silent. That's quite a feat. It must bounce back upon the director, as so must his faculty of holding an audience despite what looks to be an ordinary court room trial.

A prolog, following the acquittal of the two defendants on trial for murder, reveals the actual murderer, in a confession made after the trial to the presiding justice. A sentimental bit is pushed in here, but if the entire prolog had been left off, this picture might have started the discussion Metro appeared to want: who did kill Mimi Bellamy? A slide note at the finish requests the audience not to divulge the identity of the murderer, who is entirely foreign to everyone's minds while the trial is proceeding.

As the judge is summing up, a new character, unnamed, walks into the picture and the witness chair. He almost steals the entire thing for himself in his few moments. He's a married high school teacher who been taking a chance with one of his pupils the night the murder was committed. She insisted he tell all, and the witness corroborates both defendants, aiding in their acquittal.

Story based on a triangle, with rather a gruesome touch when a model of the murdered woman's bust is displayed in court and a knife thrust into the open wound as in the body when found. Not a pleasing sight for the matinee goers or children. Yet the censors passed it: those obnoxious censors—at times. They always seem near-sighted somehow in preferred spots.

Quite a deal of dialog, once commencing. Outstanding of the verbal readers is Charles H. Middleton. (Continued on page 26)

THE BELLAMY TRIAL

(Continued from page 22)

an old-time studio sketch player. He did the prosecuting attorney and did it pretty. Lestrie Joy as one of the defendants, Sue Ives, carries either a good Elm rope and did duty on the stand.

There were no explanations, no tightly reasoned dialog to tap a situation, and the only vocal explosion came from that fortuitous high witness. Several incidents, but without notable effect.

Kenneth Thomson did a nice bit of talk and work as Stephen Bellamy. Betty Bronson as a journalistic school reporter and Edward Nugent opposite, were used for slight comedy purposes. Some of their court room whispering was new to the talkers. Margaret Saddon as the mother, and the imprisoned judge were distinct in present roles. In their special scene some other and good comedy is secured from captions by Joe Farnham. But when will Farnham and the others not there allow that voice on the lead pencil to be still in its grave?

Reproduction had its ups and downs, sometimes wholly clear, at others, blurred; and again, unplaced. But on the whole, rather well.

Cutting throughout the court room scene of decided help to

action, with the imagination left to grasp a few things.

With no punch or kick other than the trial scene itself, "The Bellamy Trial" wanders on, and when that occurs, as it seldom does, there must have been some one person responsible either the author of the tale or the director of the picture. Here it looks like the director. Done.

WOLF OF WALL ST.

(DIALOG)

Paramount production and release. Adapted by Wendell Barrie from the novel, George Bancroft starred. Story written play and dialog treated as story. Directed by Howard V. Lee. Victor McLaglen, production. 14 reels. Fox-Trot. Sound. Capitol. Fox-Lubbe. Screen. At the Studio, N. Y., opening Jan. 23. Running time, about 15 mins.

Undoubtedly George Bancroft's greatest job for the screen. While the theme is essentially an old one it is handled from the lowdown angle. Some sparkling dialog and some sex situations make it a sure bet for the sophisticated and higher class first runs.

An unusually convincing cast for the theme, which easily could have been overdone and relegated to the matter class, makes a perfect background for Bancroft. Picture rates

amy. Betty Bronson as a journalistic school reporter and Edward Nugent opposite, were used for slight comedy purposes. Some of

Variety, January 30, 1929, pp. 22, 26

Variety, January 30, 1929, pp. 22, 26

The Bellamy Trial

Guilty of Making a Fair Talkie

(Reviewed by Freddie Schader)

NOW don't get this confused and think that Madge Bellamy is on trial. She isn't because she has left Fox. This is another Bellamy trial altogether. It was made by M-G-M and it's a talkie. And what a talkie. Just talk, talk, talk and then some more talk. The net result is a talkie that is fair, but has too much talk and not enough action. Monte Bell is responsible for that and the reason is that he took for his form in making it the one that was devised by Edmund Goulding a long, long time ago. Maybe "The Bellamy Trial" was made long ago, that is ahead of "Alias Jimmy Valentine," for the latter picture which was released before the "Trial" has much better form. But the chances are that with the craze on the part of audiences to go to see and hear talkers regardless, this one will do fairly well at the box office.

The management makes the request of the audiences not to divulge the solution of this murder mystery. We won't. Go and see it for yourself and suffer.

At any rate, Mimi Bellamy, played by Margaret Livingston, was murdered. Her husband, together with Sue Ives (Leatrice Joy) are suspected of the crime and are on trial for the deed. The whole action takes place in the court room, except when those on the stand are relating their movements on the night the crime was committed. Then while the voice of the witness continues the action is shown, but those sitting in the audience are not following the picture, they are listening to the words being uttered and are still sitting in the court room. That at least seemed to be the general audience reaction. Finally the jury brings in the verdict of "Not Guilty" and the audience is relieved, but there still remains the little item of solving the mystery. In the book it was accomplished through the medium of a letter to the Judge trying the case. In the picture one sees who committed the crime making a confession to the Judge, with His Honor at the end pretending that he was asleep and didn't hear a word of it. Then you sitting in front feeling all the while that the dead woman got what was coming to her get up and walk out of the theatre saying, "Well, what of it?"

Leatrice Joy gives a good performance, but little Betty Bronson and Edward Nugent sitting in the newspaper section at the trial take the honors away. Everyone was hoping that here was really something that was going to develop between these two as the picture went along. The more the pity that it didn't.

Drawing Power: Just tell 'em it's a talker, that seems to be enough these days.

Produced and distributed by Metro-Goldwyn-Mayer. **Length:** Sound version, 8,268 feet; silent, 7,524 feet. **Running time,** sound version, an hour and twenty-nine minutes. **Released,** March 2, 1929. **Based on the novel by** Frances Noyes Hart. **Titled by** Joe Farnham. **Directed by** Monte Bell.

THE CAST

Sue Ives.....	Leatrice Joy
Girl Reporter.....	Betty Bronson
Boy Reporter.....	Edward Nugent
Pat Ives.....	George Barrand
Mimi Bellamy.....	Margaret Livingston
Stephen Bellamy.....	Kenneth Thomson
Mother Ives.....	Margaret Seddon
District Attorney.....	Charles B. Middleton
Defense Attorney.....	Charles Hill Mailes

"The Bellamy Trial"

M-G-M

Length: 8000 ft.

COUNT THIS IN WITH SUSPENSEFUL MURDER MYSTERY PLOT, SKILLFUL DIRECTION AND SURPRISE KICK IN ENDING.

Cast... Honors pretty well divided, with Leatrice Joy as the defendant and Charles B. Middleton as the prosecuting attorney getting the strong bits. William Tooker as the judge and Jack Raymond as a professor rate special mention as do Betty Bronson, Edward Nugent. Others Peggy Moran, George Barraud, Margaret Livingston, Kenneth Thomson, Margaret Seddon, Charles Hill Mailes.

Story and Production... Mystery drama. Chiefly clever for the intelligent manner in which director Monta Bell built up suspense. Opens like a newsreel with shots of scenes outside courtroom. Adds greatly to realism. Story told in skillful flashbacks. Courtroom technique unusually good. Highlights are a dramatic scene between Leatrice Joy and the prosecutor; the professor as a last-minute witness kicking the prosecutor's case to pieces; a surprise kick in ending which is intensely human. Gets along slowly at first, due to too many subtitles. Then the dialog and suspenseful drama snap it into tense entertainment. Good dialog sequences.

Direction, Monta Bell, skillful; **Author,** Frances Noyes Hart; **Scenario,** Monta Bell; **Editor,** Frank Sullivan; **Titles,** Joe Farnham; **Photography,** Arthur Miller, often spotty.

'Bellamy Trial'

SUSPENSE and surprise, twins of necessity in any well developed mystery yarn, had the board in "The Bellamy Trial." Opening like a newsreel and then getting at once into the courtroom scenes, the story is told almost entirely by flashbacks to the end with a surprise finish which few will be able to dope out in advance.

The courtroom sequences are fine. Dialogue steps in towards the end and lifts the picture out of wordy stretch of subtitles. All of which makes for a nice piece of entertainment. It's fare geared to the popular standard and that, we take it, assures this picture a successful box-office jamboree.

Hot Thermometers

The Capitol here in New York is going in for rubber walls. Business is at good. The Year Book has anchored us in cement right to the office chair, but the reviewer tells us "A Woman of Affairs" is unusual for office. A whitewashed version of "The Green Hat," you know. And the Garbo! She is immense.



When Mimi Bellamy, a young wife whose conduct is not entirely above reproach, is murdered, two persons are placed on trial: her husband, Stephen; and Sue Ives, a beautiful young girl. The two suspects are brutally cross-examined by the district attorney, but the jury finds them not guilty. A man not previously heard in the trial then comes forward and testifies; this witness is a married high school teacher who had been philandering on the night of the murder and whose testimony clears Stephen and Sue of the slightest suspicion of guilt. *American Film Institute Catalog of Feature Films*



Popular silent-screen star Leatrice Joy made an adequate talking-picture debut in MGM's *The Bellamy Trial*. The film was based on a novel by Frances Noyes Hart, which in turn was allegedly inspired by a true story. Told in flashback form (a la Elmer Rice's *On Trial*), the story concerns the events leading up to the brutal murder of two-timing temptress Mimi Bellamy (Margaret Livingston). As Sue and Pat Ives (Leatrice Joy and George Barraud) fight for their lives in court, a pair of intrepid reporters (Betty Bronson, Edward Nugent) fall in love. Charles Middleton -- best known for his full-bodied performance as Ming the Merciless in the *Flash Gordon* serials -- delivers the most impressive performance as a ruthless district attorney.

Completed as a silent film, *The Bellamy Trial* was

partially reshot as a talkie -- the second MGM release to undergo this treatment (the first was William Haines' *Jimmy Valentine*). Hal Erickson, *Allmovie.com*
<https://www.allmovie.com/movie/v84746>



Exhibitors Herald-Moving Picture World, September 8, 1928, p. 46



Status: Unknown
 Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Female (Female Reporter). Male (Male Reporter, "Speed" Kendall, "Herb" Cruickshank, Jack Woolridge, Ray Murray). Group-2.

Ethnicity: White (Female Reporter, Male Reporter, "Speed" Kendall, "Herb" Cruickshank, Jack Woolridge, Ray Murray). Unspecified-2.

Media Category: Newspaper

Job Title: Reporters (Female Reporter). Male (Male Reporter, "Speed" Kendall, "Herb" Cruickshank, Jack Woolridge, Ray Murray). Pack Journalists. Unidentified Newsreel Staff.

Description: Major: Female Reporter, Male Reporter, Positive

Description: Minor: "Speed" Kendall, "Herb" Cruickshank, Jack Woolridge, Ray Murray, Positive. Pack Journalists, Unidentified Newsreel Staff, Neutral

Big News (1929) -- Sound

Reporter Steve Banks. Reporter Margaret Banks, his wife and reporter on a rival newspaper. Editor-in-Chief Addison (Charles Sellon). City Editor Art O'Neill (Wade Boteler). Hensel (Louis Payne), Advertising. Society Editor Vera (Cupid Ainsworth). Drunken Reporter Deke Thomas (James Donlan). Reporter Hoffman (George Hayes). Reporter (Vernon Steele). Reporter (Lynton Brent). Telegraph Editor (Robert Dudley). Copy Boy (Lew Ayres). Editor's Assistant-Secretary Miss Wilson.



Even before *The Front Page* received its first screen adaptation, other stage works with a newspaper setting were being adapted for film. This entry features Robert Armstrong (Steve Banks) and Charles Sellon (Addison) as the battling reporter and editor. Sam Hardy (Reno) as a crooked speakeasy owner and Carole Lombard (then billed as Carol - Margaret Banks) as Banks' wife and a reporter for a rival paper. Steve Banks is first seen sleeping off an apparent hangover in the newspaper office and is on the outs because Margaret scooped him on a story about a woman involved with narcotics. Steve claims he went to a speakeasy to investigate the same story, but he got drunk and was thrown out after insulting a prominent

advertiser in their paper. To add to his problems, Margaret shows up at the paper to ask for a divorce and tells Steve, "You'd be one of the best newspapermen in the town if you'd only quit drinking."

The movies' newly discovered voice allowed to more verbal sparring between reporter and editor, as indicated by the confrontations between Steve and Addison. One such discussion eventually degenerates into an incoherent shouting match and Steve leaves the office announcing that he has been fired. The rest of the staff is clearly used to such claims because one observes that it is the third time Steve has been fired this month, and a staff member later tells Margaret that Steve and Addison "have these fights about twice a week just to prove they're not effeminate."

Steve goes to Reno's speakeasy after leaving the office and implies that he has evidence against Reno he has left with Addison. The story is fabrication, but Reno, who is a major advertiser in the paper, goes to see Addison. When Steve returns with actual evidence, he tells the editor he is going to give it to a rival paper, but agrees to come back to the paper when he is offered a raise. After Steve leaves, Reno enters Addison's office and kills him. Since Steve left by a back way and was not seen existing by the staff, he is charged with the murder. The finale calls attention to the new potential for sound in films by having Steve clear himself with the help of a Dictaphone record that was running when Reno committed murder. Reno is arrested and Steve and Margaret are reconciled when she discovers the flask he is drinking from now contains only tea.

If the occasional rapid-fire dialogue and the use of the Dictaphone record suggest possibilities for the addition of sound to the medium, these novelties do not overcome the stage bound feel of the film. Much of the story, including the entire investigation of Addison's death, takes place in the newspaper office and betrays the work's theatre origins. Nevertheless, the film helps to establish characteristics of the genre. Besides the continual references to the reporters' drinking and the battles between reporter and editor, the journalists show contempt for the law, as demonstrated by a running gag involving spelling a policeman's name wrong. A general lack of compassion is displayed when Addison is found murdered and, as soon as the death is confirmed, the city editor tells the staff to get to work and get out a story on it. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 65²



Reporter Steve Banks is fired from his job and threatened with divorce by his wife, Margaret, for inattention. Actually Steve is investigating a dope ring headed, he believes, by Reno, owner of a speakeasy and a friend of Addison, the newspaper owner. Banks elicits a confession from Rose Peretti, one of Reno's agents, and deposits it with Addison. Reno murders Addison, destroys the confession, and leaves evidence that implicates Banks. A Dictaphone record Addison was making when he was struck down exonerates Banks and convicts Reno. Banks is rewarded with the restoration of his job and the return of his wife. *American Film Institute Catalog of Feature Films*

Much of the action takes place in the newspaper office – the editorial room and the editor's office. Journalists show contempt for the law, as demonstrated by a running gag involving spelling a policeman's name wrong.



Reporter Steve Banks (Robert Armstrong) of *The Express* is almost always drunk and fired almost on a daily basis. Hensel, the advertising manager, finds him asleep under newspapers and threatens to have him fired (again). Banks tells Hensel: "Listen, Hensel, there are seventeen hundred and ninety newspapers in the United States, and I've only worked on sixteen of 'em." Steve Banks is first seen sleeping off an apparent hangover in the newspaper office and is on the outs because Margaret Banks, Armstrong's wife and a reporter for a rival paper, scooped him on a story about a woman involved with narcotics. Steve claims he went to a speakeasy to investigate the same story, but he got drunk and was thrown out after insulting a prominent advertiser in their paper. To add to his problems, Margaret shows up at the paper to ask for a divorce.



City Editor Art O'Neill (Wade Boteler) tells Banks: "Here's a story in the Morning Herald by your wife. Looks like she beat you to it." Banks' wife, Margaret Banks (Carol Lombard) is a sob sister and Steve's rival. The two are also having marriage problems because of Steve's drinking: "You'd be one of the best newspapermen in this town if you'd only quit drinking." The mannish Society Editor Vera (Cupid Ainsworth) is usually dressed in a suit and tie.



The movie's newly discovered voice allowed for more verbal sparring between Steve and Editor Addison. One such discussion eventually degenerates into an incoherent shouting match. Editor Addison (Charles Sellon) and Steve have a screaming fight. Banks tells him:

"I'm sick of this bum racket anyhow. It isn't even a racket. It's a disease that gets into your blood and wrings you out like an old mop. What are newspapers for? Something to put under carpets. Plugs for ratholes. Wrapping paper for bootleggers. Bed quilts for bums in the park, and a lot of other things."

"You're a quitter. You're yellow. And, worst of all, you're not even a good newspaperman. ... Throwing mud at the honorable profession of journalism. And why? Just because you fell down on a news story?"

"You can't talk to me like that. I've forgotten more about news than you'll ever know."

"Sent out on an assignment and what happens? Drunk and disorderly in a cheap speakeasy."

"Well, where do you suppose news comes from, the old ladies home?"

"Oh, bah, your wife's a better newspaperman than you are."

Banks leaves angry to get a story that will blow the city apart and make the editor beg him to come back.

Steve leaves the office announcing that he has been fired. The rest of the staff is clearly used to such claims because one observes that it is the third time Steve has been fired this month, and a staff member later tells Margaret that Steve and Allison “have these fights about twice a week just to prove they’re not effeminate.”



Steve goes to the speakeasy after leaving the office, confronts the criminal Joe Reno and ends up getting an exclusive bombshell of a story.



Editor Addison and Steve have screaming fight. Steve says he has the story of a lifetime but won't give it to the *Express* because he was fired. “I scooped the whole town on this story on my own time. And I’m gonna have it published, too. But not in your punk sheet. I’m gonna sell this to a decent newspaper.” The editor finally mollifies Banks, offers him a raise and calls him the best newspaperman he knows.

After Steve leaves, Reno enters Addison's office and kills him. Since Steve left by a back way and was not seen exiting by the staff, he is charged with the murder. As soon as the editor's death is confirmed, the city editor yells at the staff to get to work and get out a story on it.





Banks clears himself with the help of a Dictaphone record running when Reno committed the murder. The film is one of the first sound films and make dramatic use of this audio evidence. Reno is arrested and Steve and Margaret are reconciled when she discovers the flask he is drinking from now contains tea.

NEWSPAPER LIFE IN FILM.

"Big News" at the Colony Is Breezy Talkie With Bright Repartee.

BIG NEWS, with Robert Armstrong, Carol Lombard, Sam Hardy, Louis Payne, Robert Dudley, Gertrude Sutton, Fred Behrle, Herbert Clark and Colin Chase, directed by Gregory La Cava from an adaptation of the play by George S. Brooks; sound comedy and newsreel. At the Colony.

In spite of such old stand-bys as a recording dictaphone which traps the real murderer, and efforts of a reporter to "get" the leader of a narcotic gang, "Big News," at the Colony, manages to hold its own as a breezy newspaper play with amusing repartee. The picture possesses a tempo accented by an engaging ribaldry that makes it good to look at and easy to listen to.

The characterizations are expertly drawn, especially that of the reporter who spends his pay check in the speakeasy and whose wife, a sob-sister on another newspaper, wants to divorce him because of it. Robert Armstrong, in the rôle of the reporter, is a credible type of the itinerant journalist who remarks upon being discharged that, "there are 1,800 newspapers in the country and I have only worked on sixteen of them."

The story concerns the successful efforts of this newspaper man to effect the capture of a narcotic gang whose leader is catalogued as an "oily" individual. The gangster murders the editor-in-chief of the paper, who has a written confession indicating the guilt of the ring-leader, and "plants" evidence implicating the young reporter. The dénouement comes about through the dictaphone, which, as in so many other films, has been going throughout and has recorded all the choice and incriminating bits of conversation.

But the story is hardly important, considering the admirable way in which the spirit of a newspaper office has been brought to the screen. The men in the story seem really to work for a living and have as much fun as possible at the same time.

The production lacks mobility and

seems more of a photographed play than a motion picture. Carol Lombard, as the female reporter, is a step above the ingénue firm heroine and manages her part with sufficient restraint. Sam Hardy, the gang leader, is competent.

BIG NEWS

(ALL DIALOG)

Pathe production and release recorded by RCA system. Directed by Gregory La Cava from George S. Brooks' story adapted by Jack Jungmeyer. Frank Reicher credited dialog. At the Colony beginning Oct. 5. Running time, 75 minutes.

Steve Banks.....	Robert Armstrong
Mrs. Banks.....	Carol Lombard
Reno.....	Sam Hardy
Patrolman Ryan.....	Tom Kennedy
Hansel.....	Louis Payne
O'Neill.....	Wade Boteler
Editor.....	Charles Sellon

"Big News" will make money wherever it is shown. It is one of the most absorbing mellers filmed in a long time, and, although its theme centers in a newspaper office, it is handled and enacted in such a way that every sequence has a one-two sock.

Pathe's "Big News" is worthy of any rave it gets. And that goes for the superlatives they'll probably use in the press sheet.

The theme picks a news room of the daily in a second class city. Radio recorders never forgot to keep the typewriters clicking into their milks. The writing tempo never ceases.

It's a case of the star reporter sleeping off a stew in the editor's chair and getting the gate when the advertising manager kicks that the constellation's toughness is causing him to lose a good account. Director LaCava remembers his own daily days sufficiently not to let the editor blow up until the reporter has actually called the turn.

Robert Armstrong, Charles Sellon and Louis Payne couldn't fit the roles of reporter, editor and advertising manager any better.

The romantic interest is skillfully worked in. Not a girl friend, but a wife of two years, trying to get her reporter husband, Steve, away from bar inclinations that are becoming a habit. As Mrs. Banks, sob-sister on a rival paper, Carol Lombard steps before the camera just often enough to provide the necessary touch and not spoil a good job.

Sam Hardy is excellent as a speak prop and coke runner. He plays Reno, the underworld guy who gets Banks fired.

Action gets into a big blaze when Banks, returning with a confession which involves Reno in a murder, is given a raise along with the job. At the same time Reno, across the hall, overhears the conversation and bumps off the editor, using a knife Banks had left in the speak.

The discovery of the dead editor leads to the immediate accusation of Banks. It is here that novel twists are used to advantage. Banks has a dictaphone record of what Reno told the editor before the killing.

Tom Kennedy makes a good Patrolman Ryan. He is just the kind of a cop who would rile the boys in the office of a small daily. *Waly.*

Glorifying the American Newspaper Man

Big News

All-Dialog



Robert Armstrong as a reporter and Carol Lombard as his wife in "Big News."

GLORIFYING the American Newspaper Man; or, The Boy Reporter at Bay. When I see Robert Armstrong ornamenting a movie newspaper office I want to write my own theme song, entitled: "Sob sisters, why are you blue?"

Mr. Armstrong is one of my favorite actors and I have not been at all backward about declaring myself. He may not be handsome; his Irish profile falls far short of the godlike; but he is so human, so disdainful of manners and cheap tricks, that I raise my chapeau to him in all kinds of weather, cold in the head or no cold in the head. "Big News" is his latest, and it is good entertainment—not brain-taxing, not spectacular, but melodramatic, amusing, and never dull. Armstrong is a young 'old newspaper man' whose pretty wife, Carol Lombard, leaves him because of his general unreliability—though that really isn't fair of the girl, because she could always find him at his pet speak-easy. Soon after this jolt comes another; the boss fires him, and he walks out—into the sweetest little story ever told, a nice murder. Our Robert solves the mystery, reveals the murderer, writes his best story—and wins back his wife. And you get the impression that such goings-on are mere child's play compared to what the real newspaper man goes through as he pursues his daily duties.

My only quarrel with "Big News" is that they have fallen for the fallacy that most newspaper women wear funny clothes and flat-heeled shoes and go about slapping everybody on the back. I worked on a newspaper once and I was always catching my high French heel in the headlines. It isn't fair.

Carol Lombard, being a Mack Sennett School graduate, needs no advice as to how to look beautiful; but I do think she has something to learn about dramatic art. Gesture Six is a good gesture; why stick to Gesture One?

Newspaper Life Melodramatized.

"Big News" is the best melodrama of the month, or was until a dictaphone was introduced to solve the mystery of the newspaper editor's murder. This was an expedient unworthy of all the originality that had gone before. But perhaps you will not regard the dictaphone with the same resentment that I do. To me the contrivance stands for the same weakness of inventiveness as a deathbed confession, when I have become all wrought up over who poisoned Miss Letitia's tea.

But there is neither poison nor tea in "Big News," but much stronger stuff. It is dished in the city room of a newspaper and concerns a star reporter whose taste for drink causes

Continued on page 98

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Continued from page 96

him to be fired, but does not dull his suspicions of the complicity of *Reno*, proprietor of a speakeasy, in a drug ring. *Steve*, the reporter, snaps out of it sufficiently to get a signed confession from *Reno's* victim. When he shows it to the editor he is reinstated with a raise of salary, but before the story can get on the presses the editor is murdered and circumstantial evidence points to *Steve*. Of course he turns the tables on the real criminal.

All this is engrossingly set forth, with no end of suspense and unexpected twists and turns, to say nothing of first-rate characterizations. Robert Armstrong, in the leading rôle of the reporter, distinguishes himself with a splendid job—his first audible rôle of any length. Sam Hardy is his match as *Reno*, quite the best performance he has ever given, and I note with pleasure that Carol Lombard, who used to be just a pretty figurante, has developed a charming, cultivated voice which enables her to make the rôle of *Steve's* wife stand out. The dialogue throughout is believable, because it is thoroughly typical of the characters. Altogether, I'm sure you will like "Big News."

Big News

Satisfactory Talker Comedy

(All Dialog)

(Reviewed by Hunter Lovelace)

THIS shapes up as pretty good entertainment for your customers once you get them inside. Pathe has taken the familiar plot of the reporter who gets fired because of too persistent shellacking of his interior, afterwards regaining it because of scooping the town with the big dope expose, and, by a liberal injection of the wise-cracking repartee of the "Is Zat So?" school, has evolved a comedy that elicits a string of laughs. You can't go wrong on it unless your patronage is composed of hardboiled newspaper men.

The direction is very good, utilizing, as it does, about three sets while preserving motion and space so well that the impression of more is gained. So deft is it that even the old gag of allowing the villain to destroy what he thinks is the evidence, but what the hero proves to be only a copy by producing the original, produced a diaphragm shaker from the audience which saw this picture in first preview form.

Of course, it slips in places, particularly in the spacing of dialog quite a few lines being lost in the chuckles of the audience, but this can be forgiven in view of the naturalness of the delivery of most of the players. Another point, and one on which this reviewer would like enlightenment, is the disappearance within an hour of a very well defined black eye from the pugnacious physiognomy of the hero, played by Robert Armstrong.

Drawing Power: Bill it as Armstrong's funniest since "Is Zat So?" **Produced** and distributed by Pathe. From the play by George S. Brooks. Adaptation and dialog by Jack Jungmeyer and Walter De Leon. **Directed** by Gregory La Cava. **Camera:** John Maseall and Norbert Brodine. **Length:** 5950 feet. **Running time,** one hour and 6 mins.

THE CAST

Steve Banks.....	Robert Armstrong
Margaret Banks.....	Carol Lombard
Hensel.....	Louis Hayne
O'Neil.....	Wade Boteler
Addison.....	Charles Sellon
Joe Reno.....	Sam Hardy
Ryan.....	Tom Kennedy
Phelps.....	Warner Richmond
Vera.....	Cupid Ainsworth
Pells.....	Herbert Clark
Helen.....	Gertrude Sutton
Deke.....	James Donlan

Motion Picture News, July 13, 1929, p. 200

"Big News"—Pathé. All dialogue. Story of reporter accused of murdering editor, but real criminal is exposed. Good until dictaphone is introduced. Robert Armstrong, Sam Hardy, Carol Lombard in fine characterizations.

AD TIPS—As indicated by the title, this is a newspaper story in which underworld activities and a murder mystery play a part but it is different in that the murder takes place right in the newspaper office. There is a drunken husband, a reporter, and his conscientious wife, also a reporter. The newspaper office is typical to the small town and there are other realistic phases, with speedy dialogue and comedy relief. The story holds attention but adults will like to see it rather than children.—Imperial, Ray Tubman, Mgr., Ottawa.

Picture Play, February, 1930, p. 118 – *Motion Picture News*, November 23, 1929, p. 39

"Big News"

with Robert Armstrong and Carol Lombard

(All-Talker Version)

Pathe Length: 5995 ft.

SLIDES EASILY ACROSS THE AMUSEMENT PLATE. FAST-MOVING, SNAPPY NEWSPAPER STORY.

Comedy-drama. Ranks among best newspaper stories filmed since sound arrived. Bob Armstrong plays a rum-fond reporter whose first and last reason for living is his love for the profession. Discharged regularly twice a month, he succeeds in running down a dope ring and proving that the murder of the editor in his own office, framed on him, was really perpetrated by the mob leader in order to secure an incriminating confession. Good performances abound, particularly a funny drunk played for all it is worth—which is plenty—by James Donlan. Dialogue snappy, action zippy and newspaper atmosphere that in the main, is authentic. The central situation wherein the editor is bumped off right outside his own city room is piling it on a bit thickly, but entertainment values are not hurt.

Cast: Robert Armstrong, Carol Lombard, Tom Kennedy, Warner Richmond, Wade Boteler, Sam Hardy, Robert Dudley, Louis Payne, James Donlan, Cupid Aimesworth, Fred Bahrle, Gertrude Sutton, Colvin Chase, Charles Sellon.

Director, Gregory La Cava; Author, George S. Brooks, from his stage play, "For Two Cents"; Scenarist, Walter De Leon; Adaptor, Jack Jungmeyer; Dialoguer, Frank Reicher; Editor, Doane Harrison; Cameraman, Arthur Miller.

Direction, breezy. Photography, very good.

"Big News"

This makes it a triumvirate of box-office ammunition from Pathe. First "Paris Bound," then "The Sophomore" and now "Big News," the latter a rattling melodrama of bad whiskey, hard-boiled reporters and underworld. It moves along with zip and bang and a snappy flow of wise-cracking dialogue that does much to make the picture the entertainment affair it is. The main situation skids off the path of logic, but criticism here is unimportant because the interest never suffers. Gregory La Cava who knows his newspaperdom directed and Bob Armstrong played the reporter for all the part had in it. Recommended heartily.

K A N N



Exhibitors Herald-Moving Picture World, September 14, 1929, p. 25

BIG NEWS—Pathe

ANOTHER young reporter gets hysterical over a big scoop and renounces the newspaper racket. Are there no happy journalists? Although this lacks the sincerity of "Gentlemen of the Press," is obviously just a movie, and presents a false picture of the press boys, it will, no doubt, delight picture fans because there are dope rings and murders and high times generally. Robert Armstrong is excellent and Carol Lombard has a pleasant voice. *All Talkie.*

Photoplay, September, 1929, p. 129

RIVOLI PRESENTS ROBERT ARMSTRONG AS STAR REPORTER

"Big News," Pathe all-talking film, directed by Gregory LaCava, at the Rivoli with the following cast:

Steve, a reporter..... Robert Armstrong
Margery, a sob sister..... Carol Lombard
Ryan, a policeman..... Tom Kennedy
District Attorney..... Warner Richmond
O'Neil Wade Boteler
Lovelorn Editor..... Cupid Ainsworth
Addison, publisher..... Charles Seilon
Deke..... James Donlan
Reno..... Sam Hardy

It's a hard task, we're put to when a real good, snappy newspaper picture with authentic detail comes to town. The setting being dear to our hearts, we may be prejudiced in the film's favor. Prejudice or no prejudice we maintain that "Big News" is highly entertaining. It should be as diverting to the general public as to the gentlemen of the press themselves. There are many reporters in the world like Steve, and Armstrong's impersonation is decidedly well done.

Steve has printer's ink in his blood. Once a newspaperman, always a newspaperman, he believes that. They fire him. They take him back with a raise. He's clever, likeable, "he wouldn't harm a fly if he knew it." And he's fond of hard liquor. His ups and downs, his bad "breaks" and the thrills of his job make him an appealing fellow. The audience is with him through thick and thin.

So is Carol Lombard, who plays his wife. Carol is also a reporter. She finally makes up her mind that it's hopeless to convince him that drinking is a mental habit and that tea is much more stimulating. She tells him that the only thing for them to do is to get divorced. But they both love each other. She worries over him as though he were a child. The city editor tells Carol that she is miscast. She should have been his mother.

The sum and substance of the plot is that the editor of Steve's newspaper is murdered. They hold Steve. He had been fired and taken back on the staff that morning. He and Addison have indulged in some snappy dialogue. The rest or the city room attest to that. Steve is the last whom the city room saw enter the editor's office.

But it seems that there's a "menace" in this play too. Reno is a leader of a narcotic gang and he's implicated in the "scoop" that Steve presents to Addison that morning. Rather than have Addison print that story, Reno proceeds to cut the gas pipe that causes the editor's death by asphyxiation. A dictophone saves the day for the reporter. We were glad there was no court room scene. Steve proves his case in the city room.

So ends the fullsome day in the life of a reporter, or a little later when he pours a glass of tea from his flask to convince Carol that he's serious about reforming. It would be a pity to omit mention of the Lovelorn editor, Cupid Ainsworth. She's immense, in more than one sense of the word. See for yourself if we've overrated "Big News."

All the news
that's fit to
see and hear

BIG NEWS

Fair
and warmer
—at least
warmer

A PATHE SOUND AND DIALOGUE EXTRA

MYSTERY AND SUSPENSE IN EDITOR'S DEATH

Murdered in his office while he was dictating a dictaphone message to the office of the District Attorney, in circumstances that pointed to Steve Banks, a discharged reporter as the assassin, the body of James Addison, owner and publisher of the COURIER, was found, badly mutilated, by his girl secretary yesterday morning.

A dictaphone record not only exonerated Banks, the suspected slayer, but proved beyond the faintest doubt that Reno, a notorious club owner and operator of underworld speakeasies, himself had committed the murder and for which crime he later was arrested.

Banks Had Been Fired

It appears that Banks, who has been discharging recently, was discharged by Addison for dereliction of duty. His wife, Margaret Banks, a member of the editorial staff of the HERALD, had threatened to obtain a divorce and Banks in consequence, appeared greatly distressed. He went to Reno's club and quarreled with the latter who, as a heavy advertiser in the COURIER, obtained his discharge. To revenge himself, Banks obtained the Perrotti confession a few minutes before the woman was slain.

With this confession, Banks appeared at Mr. Addison's office. Reno was waiting his turn to see the newspaper proprietor in an adjoining room where he was conferring meanwhile about certain advertising with Hensel, advertising manager of the newspaper. Both heard Banks' and Addison's voice raised to a high pitch as they quarrelled. Banks left the office apparently disturbed, and a few minutes later Addison's body, with the skull crushed was discovered.

Dictaphone Record Inclosed

Now comes the amazing feature of this crime, one of the bodiest and far reaching in its consequences, ever committed in this city. Banks was arrested at a nearby barber shop by Officer Ryan, after Banks' pocket knife had been found in the street beneath Addison's window. He denied positively that he had brought about the publisher's death and said that he had not only been restored to his position by Addison for obtaining the Perrotti confession, but that the latter was addressing a message to the District Attorney regarding this subject, when he left the office.

Obtaining the dictaphone record, which Reno strangely enough sought to destroy, an astounding thing occurred. The record proved that Addison while telling the District Attorney of the murder of the Perrotti woman by Reno's agents, and of the confession obtained by



ROBERT ARMSTRONG

Hereafter, actors, selected, he plays the reporter who is suspected of the murder in this fascinating mystery of the newspaper world.

ARMSTRONG IS SUSPECTED IN MURDER TALE

Robert Armstrong, who in the short space of two years has leaped to the front rank of screen players, is elevated from supporting roles to the featured lead in the new Pathe production "Big News." This is an original play of newspaper life by George S. Brooks, recently purchased through Jed Harris the New York play producer who had planned to stage it last season, but due to the fact that he had "Front Page" running at that time postponed production.

Armstrong comes from the stage fully equipped as one of Broadway's leading actors. He rose to rapid cinema fame in "A Girl in Every Port," "Celebrity," "Ned McCobb's Daughter" and "The Leathernick." He achieved his greatest stage success in "Is Zat So," coming to the talking screen splendidly equipped. In "Big News" he portrays a young newspaperman who is neither gadabout nor Volstead, but a likable young reporter, and the possessor of the best "nose for news" in the entire city.



CAROL LOMBARD

Two years ago a Mark Twain looking beauty and the known of big screen movies, the big screen stars, and played. After Lombard has been in a short space of time from stardom to a picture of a woman production in "The Girl in Every Port," "Ned McCobb's Daughter," "The Leathernick," and "The Girl in Every Port."

Banks was interrupted by Reno. His voice was recognized by all who listened to the revelation of the record, with the command to stop talking. Addison ordered Reno out of his office whereupon, according to the record, Reno crushed his skull.

Lombard Plays Moral Wife For First Time

THE VOICE WITH THE SOB WINS

Ordinarily the voice with the smile may win, but in the case of Carol Lombard it was one with a sob that won the blond actress her most important screen role in "Big News."

Certain tense emotional scenes of "Big News," demanded a feminine player whose beauty and talent must be augmented by a voice capable of giving a sobbing undertone to rapidly spoken lines. Much of the success of the sequence depended upon the sincerity with which this was done.

Screen tests were made of several actresses, and Carol passed the tear-lunged test with flying colors, and was assigned to the role, a powerfully dramatic one which she did greatly to credit.

GREGORY LA CAVA IS DIRECTING IT RALPH BLOCK IS THE SUPERVISOR

Many familiar characters are involved in this latest and most sensational murder case which is the talk of newspaper circles.

Gregory La Cava who has directed Richard Dix in numerous film successes will direct. And Ralph Block is supervising director. George

For the first time in her cinematic career Carol Lombard is portraying a young wife of unquestioned morals.

The golden haired Carol, who has been more often the weeper of another woman's tears than the possessor of one of her own in her former screen vehicles, will be seen as the wife of Robert Armstrong, in "Big News," a Pathe dialogue film now in the making.

Other well known players who appear in important roles in "Big News," which Gregory La Cava is directing, are Herbert Clark, Sam Hardy, Charles Sefton, Tom Kennedy, Warner Richmond, Fred Nelson, Wade Boteler, Louis Payne and Cupid Alsworth.

Jack Jungmeyer, who was a well known newspaperman for a decade before beginning work as a motion picture scenarist, adapted this story of modern journalism from a play by George S. Brooks.

S. Brooks wrote the play, Jack Jungmeyer adapted it, and Walter De Leon is responsible for the dialogue.

Then, too, there is a large cast of players whose names are familiar to discriminating fans.



BIG NEWS

High- lights

In a Thrilling Murder
Case

PATHE REACHES PEAK IN DARING MURDER TALKER!

THE most virile, realistic story of newspaper life ever seen on the talking screen—this in a nutshell, is the Pathe all-dialogue picture production, "Big News." The story is dramatic and every scene from start to finish has a thrill of its own. With its snappy dialogue, "Big News" will hold the attention of every spectator as by a magic spell. It is a tremendous theme, admirably presented and its dramatic situations are as engrossing as they are realistic. As a box office asset of transcendent merit, "Big News" has no superior on the vocal screen.

Two screen players of ever increasing popularity are featured in the leading roles. They are Robert Armstrong and Carol Lombard, Mr. Armstrong won his spurs in "Celebrity," "Ned McCobb's Daughter," "The Leatherstocking" and other notable photoplays. Miss Lombard achieved screen fame by her virile portrayals in "Show Folks," "Ned McCobb's Daughter" and "High Voltage." It is doubtful if two screen players of finer merit could have been chosen for the difficult characterizations they present in the virile talkie "Big News."

The supporting cast comprises many famous screen and stage players. The list includes Charles Selton, Tom Kennedy, Warner Richmond, Wade Boteler, Sam Hardy, Louis Payne, Robert Dudley, "Cupid" Amesworth, Gertrude Sutton, Fred DeLuxe, Hubert Clarke and Colin Chase. They render adequate support to the principals, the result being an even and artistic performance throughout.

The man who directed "Big News" is Gregory LaCava, who achieved fame by his direction of Richard Dix in many of his screen successes. A trained newspaper writer of experience, he was well qualified to direct this virile newspaper story.

The director of dialogue was Frank Reicher, who for many years was stage director of signal worth. He also was successful as stage and screen player, as well as writer of numerous film hits.

"Big News" is an adaptation by Jack Janowitz of the famous stage play written by George S. Brooks. The dialogue was written by Walter De Leon. All of these writers were identified for years with newspaper work and are now equally successful as playwrights and screen dramatists.

The story of "Big News" deals with life in the editorial rooms of a great modern newspaper. See it!

MURDERED in his office while he was dictating a dictaphone message to the District Attorney, in circumstances that pointed to Steve Banks, a discharged reporter, as the assassin, the body of James Addison, owner and publisher of the Courier, was found, badly mutilated, by his girl secretary yesterday morning. A dictaphone record later not only exonerated Banks, the suspected slayer, but posed beyond question that Reno, a notorious cafe owner and operator of underworld speakeasies, had committed the crime and his arrest followed.

A Natural Ballyhoo for A Natural



"BIG NEWS", with Robert Armstrong and Carol Lombard, broke on Broadway at the Colony Theatre, opening October 5 and playing a week to big business.

Audiences applauded, critics raved, and the box office cash register tinkled a merry tune.

Above is reproduced one of the many ballyhoos that are naturals for "BIG NEWS." It brought them into the Colony on Broadway. It will bring them into any theatre in any town.

"BIG NEWS" is GOOD NEWS for every exhibitor looking for a live one.

It appears that Banks was discharged by Addison for dereliction of duty. His wife, Margaret Banks, a member of the editorial staff of the Herald, had threatened to obtain a divorce and Banks in consequence, appeared greatly dejected. He went to Reno's cafe and quarreled with the latter who, as a heavy advertiser in the Courier, obtained his discharge. To revenge himself, Banks obtained the Peretti confession a few minutes before the woman was slain by gangsters in Reno's employ.

With this confession, Banks appeared at Mr. Addison's office. Reno was awaiting his turn to see the newspaper proprietor in an adjoining room and heard Banks' and Addison's quarrel. Banks left the office in great agitation, and a few minutes later Addison's body, with the skull crushed, was discovered.

Now comes the amazing feature of this crime, one of the boldest and far-reaching in its consequences, ever committed in this city. Banks was arrested at a nearby barber shop by Officer Ryan, after his (Banks') pocket knife had been found in the street beneath Addison's window. He denied positively that he had brought about the publisher's death and said that he had not only been restored to his position by Addison for obtaining the Peretti confession, but that Addison was dictating a message to the District Attorney regarding the confession when he left the office.

Obtaining the dictaphone record, which Reno sought to destroy, an astounding thing occurred. The record proved that Addison while telling the District Attorney of the murder of the Peretti woman by Reno's agents, and of the confession obtained by Banks was interrupted by Reno. His voice was recognized by all who listened to the revelations of the record, with the command to stop talking. Addison ordered Reno out of his office whereupon Reno crushed his skull. The sound of the blow could be distinctly heard! Reno was placed under arrest.

Watch For It—



The Greatest Laugh-
Thrill of the Year

REAL REEL REVIEWS

(N. Y. DAILY NEWS)

"BIG NEWS," COLONY TALKIE HAS TRUE JOURNALISTIC SPIRIT

(VARIETY)
BIG NEWS
(ALL DIALOG)

Pathe production and release entitled by R.C.A. system. Directed by Gregory La Cava from George S. Benson story adapted by Jack Jangmeyer. Frank Butler credited dialog. At the Colony beginning Oct. 3. Running time, 75 minutes.

Steve Banks..... Robert Armstrong
Mrs. Banks..... Carol Lombard
Reno..... Sam Hardy
Patrolman Ryan..... Tom Kennedy
Hazel..... Louis Payne
O'Neill..... Wade Boteler
Editor..... Charles Selton

"Big News" will make money wherever it is shown. It is one of the most absorbing mellers filmed in a long time, and, although its theme centers in a newspaper office, it is handled and enacted in such a way that every sequence has a one-two lock.

Pathe's "Big News" is worthy of any rave it gets. And that goes for the superlatives they'll probably use in the press sheet.

The theme picks a news room of the daily in a second class city. Radio recorders never forget to keep the typewriters clicking into their miles. The writing tempo never ceases.

It's a case of the star reporter sleeping off a stew in the editor's chair and getting the gate when the advertising manager kicks that the constellation's toughness is causing him to lose a good account. Director LaCava remembers his own daily days sufficiently not to let the editor blow up until the reporter has actually called the turn.

Robert Armstrong, Charles Selton, and Louis Payne couldn't fit the roles of reporter, editor and advertising manager any better.

The romantic interest is skillfully worked in. Not a girl friend, but a wife of two years, trying to get her reporter husband, Steve, away from her indiscretions that are becoming a habit. As Mrs. Banks, sob-sister on a rival paper, Carol Lombard steps before the camera just often enough to provide the necessary touch and not spoil a good job.

Sam Hardy is excellent as a speak prop and coke runner. He plays Reno, the underworld guy who gets Banks fired.

Action gets into a big tangle when Banks, returning with a confession which involves Reno in a murder, is given a raise along with the job. At the same time Reno, across the hall, overhears the conversation and bumps off the editor, using a knife Banks had left in the speak.

Tom Kennedy makes a good Patrolman Ryan. He is just the kind of a cop who would rile the boys in the office of a small daily, *Waxy*.

Peppy Program Picture Rates Three-Stars;
"Weavers," 55th St. Film, Wins Two

By IRENE THIRER
"Big News," a Pathe production, directed by Gregory La Cava and presented at the Colony Theatre.

★ ★ ★

THE CAST

Banks..... Robert Armstrong
Mrs. Banks..... Carol Lombard
Patrolman..... Tom Kennedy
Reno..... Sam Hardy

Without having had a flare of special exploitation to pave its way into the Colony theatre, "Big News" is, to this reviewer's way of thinking, the most realistic talkie of the fourth estate yet to reach a program cinema house.

Reporters are the way that Robert Armstrong is in this picture—and Gregory La Cava who used to be a newspaper man once himself, understands the workings of a stately (?) plant of journalism, and presents his story in fast moving, thoroughly entertaining fashion.



Robert Armstrong and Carol Lombard in "Big News"

(NEW YORK EVENING JOURNAL)

"Big News" Is Fast Moving Melodrama Entertaining and Well Directed

AT THE COLONY

AND "Big News," a fast-moving melodrama of newspaper life, is the week's attraction at the Colony.

ROBERT ARMSTRONG plays the leading role, that of an irresponsible reporter who, upon being fired, backs up and goes after a big story on the local dope ring. He brings a signed confession to his editor who is later found murdered in circumstances which point to the guilt of the hero. The manner in which he clears himself and reveals the identity of the murderer is neatly handled.

"BIG NEWS" is entertaining and ably directed by Gregory La Cava, even though the city room sequences make it appear that reporters spend their time doing nothing but hurling wise-cracks at each other. Armstrong does well with his role, and others in the line-up are Sam Hardy, grand as the master mind of the dope ring; Tom Kennedy, amusing as a policeman; Carol Lombard, Charles Selton, Warner Richmond, Louis Payne and Wade Boteler.

EXTRA!

A knockout at the Colony Theatre, New York

BIG NEWS
WITH ROBERT ARMSTRONG
and CAROL LOMBARD
Pathe Picture

Directed by
Gregory La Cava
Associate Producer
Ralph Block

(Billboard)

"Big News"
(PATHE)
At the Colony

"Big News" is the best newspaper story that has yet been brought to the screen. The entire production is filled with comedy that, while akin to wisecracking, is original enough to give the customers a great number of laughs.

A drunken reporter, who is on the verge of the season's scoop, is framed by the bad gangster on the murder of his boss, with whom the reporter is constantly rowing, and the solution via the dictaphone that the boss has obligingly left on, solves the question of who did the trick and reunites the reporter and his wife, who have called it quits earlier in the story.

The cast includes Robert Armstrong, Sam Hardy, Tom Kennedy and others, with the best work done by Armstrong and Hardy in the roles of reporter and gangster, who prove their ability to handle difficult parts. Hardy, who ordinarily has heavy parts, is deserving of something much better than has been his lot in the past. This picture, with perfect sound recording and fine dialog, will do good in any type house. The shortness of the screening time will necessitate more films than are ordinarily used.
J. F. L.

PATHE'S 100% TALKING THRILLER!



Exhibitors Herald-Moving Picture World, September 14, 1929, Coverff



Scoop!



BIG NEWS

WITH
ROBERT ARMSTRONG
and **CAROL LOMBARD**

From the story by George S. Brando, screen play by Walter DeLeon, adaptation by Jack Janssner, directed by Gregory LaCava.

THE
FINEST
ALL-DIALOGUE
PICTURE OF
NEWSPAPER
LIFE
EVER
FILMED

PATHE is reuniting the All-Talkies with this season's product. FIVE big box office pictures out of the first five on this year's program is the record! "PARES BOUND", "THE AWFUL TRUTH", "THE SOPHOMORE", "LUCKY IN LOVE"—every one a big time production—and now "BIG NEWS"—Robert Armstrong's greatest role—the most realistic, human, convincing characterization of its kind ever portrayed on the talking screen.

 **PATHE** 

The Extra Good Show You Have Been Looking For

THEATRE

Two Days, Sunday and Monday, Dec. 8 and 9

BIG NEWS

WITH
ROBERT ARMSTRONG
and **CAROL LOMBARD**

"BIG NEWS" SCOOPS
THE ALL-TALKIES

An amazing picture story of newspaper life, of a reporter who was accused of murder of which he was innocent and of his wife who clung to him through thick and thin.

Soft-voiced man on the trail of big news and professional criminal—a humming room where madly speeding typists, telephones and telegraph bring the news of the world to your fireside—A story that rocked a great city, vibrant with drama, thrills and heart appeal — that's "BIG NEWS."

—ALSO—
Fox Movietone News—Vitaphone Act—Horace Heidt and His California's



Motion Picture News, August 31, 1929, p. 830ff





Status: Print exists

Viewed on DVD

Type: Movie

Genre: Drama

Gender: Males (Steve Banks, Addison, Art O'Neill, Deke Hoffman, Hensel, Reporter-1 Reporter-2, Copyboy, Telegraph Editor) Female (Margaret Banks, Vera, Miss Wilson). Group.

Ethnicity: White (Steve Banks, Addison, Art O'Neill, Deke, Hoffman, Hensel, Margaret Banks, Vera, Telegraph Editor, Reporter-1. Reporter 2, Copyboy, Miss Wilson). Unspecified.

Media Category: Newspaper

Job Title: Reporters (Steve Banks, Margaret Banks, Deke, Hoffman, Reporter-1, Reporter 2). Editors (Allison, Art O'Neill, Vera, Telegraph Editor). News Employee (Hensel, Copyboy, Miss Wilson). Miscellaneous-2

Description: Major: Steve Banks, Transformative Positive, Margaret Banks, Allison, Art O'Neill, Vera, Positive. Deke, Negative.

Description: Minor: Hoffman, Hensel, Reporter-1, Reporter-2, Copyboy, Telegraph Editor, Miss Wilson, Positive. Miscellaneous (Editorial Room), Neutral.

The Big Shot (1929)

Reporter Fat (Marvin Loback) of the *Evening Star*. Photographer Snub (Snub Pollard). Editor. Rival Reporter Ousted. Newspaper.

Fat and Snub are a reporter and photographer who try to track down a reclusive Scotsman for an interview and photo.



Fat and Snub try to track down a reclusive Scotsman Sandy Hook for an interview and photograph. Editor tells the duo: “Get an interview with this Scotchman who invented one-way pockets – get photos of him, too.” They go to great lengths to interview the Scottish inventor.



Snub dresses up as a Scotsman. At the Scotsman house, “Keep these reporters out of here.” His security man grabs a reporter and escorts him from the estate roughly throwing him out of the gates and to the ground. just as Fat and Snub arrive.



They go after the Scotsman and talk to him about a picture and an interview. "I'd like an interview for your favorite paper – the *Free Press*." Snub has problems with his camera almost drowning the Scotsman in the process.





The Scotsman goes on the ship, and the two journalists chase after him. Trying to get a photograph, Snub falls overboard and Fat pulls him out of the ocean. The two stowaways are caught and put to work. They try to shoot another picture and blow up everyone with the flash powder (Snub put too much in the holder). Scenes from *The Big Shot* (1929). *Viewing Notes*

Status: Print exists

Viewed on DVD

Type: Movie

Genre: Comedy

Gender: Males (Fat, Snub, Editor, Rival Reporter). Group.

Ethnicity: White (Fat, Snub, Editor, Rival Reporter). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Fat, Rival Reporter). Photographer (Snub). Editor (Editor). Unidentified News Staff.

Description: Major: Fat, Snub, Positive

Description: Minor: Editor, Rival Reporter, Positive. Unidentified News Staff, Neutral.

Big Time (1929)

Newspaper. Newspapers report on progress of the central characters.



The vaudeville husband-and-wife team of Eddie Burns, a comedian, and Lily Clark, a singer, breaks up when a schemer named Gloria slips into the act while Lily is out having a baby. Eddie's act goes from bad to worse, while, on her own, Lily becomes a motion picture star. Eddie drifts to Hollywood, gets into one of Lily's pictures as an extra, and is reunited with her. *American Film Institute Catalog of Feature Films*



BIG TIME

(ALL TALKING)

Fox production directed by Kenneth Hawks. Lee Tracey and Mae Clarke head cast but are not featured in billing here. Credits include: Story by Wallace Smith; dialog by William K. Wells and Sidney Lanfield; staging by A. H. Van Buren; photography by L. William O'Connell. At the Roxy, New York, Sept. 7. Running time 85 minutes.

Eddie Burns.....	Lee Tracey
Lily Clark.....	Mae Clark
Sybil	Daphne Pollard
Gloria	Josephine Dunn
Ell	Stepin Fetchit

The first of the Fox pictures with Lee Tracey, starting on a time contract. Picture's special merit is its authentic back stage atmosphere handled in a fine spirit of sympathetic comedy. Tracey having a role almost counterpart of his Joe Lane in "Broadway." Back stage stuff is genuine and an element of strength at the box office, where Tracey is likely to count also.

Thin dramatic story as regards tension and action, marking the subject for the better class houses rather than the dally changes where its quiet humor will be at a discount. Story ought to register feminine interest on its sentimental side which is strong.

Nice piece of directing done in a well sustained tone of restrained comedy for the most part, blending neatly into certain sentimental sequences and relieved by the capital low comedy character sketch by the colored actor Stepin Fetchit who has now earned featuring by his distinctive style of handling the dumb ducky type.

Running through the picture there is a bright line of wise cracking in the flash vaudeville manner in the making of which Billy K. Wells probably spread himself. Plenty of stage-and-audience shots and Miss Clarke sings the theme agreeable, in one bit. Song itself scarce, likely to go into the leading seller class. Just a machine-made ballad.

"Big Time" follows the technique of both "Broadway" and "Excess Baggage" and like those plays is a penetrating study of the self assured "ham hooper" actor type, always from the sympathetic side. Eddie Burns is another Joe Lane of "Broadway," a blundering, child-like boob under his sophisticated surface.

He teams up with Lily Clark (Mae Clarke), out of a girl act, and together they go to the heights of "Big Time." They marry and the baby comes. A scheming dame works on Eddie's vanity and eases herself into Lily's place in the act. Lily quits cold. The new act goes from bad to worse and Eddie, broke and beaten drifts as an extra to the Hollywood studio lot.

Lily on her own has become a picture star and when the meeting comes she takes Eddie back. In the telling of this seemingly bare tale, nicety of touch and a sure instinct for the human quality make the people real (doubly real to insiders of the show business) and a certain sparkle of character drawing and wit make engaging entertainment. It is on this quality that the film will make its bid, probably with satisfactory program returns.

Rush.

THE SCREEN

By MORDAUNT HALL.

The Hooper's Lesson.

BIG TIME, with Lee Tracy, Mae Clark, Daphne Pollard, Josephine Dunn and Stepin Fetchit, based on a story by Wallace Smith, directed by Kenneth Hawks; overture, "Hungarian Symphony No. 12"; "The Ballet of the Mist"; "The Skeleton Dance," a Walt Disney cartoon; "The High School Cadets," performed by the Roxyette dancers; Fox Movietone news reel; "Big Time" melange. At the Roxy Theatre.

There may be nothing complex about the narrative of "Big Time," the Fox picture now at the Roxy, but nevertheless it is so cleverly produced, in the matter of humor, its incidents and telling atmosphere, and so glibly acted by Lee Tracy, that it affords a most agreeable entertainment. Mr. Tracy, who was the self-centred and amusingly confident hooper of the play "Broadway," goes through the part of Eddie Burns in this current film with the same show of impudence and pig-headedness with which he played Roy Lane. The character in this talking picture may be called by another name, and the story is quite different from "Broadway," but as Mr. Tracy appears in the rôle it results in the tale being very much like a sequel to the adventures of Roy Lane and his partner.

Here Mr. Tracy is the joke and dance performer, who through a sudden stroke of fortune is engaged with Lily Clark to appear at a small-time theatre. His aspirations are for big-time, the Palace and other such houses. His conceit in this direction is so marked that Sybil, who runs the ten, twenty and thirty place of amusement, says that one could stage Ben Hur in his hat.

Burns goes blithely along, hopping up the ladder of success, until his wife and partner, Lily, becomes a mother. Then he decides to team up with a girl named Gloria, until Lily regains her strength. This new combination results in an affair with his new team-mate, and Lily, understanding the conduct of the faithless Eddie, forthwith goes her own way, and Eddie flops down and down until he has to take a job as a waiter in a lunch counter. He has been reminded on countless occasions when going to agents that Lily was the mainstay of the "act."

Although Burns is gifted with swift repartee of a sort, his line of jokes seldom varies and one of the outstanding episodes in this picture is where he is caught by one of the freight train's crew in a horse car. Burns, who is perceived asleep near the feet of a mule, is awakened by a kick, which he at first thinks comes from the animal near him. Soon, however, he discovers that the kick was performed by the trainman, who in the course of conversation learns that Burns is a comedian. Burns is told by the trainman that if he (Burns) can make him laugh the comedian will be permitted to continue his ride west.

Mr. Burns tries all the jokes he told before the footlights, and there are interruptions from the freight expert, but that man's face remains as stoic as that of a Sioux warrior. The chatter is brought to a more or less satisfactory conclusion by a combination neighing-and-braying outburst from the mule.

Following the long and uncomfortable ride, Mr. Burns lands in Hollywood, where Lily is doing exceedingly well. Food is uppermost in Mr. Burns's mind at that time, and if one has not had lunch before going to the Roxy one is decidedly inclined to sympathize with the hungry hooper.

Mr. Tracy's gift of humor loses nothing in coming from the screen. The man in the monitor room may have permitted Mr. Tracy's delivery to be a trifle sonorous at times compared with the utterances of the other players, but the voice is the voice of Tracy and he suits his actions and expressions to the lines.

Mae Clark is sympathetic as Lily. Daphne Pollard plays Sybil with feminine force. Stepin Fetchit contributes many a good laugh with his lazy tones and his treacherous memory.

On the Fox Movietone reel are George Bernard Shaw in his amusing chat on physical exercise and sea bathing; remarkable scenes with sound of the pilgrimage to Lourdes and other side-lights of the news.

Mr. Rothafel has conjured beauty and song out of nothing more than a lettuce and tomato salad in one of his numbers. There is the giant salad from which voices issue and the songs are conducted by the chef. "The Skeleton Dance," a Walt Disney sound cartoon, is exceptionally good and so are the Roxyettes as "The High School Cadets."

Big Time

Compelling Sob Story

(Reviewed by Freddie Schader)

(All Dialog)

BIG TIME, which Fox has just released, is another of those back stage stories of a hooper and his partner; a story that is very much along the lines of Paramount's "Dance of Life" without any spectacular features. But it is a compelling sob story that the women will love.

Lee Tracy, he who played the original hooper in "Broadway" and who followed it last season with another hit in "The Front Page," is the hick hooper who is so sure of himself that his ego is most amusing. Mae Clarke has the role of the girl who really puts him on his feet and wins his place in the show business, until he arrives at a place in the limelight.

While his wife is bearing him a son, he teams up with the substitute partner and gets a chance to open at the Palace on Broadway. The girl that he has chosen as a partner is strictly on "the make" and when the wife has recovered sufficiently to rejoin the act, she walks into the theatre and catches the husband and his little playmate making love to each other. Just for that she walks out on them both, goes to Hollywood and becomes a star.

In the meantime the hoofing hubby slips right down the ladder again until he is thrown out of a shooting gallery that plays six-a-day and his blonde leaves him flat. From then on he finally falls to dishwashing in a railroad hashery. But he learns his wife and kid are in Hollywood and he finally hops a freight to the coast. Once there he can find no trace of her and just when he is about to collapse from starvation he gets a job as an extra in a picture.

That's right, you guessed it, it is the picture in which his wife is the star and he walks right into her and the youngster, faints from hunger, she still loves him, and they're all together again for the finish. The chances are with his wife drawing down a fat salary envelope he never went to work again, but spent the rest of his life telling the screen hams how good he was.

In addition to Lee Tracy and Mae Clarke, both of whom give excellent performances, Daphne Pollard slips in a characterization as the old vaudevillian who has a trained seal act, that must be seen to be appreciated. Daphne with her funny little ways just about lands with both feet as a screen talking comedienne. The colored bet, Stepin Fetchit also gets his full share of the laughs as her assistant and the fish feeder to the seals. Josephine Dunn is the heavy and that gal is getting better and better right along.

Produced and distributed by Fox Films Corp. From the story "Little Lena" by Wallace Smith. Adapted, by Billy K. Wells and Sidney Lanfield. Staged, by A. H. Van Buren. Directed by Kenneth Hawks. Length, about 6,300 ft. Running time, 1 hr., 25 min. Release date, Oct. 6, '29.

THE CAST

Eddie Burns.....	Lee Tracy
Lily Clark.....	Mae Clarke
Sybil.....	Daphne Pollard
Gloria.....	Josephine Dunn
Ell.....	Stepin Fetchit

'Big Time' Just a So-So Talkie At Roxy Theatre Yesterday



Lee Tracey and Mae Clarke in "Big Time."

Goes to Hollywood and becomes a great screen actress, while he goes down and down to the dogs (waits on table at a hot-dog counter, in fact).

And So It Ends.

When Eddie learns that Lily's in the film city, he journeys to the coast by freight train, and makes an appearance as extra on the movie set—to discover, (as though there aren't any newspapers or movie magazines)—that his wife is famous and that his sonny boy is accomplished in hoofing—mamma had taught him papa's trick steps.

And so it ends—having been megaphoned by Kenneth Hawks, who hasn't given the production any special stamp of originality; only an occasional funny scene but nothing heart-rending. The supporting cast is just fair.



Wm. Fox presents "BIG TIME" ALL TALKING FOX MOVIE-TONE DRAMA (1929-24-12)

Lee Tracy Has Good Voice But He's No Adonis.

By IRENE THIRER.

"Big Time," a Fox Movietone production, directed by Kenneth Hawks and presented at the Roxy theatre.



THE CAST:

Eddie Burns	Lee Tracy
Lily Clark	Mae Clarke
Sybil	Daphne Pollard
Gloria	Josephine Dunn
Ell	Stepin Fetchit

Another one about the hooper who danced his way into big time, only to be beset by failure (brought upon by domestic difficulties) before the road to fame and fortune once again looms brightly ahead of him.

It's the same old story, and not nearly as effectively set to talkie cinema as several others of its calibre—for instance, that grand "Dance of Life," current at the Rivoli.

Lee Tracy, who did so splendidly on the legitimate stage in "Broadway" and "The Front Page," is well suited as far as voice and general ability goes, to the talkie screen.

He's No Adonis.

But he's not an Adonis, and should be greeted as a character man rather than a sheik. Mae Clarke, recruited from the two-a-day stage, portrays Lily, the hooper's wife and partner who is forced to leave the act just when they're about to rate a Palace booking—because she's anticipating a blessed event.

Eddie teams up with a blonde, who vamps him and makes him think he ought to stick with her even after the baby is born and Lily's ready to come back into the act. So, Lily quits Eddie for good.



"Big Time"
with Lee Tracy
(All-Talker)

Fox Length: 7,815 ft.

CLICKS STRONG AS POPULAR PROGRAM NUMBER WITH LEE TRACY DOING FINE HOOFER ROLE. BACK-STAGE STUFF NEVER BETTER.

Comedy-drama of stage life. Credit should be given right off the bat to Wallace Smith for the story. He knows his hooper and the backstage stuff, and the characterization built up by Lee Tracy is a darb. It is genuine, sympathetic, pathetic and humorous. Tracy has repeated his role in "Broadway," and in fact this film is very much on the order of that offering, also "Burlesque." The story is the quite obvious one of the small time act that eventually takes the big time. The hooper gets tangled with another jane when his wife is temporarily out of the act expecting a new arrival. So she splits with him, and the act goes on the rocks without her inspiration. Tracy beats it on the freights to Hollywood, and this sequence is one of the best. Finally reconciliation in Hollywood where the wife is a star. Tracy puts it over strong. Good support throughout. Watch this Mae Clark. She's there.

Cast: Lee Tracy, Mae Clarke, Daphne Pollard, Josephine Dunn, Stepin Fetchit.

Director, Kenneth Hawks; Author, Wallace Smith; Scenarist, Sidney Lanfield; Dialoguers, William K. Wells, Sidney Lanfield; Editor, Not listed; Cameraman, L. William O'Connell.

Direction, very good. Photography, okay.

The Film Daily, September 15, 1929, p. 13

Status: Print exists in the Museum of Modern Art film archive
Not Viewed

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

Black Waters (1929). Great Britain.

Reporter Jimmy Darcy (Robert Ames).



Newspaper reporter Jimmy Darcy (Robert Ames) is found tied up on a boat to which a group of strangers have been invited for an alleged houseboat party. After the guests are told they will be killed one by one, they find the mooring line has been cut and they are drifting out to sea. Darcy is among those who are murdered before the mystery is solved. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 66.

Robert Ames as Jimmy

“I’m a reporter on the press. We’d been tipped to watch “Tiger” Laraby—and I managed to get aboard—but they got me and tied me up.”

The Film Daily, March 7, 1929, p. 4

Herbert Wilcox made the film after visiting Hollywood to see the development of sound. He rented a sound-proofed studio from Charles and Al Christie in Hollywood for five days at £1,000 a day. He obtained a license from Western Electric to equip the first sound studio in Europe. He borrowed Louis Wolheim from Howard Hughes at \$20,000. The film was made in five days. Wilcox says it was the fifth talkie ever made. Wilcox, Herbert *Twenty Five Thousand Sunsets*. (Although this was the first talking picture produced by a British company, it was filmed in the United States because suitable sound equipment could not be found in England.) Alfred Hitchcock’s *Blackmail* is credited as being the first British “Talkie,” but this horror film from the British mogul Herbert Wilcox, was produced and trade-screened first. Wilcox had to film it in the US though as British studios were not properly fitted with sound recording equipment. Perhaps more of a murder mystery with gothic elements, and based on a story by *The Cat and the Canary* writer John Willard, this centered around a murderer aboard a fog-bound “death ship,” not dissimilar to the late 1935 Bela Lugosi Hammer Studio films, *The Mystery of the Mary Celeste*. Mark Fryers, *Five Missing British Classic Horror Films You’ve Never Seen*, <https://www.spookyisles.com/2018/09/missing-british-horror/>

A mad captain poses as a cleric to commit a string of murders aboard a fogbound ship. British Film Institute, *Film Forever*, <https://www.bfi.org.uk/films-tv-people/4ce2b6a55fa5a>

"Black Waters" (All-Talker)

World Wide Length: 7322 ft.

STAGE PLAY MAKES AVERAGE MYSTERY TALKER. CLIMAX FALTERS AT THE CLIMACTIC HIGHLIGHT.

Cast....James Kirkwood in character role steals the picture in point of acting honors. Lloyd Hamilton in overdrawn but nevertheless amusing bit. Others, Mary Brian, John Loder, Frank Reicher, Robert Ames, Ben Hendricks, Noble Johnson, Halam Cooley.

Story and Production....Mystery, based on "Fog," stage play by John Willard. "Tiger" Larabee and his mystery ship are the pivots around which the principal characters gather at midnight. The mysterious menace picks them off one by one until finally, with the aid of a newspaper reporter who bows into the picture conveniently as it reaches its close, Larabee is unmasked and as the terror and hero's father. A poison dart from Larabee's outraged African ends him and the picture, except that the girl learns whose offspring she is. Clinch with hero and finis. Long before the close, however, you know who Larabee is and, in mystery drama, that is most ill-advised.

Direction, Marshall Neilan, ordinary; **Author,** John Willard; **Scenario,** Not listed; **Dialogue,** Frank Reicher; **Editor,** Rose Smith; **Photography,** David Kesson, excellent.

BLACK WATERS (ALL DIALOGUE)

Made in Hollywood by British and Dominion Films, Ltd. Released by World Wide. Directed by Marshall Neilan. Adapted from the stage play, "Fog," by John Willard, featuring James Kirkwood and Mary Brian. At Arena, N. Y., one day, July 8. Running time, 90 minutes.

Everything in this one including the kitchen sink. Too much talk with mellerish action slowed the picture to a wobble.

The talker deserves credit for its photography; some splendid shots aboard the ship.

Special mention should go to the giant playing the murderous Negro. Just one feminine character.

Whoever wrote all that dialog tried hard at times to be funny. The supposed wisecracks sound untimely and uncanny. A sample is where one of the men remarks that the giant Negro worker aboard the boat would have made a good secretary for Cal.

If Mickey Neilan could have sat in at the Arena presentation of this film at night and heard some of those wise-cracking juvs from 8th avenue almost pull the Bronx cheer at times he would no doubt order a rehashing of a lot of the dialog.

The talkers may be in the infancy, but some of the babies that are coming along are talking out of turn. And this baby is about the gabbiest that has come down the film pike.
Mark.



The Film Daily, March 7, 1929, pp. 3-6 - February 11, 1929, p. 4

Status: Unknown
 Unavailable for Viewing

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

Broadway Daddies (1929)

Newspaper. A newspaper article in the society page gives away a rich man masquerading as a poor but ambitious fellow to win the love of a nightclub dancer.

Nightclub dancer Eve Delmar spurns her wealthy and powerful suitors in favor of Richard Kennedy, whom she believes to be poor but ambitious. Actually, Kennedy, son of a wealthy businessman, is using a worn suit and a slim purse to test the girl's love. A newspaper article in the society page gives him away; and assuming that she has been tricked by Dick, Eve dates Jimmy Leech, the most powerful and wealthy but the most repulsive of all her suitors. Leech makes improper advances, and Eve returns to Dick. *American Film Institute Catalog of Feature Films*

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

Bulldog Drummond (1929)

Newspaper. The detective uses the *London Times* to get cases.



Scenes from *Bulldog Drummond* (1929)

Bored with civilian life in London after World War I, Bulldog Drummond, a young British Army officer, advertises for adventure. His advertisement is answered by Phyllis Benton, a young American who wants Drummond to free her uncle, Hiram J. Travers, from an insane asylum where he is being held prisoner by Dr. Lakington, a sadistic physician, and his confederate, Peterson. Lakington's intention is to torture Travers into signing away his fortune. After several thrilling experiences, Drummond and his friend Algy kidnap Travers, unconscious in a drug-induced coma, and thereby he wins Phyllis' love and Travers' gratitude. *American Film Institute Catalog of Feature Films*



★ **BULLDOG DRUMMOND**—Goldwyn-United Artists

THIS is a corking melodrama—and Ronald Colman gives the best talkie performance to date. He's suave and easy before the terrorizing "mikes." Voice gives him a new charm. "Bulldog Drummond" puts Ronald Colman right at the top after some recent wavering, if lavish, films.

The English writer of shockers, Supper, dashed off "Bulldog Drummond" as a stage melodrama. With the advent of the talkies, every producer was after it. But Sam Goldwyn reached first.

Goldwyn took a lot of pains with the film. It is intelligently and tastefully done. The sounding is highly expert. Here a raindrop can be made to act in the sound pictures as excitingly as a Rolls-Royce. The cutting (one of the drawbacks of the talkies up to now) is finely done. In a phrase, "Bulldog Drummond" is great stuff.

Bulldog is a demobilized officer who wearies of his dull club life. He puts an advertisement in the "agony column" of *The London Times*, asking for adventure. Out of the avalanche of letters, he selects one signed *Phyllis*. It requests him to be at the Green Bays Inn at midnight, if he is sincere in his quest for adventure.

It develops that *Phyllis'* uncle, a millionaire American, is being held prisoner in a fake hospital by three master crooks, aided and abetted by a host of bloodthirsty Malays.

Colman gives a superb performance and he gets fine aid from an excellent cast. The best work is done by Claude Allister, as a new sort of silly ass Englishman, and by Lilyan Tashman, as the tough baby who leads the crooks *All Talkie*.



BULLDOG DRUMMOND

(ALL DIALOG)

Samuel Goldwyn production, released by United Artists. Adapted by Wallace Smith from stage play of same title. Ronald Colman starred. Directed by F. Richard Jones. Photography by George Barnes and Gregg Toland. No other important credits programmed. At Apollo (legit), New York, opening May 2, twice daily, \$2 top. Running time, 80 minutes.

Bulldog Drummond.....Ronald Colman
Phyllis.....Joan Bennett
Erma.....Lilyan Tashman
Peterson.....Montagu Love
Lakington.....Lawrence Grant
Danny.....Wilson Beane
Alec.....Claude Allister
Marcovitch.....Adolph Milar
Pravera.....Charles Sellon
Chong.....Tetsu Momi

Entertaining picture of the highly charged thriller meller kind, but another misfit for any \$2 showing. "Bulldog Drummond" should get a nice week's business in the regular houses and this mostly because of the even likeable performance of Ronald Colman in his first screamer.

As a picture it's intense with the suspense often and sharply broken into for a laugh by a fop Englishman of the very common stage type. Many laughed at the interruptions and the Englishman the opening night at the Apollo.

But that same evening several young girls in the front orchestra seats made monkeys of themselves when Colman appeared in an upper box. It was a supreme exhibition of idolatry and idloey. While Colman nonchalantly waved his hands to his admiring public as though meaning gratitude or aw nuts.

Adapted from the English stage play, many scenes were on the screen that could not have been set upon a stage. These were the scenes when Bulldog Drummond did his stuff and easily, so much so that when the muffled camera work was over, Drummond was safe, presumably having all alone whipped another army of insane asylum attendants. This became the ridiculous part, but holding nevertheless.

Drummond was an idler looking for excitement. He got it by saving the grandfather of a strange young woman from the asylum's crooks.

A little bit brought exclamations from the women, to indicate the tenseness at times. Drummond in disguise was being carried to the asylum in an auto. He wore a raincoat with a gun in one of its pockets. Getting out of the car the gun, unnoticed, jumped out of the pocket into the mud. Ahs of despair were heard from the lady mugs in the audience.

Play appears to have been pretty faithfully followed. This seems the best way, in an all-dialog. Many sounds picked up, mostly the engines with the cut-outs open, of a couple of machines. Reproduction worked nicely other than an often-heard whirr.

Samuel Goldwyn gave the story a good production in all ways, with F. Richard Jones expertly handling the direction.

Figuring Colman's first talker, his surprisingly good performance and easily the best of the film, his drawing power taking the lady mugs as the criterion for many such, "Bulldog Drummond" looks safe enough, without at any time being anything to send over a rave about.

Lilyan Tashman was the she-devil and it. She took her whisky straight without water. Lawrence Grant played the fiendish doctor and well enough, although Mr. Grant might decide he cannot keep on impersonating Kaiser Bill forever.

Joan Bennett, the new lead, is oke on the looks side. She seemed held down here, probably through inexperience. What she did do, though, she did well, like Anita Page, and after Anita Page, what is acting?

A new trick for the screen is called "The Circus Gag." It's a bunch of roughnecks uniformed as cops walking in to rescue their leader. It's not known as "the circus gag."

though that is a sufficient name for it. That gag mostly has been employed by the Mann Act blackmailers. It fitted in here. *Sime.*

THE SCREEN

By MORDAUNT HALL.

A Smiling Melodrama.

BULLDOG DRUMMOND, with Ronald Colman, Joan Bennett, Lilyan Tashman, Montagu Love, Lawrence Grant, Wilson Benge, Claude Allister, Adolph Milar, Charles Selloe and Telsu Momai, based on the play of the same name, directed by F. Richard Jones; Tito Schipa in short subjects. At the Apollo Theatre.

Those who are wont to fling flip comments against talking pictures had better spend an evening at the Apollo Theatre, where Samuel Goldwyn last night presented before an appreciative gathering his audible pictorial translation of that clever light melodrama, "Bulldog Drummond." It is the happiest and most enjoyable entertainment of its kind that has so far reached the screen.

This latest combination of voices and shadows has been produced with remarkable savoir faire. In fact there is nothing at which to point a critical finger, for it conveys a strong appeal even to the most blasé individual. It is, moreover, not a photographic copy of its stage parent, but a genuine motion picture in which all the characters speak their lines. F. Richard Jones, the director, has fashioned his scenes with considerable artistry, with a keen eye on the possibilities for amusement and thrills. And when it comes to the deep-dyed scoundrels, a delightful sense of humor prevails. Nevertheless there were persons in the audience who were decidedly gripped by the events, and that despite the fact that Ronald Colman aptly seized upon a tongue-in-the-cheek mood in impersonating that handsome and wealthy adventurer, Captain Hugh Drummond, known to his pals and his enemies by the sobriquet of Bulldog.

From the very first scene one settles down in one's seat, confident that with such a start no picture could go wrong.

In the audience last night was the bashful Mr. Colman, who escorted Mrs. Samuel Goldwyn to a box, which was soon the cynosure of all eyes. He bowed before the film was screened and he bowed afterward. He was not in any bulldoggish mood, for if there is one feature of the motion picture game to which Mr. Colman is averse it is a crowd interested in him. Below, in one of the orchestra seats, was Henry King, producer of "The White Sister," who virtually gave Colman his first opportunity on the screen.

The first scene of the picture is in a London club, a place governed by silence. In bringing one of the many whiskies with soda that are poured through the course of this film, the attendant makes the terrible faux pas of dropping a spoon, the sound being heard from the screen, and soon one beholds the infuriated looks of the octogenarians, who are not opposed to passing away in a comfortable club chair. Then, to add to the relative din, the intrepid Bulldog Drummond marches through the room whistling an army air. He is fed up with peace and quiet after a year of war and wants adventure.

Laughter was frequently aroused by Bulldog's friend, Algy, who is admirably portrayed by Claude Allister. His comedy is excellent. He is one of those men with a monocle and a drawl, who is frequently dismayed at Bulldog's appetite for danger. And it is he who often finds solace in that wicked drink, whisky and soda! He imbibes in an unabashed manner, but never so that his tongue is tied or his legs are undecided in which direction they shall wander.

"It is an old Spanish custom," observes Erma, the dashing blonde aide of the sinister Dr. Lakington and the ruthless Carl Peterson. This remark is made coolly about the evil doings in Lakington's laboratory to the somewhat perturbed Bulldog Drummond. But Bulldog gets even, for after he has throttled the life out of Lakington, he tells Erma that he had to kill the doctor, and he adds:

"It is an old Spanish custom."

The voices in this production are particularly well registered. Mr. Colman is as ingratiating when he talks as when he was silent. He has served his time on the stage and therefore the microphone holds no terrors for him. His performance in this part is matchless so far as talking pictures are concerned. Montagu Love, as Peterson, also does capital work. He makes himself dreaded and also a target for fun. Lilyan Tashman, with a well-rounded accent suitable to Erma's character, adds to the effect of this smiling melodrama.

Joan Bennett is the fair young woman whose father is held for ransom by Lakington and the others. It is she who replies to Bulldog's advertisement in the "agony column" of The London Times. Miss Bennett is engaging both as to voice and appearance. Lawrence Grant sounds the grim note of Lakington, who thinks that he has the girl and Bulldog at his mercy. But he counts his chickens before they are hatched, much to the satisfaction of several young women whose shrill cries could be heard occasionally during certain junctures of Bulldog's adventure.

Mordaunt Hall, *New York Times*, May 3, 1929, p. 23

Ronald Colman in
"Bulldog Drummond"
 (All-Talker)

United Artists
 Length: Sound, 8256 ft.
 No decision on silent version

VERY FINE ENTERTAINMENT. ADVENTURE STORY FULL OF LAUGHS AND CHARMING DIALOGUE. ONE OF THE BEST ALL-TALKERS SO FAR MADE.

This is a treat. A story of a blase Britisher who longs for adventure so much that he advertises in the newspaper for it. And so the yarn develops about the American millionaire held captive while the blackguards attempt to secure his money and the attractive niece who enlists Drummond's aid. A most pleasant yarn, never serious in intent but always delightful because of the lightness in treatment and the ingenuity with which laughs are induced by the situations and smart dialogue. Fine intelligence is evident from scenario to cast and direction. Ronald Colman in his first speaking part is excellent. Watch his popularity grow after this. Joan Bennett, a newcomer, is in from now on while rest of cast acquit themselves with distinction.

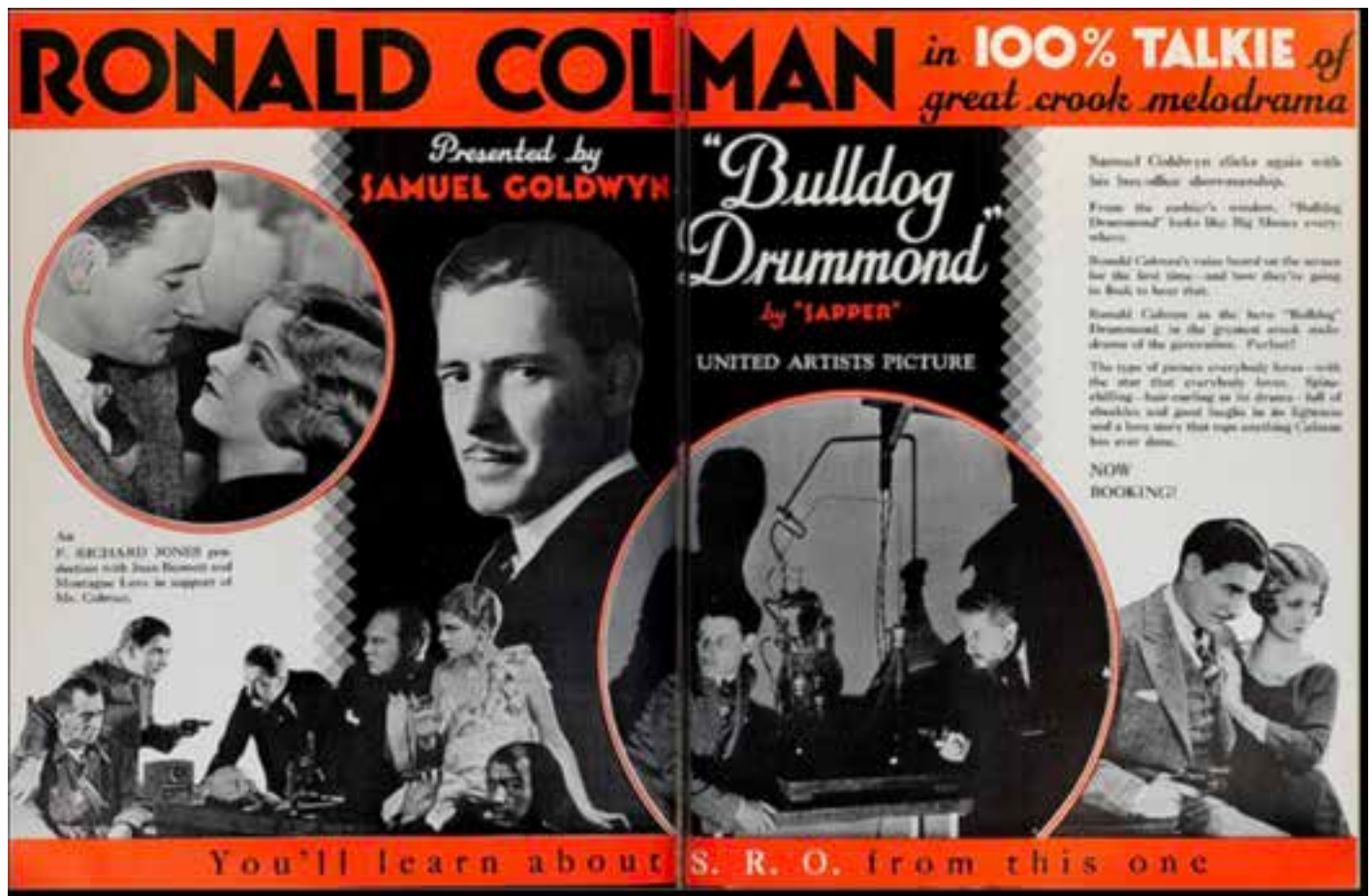
Cast: Ronald Colman, Joan Bennett, Lilyan Tashman, Montagu Love, Lawrence Grant, Wilson Benze, Claude Allister, Adolph Milar, Charles Sellon, Tetsu Nomai.

Director, F. Richard Jones; **Author,** from stage play by "Sapper"; **Adaptor,** Sidney Howard; **Scenarist,** Wallace Smith; **Dialoguer,** Sidney Howard, **Editors,** Frank, Viola Lawrence; **Cameramen,** George Barnes, Gregg Toland.



The Film Daily, May 5, 1929, p. 9





Status: Print exists

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

Chasing Through Europe (1929)

Newsreel Photographer Dick Stallings (Nick Stuart).

Dick Stallings (Nick Stuart), a newsreel photographer in London, meets wealthy American Linda Terry (Sue Carol) and helps her to escape from her crooked guardian Phineas Merrill (Gustav von Seyffertitz), who wants to put her in an asylum for refusing to marry his nephew. The plot provides an opportunity for Fox to make use of extensive newsreel footage as Stallings and Linda travel throughout Europe, photographing famous sites and people along the way. Dick eventually foils an attempt to kidnap Linda in Italy while he is photographing Vesuvius. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 66



Dick Stallings, a freelance newsreel photographer, meets Linda Terry, a wealthy American in London, when her chauffeur-driven car bumps him. Attracted to Linda, Stallings induces her to come with him when Phineas Merrill, her guardian, attempts to place her in an insane asylum for refusing to marry his nephew, Don. Stallings and Linda travel around Europe photographing famous landmarks--the Eiffel Tower--and important persons such as Mussolini and the Prince of Wales, pursued by Merrill (a smalltime crook) and his accomplices. While Stallings is photographing Vesuvius, Merrill's men force their way into Linda's apartment and attempt to kidnap her. Dick returns, has Merrill arrested, and he and Linda return to the United States to marry. *American Film Institute Catalog of Feature Films*

Chasing Through Europe was an entertaining sequel to David Butler's 1928 directorial effort *The News Parade*. Nick Stuart returns in the role of a brash newsreel cameraman who trods the globe in search of a "hot scoop." In the course of his travels, Stuart meets Sue Carol, engaged to marry a man she doesn't love. With our hero's help, Carol wriggles out of her nuptial commitment, only to be menaced by her guardian, a criminal mastermind who hopes to make a bundle of money by holding the girl for ransom. The story takes

Stuart and Carol all through London and Paris, culminating in a cliff-hanging denouement at the Eiffel Tower, and winding up in Rome, with the bad guys in custody and the boy and girl in each other's arms. The film is enjoyably padded with newsreel snippets of the Prince of Wales, Mussolini, Venice and Mt. Vesuvius (many of these clips had previously shown up in the *Our Gang* comedy *Seeing the World*). Hal Erickson, *allmovie.com*
<https://www.allmovie.com/movie/chasing-through-europe-v87034>

Chasing Through Europe

(No Dialog—Effects)

Fox production and release. Synchronized with about 5% in sound. Sue Carol, Nick Stuart and Gustav von Seyffertitz are featured. Directed by David Butler and Alfred Werker. Cast includes Gavin Gordon and E. Alyn Warren. At Loew's New York, one day (Sept. 13), half double bill. Running time, 62 minutes.

Mild but worth a place on a double bill. The story is slim but contains a light laugh or two and several thrillingly newsreel shots including an interesting double exposure of Il Duce and the Prince of Wales, Mt. Vesuvius in action as background.

Nick plays the part of a newsreel cameraman on a roving assignment. The kind of job every newspaperman and cameraman has wished for since he was crazy enough to take up the work—but never gets.

Stuart is having one glorious time jumping across to Europe and bantying about London when romance overtakes him. Linda Terry (Sue Carol) unhappily promised as wife to a chap she despises gets into a jam with her guardian and would be flance right under Nick's nose. Naturally Nick interferes. The villains are bigger than Nick but what's that in a picture? Nick bowls both over and elopes—platonically—with the girl. They first go to Paris.

On, in and about the Eiffel Tower the guardian, who by this time has become some kind of a crook in addition to being a bad smelling oyster anyway, tries to have Nick pinched for kidnapping the girl. But French ideas of romance prove superb and the kids escape to Rome. The two villains follow.

In the Italian capital the story gets its happy ending. The villains are arrested and the two kids set off for the States and of course the altar.

"Chasing Through Europe"

with Sue Carol, Nick Stuart,

Gustav von Seyffertitz

(Synchronized)

Fox

Length: 5,581 ft.

Silent, 5,622 ft.

FAIR PROGRAMMER BUILT AROUND NEWSREEL SHOTS OF EUROPEAN CELEBRITIES AND SCENICS. SLIM STORY HOLDS IT TOGETHER.

This is a tale of a newsreel cameraman with a roving commission to cover special assignments all over Europe. It starts in London where the American cameraman meets the young heiress trying to get away from her rascally guardian, who is endeavoring to force her to marry his nephew. The cameraman and the gal escape to Paris, and then to Rome, pursued by the rascally pair. The guardian is trying to throw the gal into an insane asylum, to force her to comply with his wishes. Double exposures of the Prince of Wales and Mussolini give the camera hound the honor of photographing them. But the big kick is in dizzy shots of the Eiffel Tower, and some remarkable closeups of Vesuvius in action, with the cameraman apparently right at the mouth of the volcano. This carries a big kick. The story is slight, and the sentimental interest pleasing.

Cast: Sue Carol, Nick Stuart, Gustav von Seyffertitz, Gavin Gordon, E. Alyn Warren.

Directors, David Butler, Alfred L. Werker; Author, Not credited; Scenarist, Not credited; Editor, Not credited; Titler, Not credited; Cameramen, Sidney Wagner, Lucien Andriot, O. W. O'Connell.

Direction, fair. Photography, very good.

Chasing Through Europe

An Extended Newsreel

(Silent Version)

(Reviewed by Hunter Lovelace)

THIS one has been kicked around enough to deserve the title of "The Football of Hollywood," and with reason. A disconnected, improbable and uninteresting story, evidently written after the foreign shots were made, tries to connect some five reels of news shots with Nick Stuart in the foreground industriously grinding a camera. Ireland, London, Paris and Rome are made to serve as background for the futile capers of Stuart and Sue Carol.

Stuart, a free lance cameraman, bumps into Sue as she is about to be forced into a marriage with her guardian's nephew, to cover up the former's speculations. He steals her away from them and the balance of the picture is taken up with the news shots he gets while sequestering her from the pursuing villains, culminating in the customary fadeout kiss.

President Cosgrave, of the Irish Free State, poses for Nick on a bridge, the Prince of Wales goes through a review, and Nick climbs the Eiffel Tower to get some bird's-eye views of Paris and the Seine. He also puts Mussolini through his paces and gets some nice aerial shots of the Vatican, the Coliseum, Vesuvius and St. Peter's.

There is not much chance for an all silent at the box office these days unless it has merit, and this one doesn't come in that category. The titles are good, and so are some of the shots, but the combination hardly makes a picture.

Drawing Power: If they like silent news reels, Nick and Sue, play up those factors. It might get by in double feature houses. **Produced and distributed** by Fox from a story by Andrew Bennison. **Directed** by David Butler and Alfred L. Werker. **Cameramen**, Sidney Wagner, Lucien Andriot, and L. W. O'Connell. **Titles** by Malcolm Stuart Boylan. **Released**, June 9, 1929. **Running time**, 1 hour.

THE CAST

Linda Terry.....	Sue Carol
Dick Stallings.....	Nick Stuart
Phineas Merrill.....	Gustave von Seyffertitz
Don Merrill.....	Gavin Gordon
Louis Herriot.....	E. Alyn Warren

WITH A CAMERAMAN THROUGH MANY LAND

"Chasing Through Europe"
a Romantic News Journey
Shown at the Fox

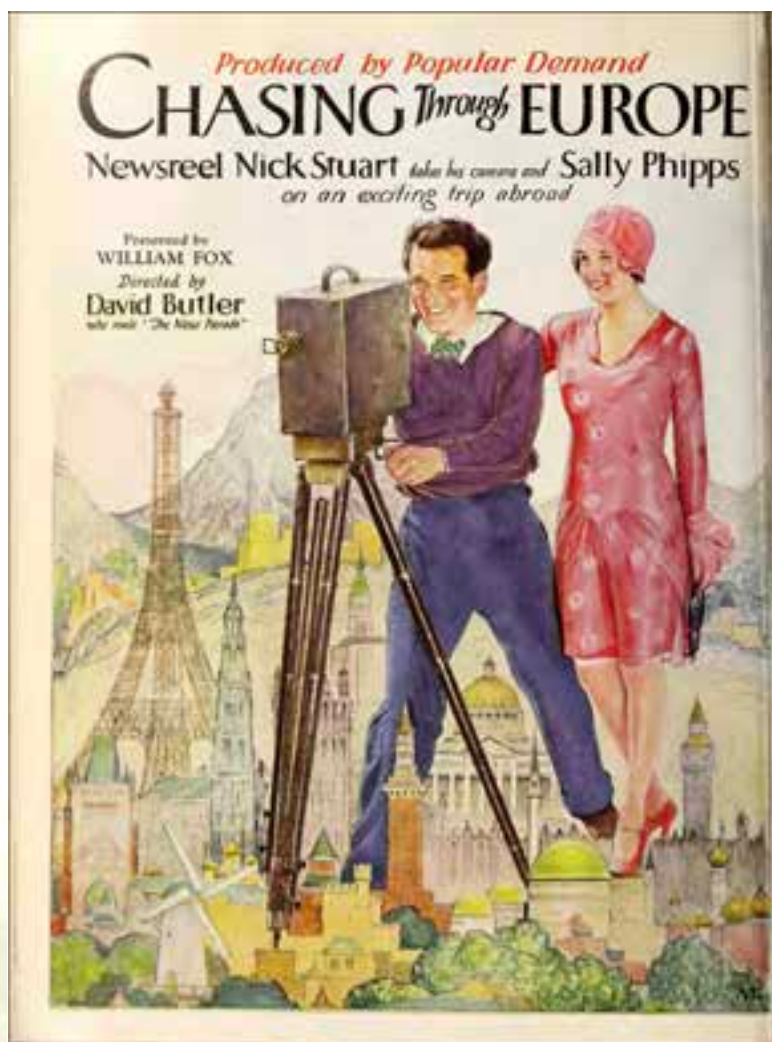
Quite Interesting, as Were
Also the Variety of Stage
Offerings

Once again the screen glorifies one of the "thrill" jobs by which men gain their daily bread in "Chasing Through Europe," a picture at the Fox Theatre this week which tells all about how the hardworking movie news cameraman meets romance in his profession. Since the sidelights on the stage, the circus, and the newspaper office have been pretty generally biased and over-blazoned in recent cinematic productions, the hardened movie-goer welcomes a new tack in a picture which places plenty of pep in its denouement of the gathering of photographic news. Two of the screen's best liked youngsters, Sue Carol and Nick Stuart, provide all of the human interest that could possibly be desired.

The story starts out in England where a movie news camera man suddenly sees the most artistic picture yet sighted in his short young life. Instead of "shooting" this vision of loveliness he finds that Dan Cupid has shot one right through his heart and determines that the young lady who has so dazzled his eyes must not escape him. In the meantime, this charming young woman has become entangled in the clutches of two questionable gentlemen who do not intend, if they can help it, that their pseudo-ward shall be carried off from them by the sharpshooting cameraman.

And so, a chase through Europe begins, indeed, as the hero of the piece pursues news abroad and the heart of the lady who has already captured him, and as the two villains of the story haunt the escaping steps of their runaway ward. Some sidelines of the cameraman's profession are thrown in by way of very interesting diversion. At one period the audience seriously fears that the story has been irreversibly interrupted as our hero leaves his sweetheart to get a "scoop shot" at old Vesuvius in eruption. Here the photography of the producer of the picture comes in for its share of applause as it follows the rapid steps of the camera-burdened hero up the sides of the boiling volcano. Throughout, Nick Stuart deserves exceeding credit for his daring in scaling "anything" just for the sake of a few feet of film. With such devotion to his job it is inevitable that plenty of thrilling moments should be crowded into the hour and half of this funsome romance.

The stage offerings at the Fox are good for mid-summer. Of course, there is Al R. White and his Night Club Entertainers who make things very lively. Much gaiety is added by John T. Murray and Vivian Oakland, assisted by Ernest F. Young, in "Songs and Satires," while a handicap should certainly go to Elleen Mercedes and Preston Ferris with "Bobby" De Leon, lately of the Fox-Movietone Follies. A splendid memorial to the music of yesterday is presented by Fox Theatre Grand Orchestra in a score entitled, "Memories of the Past," and conducted by William A. Krantz. And not to be forgotten by any means is Irving Gross-



Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Drama
 Gender: Male (Dick Stallings)
 Ethnicity: White (Dick Stallings)
 Media Category: Newspaper
 Job Title: Newsreel Shooter (Dick Stallings).
 Description: Major: Stallings, positive
 Description: Minor: None

Chinatown Nights (aka Tong War) (1929)

Reporter James F. Williams (Jack Oakie - The Reporter), an interfering, stuttering newspaper reporter from the *City Examiner*. Editor. Editorial Newsroom. Newspaper.

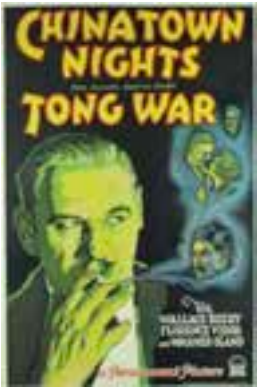


Williams, a mischievous, stuttering reporter sits at a bar reading his latest story, clipping it out and putting into his wallet. He then comes up with an idea – he arranges to have each leader of a Chinese gang to start a war for a front page story. He calls up each one, tells them the other is gunning for them, and to not show up that night at a Chinese theater. Before he leaves the bar, a barkeep tells the other old-timers in the bar, “That Williams is a smart racketeer.” The other responds, “Too bad the boy stutters.” He’s there when the fight he arranges break out, and rushes back to the city room to tell the city editor about the story. He describes the scene in gory detail including people being trampled in the aisles in the tong war, but the best angle for the paper – a white society woman was in attendance – doesn’t fly with the editor because the reporter doesn’t know her name.





Scenes from *Chinatown Nights* (1929) and *Viewing Notes*



Chinatown tourist bus is caught in the middle of a tong war, and in the resulting confusion, society woman Joan Fry is left behind. Chuck Riley, the white leader of a tong faction, pulls her from the dangerous streets and keeps her overnight in his apartment. The following morning, Joan leaves, returning later with friends; Chuck again saves her life. Joan falls in love with Chuck and moves in with him, renouncing her former life. She tries to get Chuck to reform, and he throws her out. Joan wanders the streets, and Boston Charley, Chuck's rival, gets her drunk and sends her back to Chuck with a humiliating letter pinned to her frowsy sweater. Chuck, moved by Joan's condition, wrecks his dance hall and leaves Chinatown with her, looking for a new beginning and a brighter tomorrow. *American Film Institute Catalog of Feature Films*

TONG WAR: Paramount melodrama, from a story by Samuel Ornitz, with Wallace Berry, Florence Viöor, Warner Oland, Jack McHugh, Jack Okie, Tetsu Komai, Frank Chew, Mrs. Wing, Peter Morrison and Freeman Wood. Directed by William Wellman. Released Length

TYPE AND THEME: Joan Fry, a beautiful society woman, ends a night of merrymaking with a trip to Chinatown with her friends. A tong war takes place, and Joan is left behind. Chuck Riley, leader of a Chinese gang, takes her to his apartment. Next day Jack, a reporter seeking a big story, arranges to have Riley and Boston Charley, another Chinese gang leader, meet. Joan again goes to Chinatown and begins to like Riley. Another tong war starts, and Riley rescues Joan. She consents to marry him. The tong war reaches a bloody climax, and Riley has no time to pay attention to his wife, who wants companionship. She meets acquainted with other members of Riley's gang and gets drunk. The police bring Boston Charley to Riley with an offer of peace. But Joan, under the influence of liquor, reveals Riley's protection of the tongmen with forged immigration papers. Riley, seeing the condition of his wife and disgusted with Chinatown, breaks up his hold-out and Joan and he go out for a new start.

Exhibitors Herald-Moving Picture World, March 9, 1929, p. 58

Tong War.

CHINATOWN NIGHTS, with Wallace Beery, Florence Vidor, Warner Oland, Jack McHugh, Jack Oakie, Tetsu Komai, Frank Chew, Mrs. Wing, Peter Morrison and Freeman Wood, based on Samuel Ornitz's story, "Tong War," directed by William Wellman; Ben Black as master of ceremonies for John Murray Anderson's stage production, "Laces and Graces." At the Paramount Theatre:

Film players are probably expected to be versatile, but even so it is astonishing that Florence Vidor, the heroine of "The Patriot," "The Magnificent Flirt" and "The Grand Duchess and the Waiter," should have been asked to act the part she has in "Chinatown Nights," an audible picture now at the Paramount Theatre.

Miss Vidor is seen in this current offering as a Park Avenue girl who falls in love with "Chuck" Riley, a cabaret keeper and a power in Chinatown. She is, moreover, called upon in this rôle, that of Joan Fay, to appear in a drunken condition, because "Chuck" rebuffs her protestations of admiration. And the character of "Chuck" is impersonated by none other than Wallace Beery!

It is an absurd story from beginning to end. The background of New York's Chinatown is evidently looked upon as an interesting feature, but when one perceives such incidents as Florence Vidor, her hair frowsy, being thrown out of a saloon and then out of an automobile, and a little boy beginning the Lord's Prayer beside his bed in that section adjacent to Pell Street, one begins to wonder what inspired the producers to spend money and time on such a hodge-podge of episodes.

Mr. Beery can handle his rôle, but it does not add much to the entertainment value of this subject. Both he and a Chinaman, called "Boston Charley," appear to be especially gullible. A stammering newspaper reporter succeeds in at first fooling both these men, and then there follows a battle of bullets in which several men are slaughtered. Tong wars and Tong funerals are looked upon as something interesting, but here they are depicted with nothing that savors of intelligent dramatic impetus.

"Chuck" rides off to a funeral attired in a silk hat and just before he leaves Joan Fay, who finds "Chuck" a real man, pleads with him not to go. He, however, has a charmed life, for he comes back with only a couple of bullet holes in his silk hat.

Of course, "Chuck" finally gives up Chinatown, regrets having been so brutal to Joan and one has to surmise that they are happy ever after.

Miss Vidor's voice is not partic-

larly well registered in this instance. Mr. Beery does quite well in his blustering part. Warner Oland, as "Boston Charley," is as good as could be expected.

Prior to this piece of Chinatown blues, there is exhibited on the stage another of these charming productions of John Murray Anderson's. It is called "Laces and Graces," and it is so good that even if you don't know who produced it you suspect Mr. Anderson of having much to do with this beguiling detail.

"CHINATOWN NIGHTS" STARS BEERY-VIDOR AT PARAMOUNT

**NEW 'CLASSIFIED'
SO NEW IT LOOKS
LIKE BRAND NEW**

By **GEORGE SHAFFER.**

Hollywood, Cal., April 1.—Although "Classified" is now being turned into a film story the second time within an approximate year at First National, nobody who saw Corinne Griffith's version will recognize it as the same story the way Dorothy Mackaill is doing it, a la talkie, with Bill Beaudine as director.

Newspaper Stuff Out.

In Corinne's story, the background was a newspaper office and Corinne was a reporter. In Dorothy's version, now being shot on the Burbank sound stages, the action centers in the barber shop.



Corinne
Griffith

Dorothy
Mackaill

Stars of old and new versions
of film.

dining room and lobby of a hotel, and Dorothy is a mannequin. The newspaper stuff of the silent film version was passed up.

**Rates 2 Stars, and McLaglen's "Strong Boy"
At Roxy Gets 2 Also—Cinema Snaps.**

By **IRENE THIRER.**

"Chinatown Nights," a Paramount production, directed by William A. Wellman and presented at the Paramount theatre.

★ ★

THE CAST:

Chuck Riley	Wallace Beery
Joan Fay	Florence Vidor
Boston Charley	Warner Oland
The reporter	Jack Oakie
Woo Chung	Tetsu Kato
Gerald	Freeman Wood

With George Bancroft doing so well as the great burly he-man who, rough as he is, inevitably wins the movie heroine, Paramount executives thought they'd try out the same kind of formula on faithful

Wallace Beery, who has already proved his ability at comedy and deep-dyed villainy. The result, "Chinatown Nights," isn't so hot. Beery is a fine character actor, but we simply cannot see that elegant, reserved lady, Florence Vidor, falling for him in a big way, as she does in the picture. Wally is no Gilbert nor is he a Barrymore, nor is he even as alluring as Lothario as Bancroft. He's merely a swell player who should keep away from heroing, and stay "heavy."



Wallace Beery and Florence Vidor.

Of course, in "Chinatown Nights" Beery isn't the stalwart, sacrificing hero. He's one of those good-bad men of the flickers—certainly up to the film's conclusion he's much more bad than good.

Wally portrays Chuck Riley, white leader of Chinatown, who is fought every now and then in tong wars by Boston Charley and his followers. Florence is Joan, society flower from uptown, who comes slumming and gets mixed up in a tong war, especially arranged by a newspaper reporter who wanted a scoop.

Now you see, Florence comes to slum, but she stays to fall in love with Chuck. He punches her in the jaw and kicks her out of his door before she finally understands that she's not wanted. (Imagine anybody doing that to Florence Vidor!)

This one barely earns its two star rating. We're being mighty lenient in consideration of the colorful backgrounds. Florence looks pretty and wears smart clothes smartly, but her voice is tinny—English accented although she was born in Texas. Beery's vocal ability is O. K. And so's Jack Oakie's—Jack, playing the mischievous reporter. William Wellman's direction is so-so, but then so's the story.

Wednesday, April 3, 1929

tions. It's an in-and-out flicker, spotty in its impressions, and altogether missing fire as a satisfying synchronous feature. It marks Wallace Beery's debut in the talkers, although he essayed a hobo song and a snatch of dialog in a previous Paramount release. It also introduces Florence Vidor in dialog.

So many glaring deficiencies in "Chinatown Nights" that a capacious critic could devote paragraphs to itemize them. For one thing, the manner of introducing the title with its equal division of titular display to "Chinatown Nights" and its captioning as being taken from "Tong War," lends the impression the producers themselves were uncertain the aptitude of either title. Style of billing permits exhibitors to make their own choice; possibly, too, there are two sets of paper available.

Paper starts and finishes with a rubberneck wagon ballyhoo, the means for the thrill-seeking Joan Fry (Miss Vidor) being introduced to Chinatown (presumably San Francisco's celestial sector), where she meets Chuck Riley, the Caucasian leader of one tong. Wallace Beery plays Chuck Riley. Warner Oland is Boston Charley, chief-tain of the rival tong.

Against this sordid background a colorful enough aura for melodramatics, comes a series of incongruities that does anything but flatter the average intelligence. If the Paramount authoring staff had to get ten-twenty-third with their hectic hokum, it seems that a cinema-literary combination of Ornitz, Garrett, Kohn and Jutto, not to mention Wellman, the director, could have done it a bit more glibly and with greater plausibility.

Miss Vidor, as the hit-and-run thrill-seeker, accused by Beery to have the head of "uptown" and a Barbary Coast body, decides to cast her lot with Chuck and stay in the downtown Chinese sector. She becomes rather indirectly involved in

(Continued on page 23)

CHINATOWN NIGHTS

(Continued from page 20)

the tong warfare as the amour of the Irish-American leader of a wild bunch of Orientals; ultimately, after a series of tribulations, she finally influences Riley to go her way—"uptown" and away from the viciousness of Chinatown.

As a general thing, the picture is a belated libel on a harmless group of laundrymen and restaurant waiters. As a contemporary picture of any Chinatown on the North American continent—and there's none actually tougher than that in Montreal—this is somewhat antiquated.

From the players' viewpoint Beery, unfortunately, has not been given a choice assignment. He has a powerful screen personality, akin to that of Bancroft's, with the same up-and-manly stentorian keynote in his address and deserves special script attention. It's the first time in a long spell that Beery has been given a sympathetic dramatic assignment, although as the kindly tramp in "Beggars of Life," he was not the menace of yore.

Miss Vidor's dialog impressions are puzzling. It is patent that in some sequences another voice is doubling for her since little subterfuge is necessary in these portions. There are other shots where Miss Vidor is unquestionably speaking. These, however, are either brief or minor addresses.

Of the most consistent performances, that seasoned menace of pioneer days in the deaf-and-dumb market, Walter Oland, does exceedingly well. His screen accomplishments are fortified anew with a decisive speaking voice. For the rest, it matters little either way.

On blanket bookings, plus the key city exhibitions in the Public houses, Par will exceed in economic benefits the artistic and entertainment values that "Chinatown Nights" possesses. But as a picture it's nothing to brag about. Abel.

CHINATOWN NIGHTS (DIALOG)

Paramount production and release. W. F. recording. Wallace Beery, with Florence Vidor, featured. W. A. Wellman directed from Samuel Ornitz's story, "Tong War." Adapted by Oliver H. P. Garrett, scenarized by Ben Grauman Kohn with dialog sequences by William H. Jutto. At the Paramount, N. Y., week of March 30. Running time, 88 mins.

Chuck Riley	Wallace Beery
Joan Fry	Florence Vidor
Boston Charley	Warner Oland
The Shadow	Jack McHugh
The Reporter	Jack Oakie
Woo Chung	Tetsu Komai
The Gambler	Frank Chew
The Maid	Mrs. Wing
The Bartender	Peter Morrison
Gerald	Freeman Wood

"Chinatown Nights," heralded as an all-talker, actually has about 60 per cent dialog, with the rest in cap-

Chinatown Nights

(Continued)

Wallace Beery in the role of Chuck Riley is the boss of one faction of Chinamen in Chinatown. Boston Charlie, a Chinaman, heads the other faction. Both want to be regarded as supreme rulers of all the Chinatowns in America. They are right on the edge of a tong war on the night that the story opens. As a rubberneck bus pulls into the Oriental section of the city a Chinaman of one of the factions falls dead before the bus. It wasn't heart failure either that caused him to keel over. The sightseers get out of the bus but when they are told to pile back and get out they all scramble with the exception of a society girl, Joan Fay, played by Florence Vidor. She was "rubbernecking" in company with a society man who was slightly soased and he went off and left her behind. She starts in upbraiding Chuck and then starts to walk away, but just at that moment Chuck sees that there is a little gunplay coming off and he shores her in a doorway. The result is that she is compelled to stay in his rooms overnight, before he thinks it is safe for her to depart.

The next night she is right back again, this time with another girl and two men. She catches sight of Chuck as he is about to enter the Chinese theatre and follows him in with her friends, and in taking her seats they manage to break up a protection plan that had been worked out by each leader. The result is that a shooting comes off, and when the smoke is cleared, Chuck has been wounded, a couple of Chinamen humped off, and this time the society girl follows the Chinatown white boss to his home with the result that she lives with him from then on renouncing her society associates. He treats her rough and boy she likes it. Finally when she interferes with his business, which is running a joint and making war on the opposing tong, he turns her out of doors. She had thought that she could reform him, but evidently she was a failure at her self set job. In the end, however, she comes back to Chuck and he smashes up his joint, retires from Chinatown and goes uptown with his society sweetheart.

It's a lotta hoke, but it's the kinda hoke that they like.

In the cast with Beery and Miss Vidor are Warner Oland, who makes an admirable Chinaman; Little Jack Mollugh who turns in a really good performance in a kid role; and Jack Oakie as a stuttering reporter makes good.

Drawing Power: It'll get them in any neighborhood and the names of Beery and Florence Vidor together should pull. Nothing too rough in it for any audience.

Produced and distributed by Paramount. Length, 7,081 feet. Running time an hour and twenty minutes. Released March 23, 1929. Story by Samuel Ornitz, adapted by Oliver H. P. Garrett. Dialog by William R. Jutto. Directed by William Wellman.

THE CAST

Chuck Riley.....	Wallace Beery
Joan Fay.....	Florence Vidor
Boston Charlie.....	Warner Oland
The Shadow.....	Jack Mollugh
The Reporter.....	Jack Oakie
Woo Chung.....	Tsien Kwan
Gambler.....	Frank Chase
Heid.....	Mrs. Wing
Barstener.....	Peter Morrison
Gerald.....	Freeman Wood

Chinatown Nights

Tong War Melodrama With Talk

(Reviewed by Freddie Schader)

WALLACE BEERY is the star of this production with Florence Vidor featured. Quite a combination and it should pull a little at the box office. It is, from a story view-point just another twist to the "Mamie Rose" story that was written by Owen Kildare, now dead. This version of the Chinatown tale was written by Samuel Ornitz, and William Wellman directed it. It is out and out melodrama, of the type that Al Woods produced in the days of the Stair and Haylin Circuit, in fact one can almost see the glaring paper of "King of the Opium Ring" in the shadows behind this picture. But it is strictly box office and no such, with its being a 100 per cent talker, it will get dough anywhere.

Motion Picture News, April 6, 1929, p. 1124





The Film Daily, April 1, 1929, p. 8

Photoplay, May, 1929, p. 152

Status: Print exists

Viewed on DVD

Type: Movie

Genre: Crime

Gender: Male (James F. Williams)

Ethnicity: White (James F. Williams)

Media Category: Newspaper

Job Title: Reporter (James F. Williams).

Description: Major: None

Description: Minor: James F. Williams, Positive

The Cleanup (1929)

Editor Oliver Brooks (Charles Delaney).

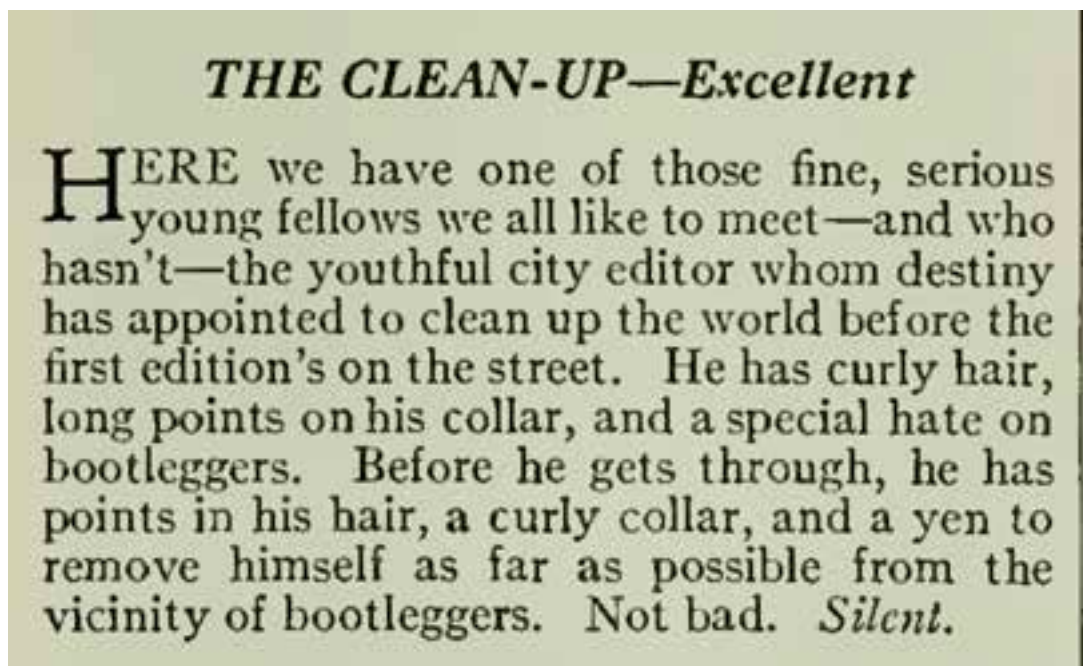


Oliver Brooks (Charles Delaney) is a newspaper editor who teams up with police captain Captain Clancy (Charles Hickman) to fight bootleggers and racketeers. Clancy is gunned down by Hard Boiled Foley (Bruce Gordon) and his sister Susan Clancy (Betty Blake) is kidnapped by him, but Brooks rescues her and captures Foley. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 66.

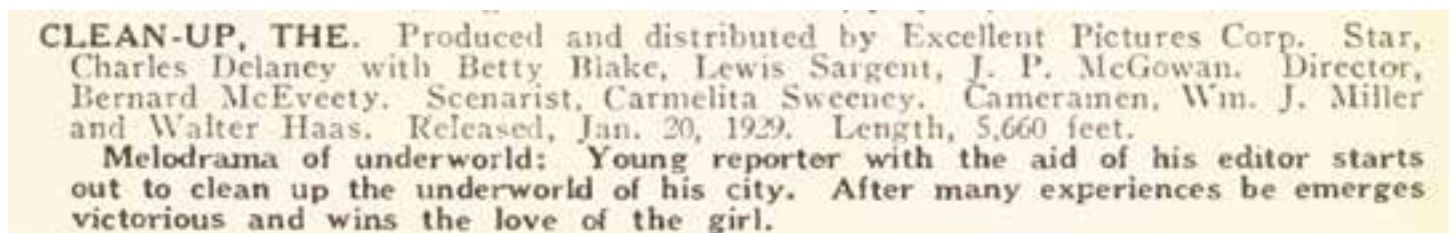


Oliver Brooks, the editor of a newspaper, and Captain Clancy of the metropolitan police set about cleaning up the bootleggers and racketeers who have made the streets of their city unsafe. Foley's gang guns down Clancy, and Brooks and Clancy's sister, Susan, go after Foley. Foley kidnaps Susan, and Brooks rescues her, bringing Foley to justice. *American Film Institute Catalog of Feature Films*

A crusading newspaper editor and a determined police captain battle their city's gangsters in this melodrama. The officer is killed by the gang, while the editor and the captain's daughter continue the right, eventually bringing the gang leader to justice. Larry Langman and Daniel Finn, *A Guide to American Silent Crime Films*, p. 48³



Photoplay, August, 1929, p. 111



Motion Picture News, March 15, 1930, p. 73

"The Cleanup"

with Charles Delaney
(Silent)

Excellent *Length: 5660 ft.*

MELLER FILM OF UNDERWORLD REHASHES ALL THE OLD STUFF AND GETS NOWHERE WITH POOR STORY AND DIRECTION.

Cast... Charles Delaney is always ahead of the story and the indifferent part he is given to play. Betty Blake just the average girl. Others Lewis Sargent, Harry Myers, J. P. McGowan, Charles Hickman, Bruce Gordon.

Story and Production. Melodrama of the underworld. This has been done so many times before, and much better, that the offering rates as a number for the daily changes. The worn out situation of the newspaper editor and the chief of police out to clean up the bootleggers and racketeers starts it off, and from there on all sorts of wild and meller situations are thrown in regardless. The girl is the sister of the police chief, engaged to the hero newspaper editor. The gangsters try to bump the editor and chief off with a machine gun, but they escape miraculously. Then a couple of ambushes are staged, and one results in the death of the chief and his men. Finally the hero has the usual finish fight with the gang leader, and everything is jake.

Direction, Bernard McEveety, poor; **Author,** Isadore Bernstein; **Scenario,** Carmelita Sweeney; **Editor,** Betty Davis; **Titles,** Isadore Bernstein; **Photography,** William J. Miller, Walter Hess, spotty.

"The Clean Up" presents Charles Delaney in the role of a newspaper editor who sets out with the aid of the chief of police to clean the city in which they live of racketeers and gunmen. There are many machine gun battles and other

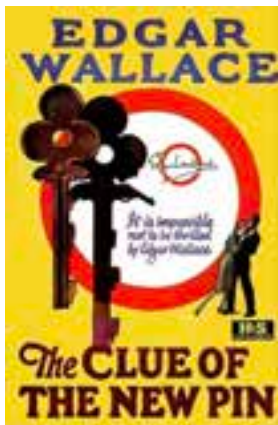
thrilling events. Betty Blake and Harry Myers have the other important roles.

Status: Unknown
Unavailable for Viewing

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

The Clue of the New Pin (1929)

Reporter Tab Holland (Kim Peacock) works for a newspaper.



A rich recluse is killed and Holland helps clear the prime suspect by revealing the identity of the true killer. The only clue? The recluse's nephew discovers the corpse of his wealthy uncle in a vault with a key lying beside the body. It turns out the rich recluse was killed by the nephew.

When a wealthy recluse is found dead in a sealed room with the key next to him, police are baffled. His will leaves everything to his ward, Hume, so suspicion falls on her. A reporter investigating the case is almost set afire, and the nephew who found the body is revealed as the killer. Britain's first talkie is, inevitably, an Edgar Wallace thriller, and the sound was on the soon-to-be-abandoned disc, rather than on the film. Gielgud's second film appearance. <http://calimaju.win/movies/the-clue-of-the-new-pin/review/111058/>

The Clue of the New Pin

1929 British film (British Lion/7 reels)
based on the 1923 novel *The Clue of the New Pin* by Edgar Wallace. A wealthy recluse is found dead in a locked vault with the key beside him. In his will he leaves everything to his ward (Benita Hume) so she becomes the chief

suspect. The real killer then tries to bump her off. The cast members included Donald Calthrop, Kim Peacock, Caleb Porter and John Gielgud. Kathleen Hayden wrote the screenplay and Arthur Maude directed. This was a silent film but there was a later a sound-on-disc version.

Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, p. 50⁴

07736

THE CLUE OF THE NEW PIN (7292) (A)*silent*

British Lion (PDC)

p S.W. Smith*d* Arthur Maude*s* (Novel) Edgar Wallace*sc* Kathleen Hayden

Benita Hume Ursula Ardfern

Kim Peacock. Tab Holland

Donald Calthrop Yeh Ling

John Gielgud Rex Trasmere

H. Saxon-Snell. Walters

Johnny Butt Wellington Briggs

Colin Kenney Insp. Carver

Hippodrome Chorus

Crime Rich recluse killed by nephew who
tries to burn reporter.Denis Gifford, *The British Film Catalogue, Volume One, Fiction Film, 1895-1994*, p. 344⁵

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (Tab Holland)

Ethnicity: White (Tab Holland)

Media Category: Newspaper

Job Title: Reporter (Tab Holland)

Description: Major: Tab Holland, Positive

Description: Minor: None

Clunked on the Corner (1929)

Newsboy Handy Andy (Johnny Burke).



The stuttering newsboy gets into one adventure after another while trying to sell his newspapers.

After being conned out of some of his money, Andy is distracted and his papers get on fire causing all kinds of complications. He then tries to sell a newspaper to the driver of a rich man's car. A vicious dog is sitting on his papers. He takes a bone and throws it for the dog to fetch but it hits the rich man's hat and knocks it to the ground. The newsboy runs away. *Viewing Notes*



Andy sees a picture of a crook in the newspaper and realizes he is standing near him. When he goes to get a brick to knock him out, the papers under the brick blow away. After he puts them back, he goes to hit the crook who has taken a cab moments earlier. A plain clothes policeman is standing where he was standing and the newsboy hits him on the head.



After knocking the policeman on the head, the newsboy is standing in front of a jewelry store when a woman known as “Necklace Nell” puts the pearls she just stole into his pocket. She follows him and seduces him. It turns out the crook pictured in the newspaper is her boyfriend. They get the jewels from Andy and after one adventure after another, the pair is captured by the police and taken away. Andy, who was told by the crooks that the police were really the crooks, escapes and falls down a cliff where he accidentally picks up some dynamite sticks and “blasts” his way out of the movie with one stick after another exploding after he drops them.





Scenes from *Clunked on the Corner* (1929) and *Viewing Notes*

"Clunked on the Corner" (Sennett-Pathe—Two Reels)

JOHNNY BURKE has a fair comedy in this two-reeler, which has plenty of gags and comedy situations, though most of them are of a rather ancient vintage. There is an occasional good laugh, but it seems as though this clever comic would have a better chance to display his talents with a little different brand of material.

Johnny has the role of a dumb newsboy, who runs from one mess of trouble right into another. A female shoplifter finally slips a valuable necklace into his pocket and then vamps him to her home, where he is roughly received by her husband, who is much wanted by the police. When the cops arrive the couple are sneaking out the back door, leaving Johnny in charge with instructions to shoot anyone who tries to enter the house. They are all eventually captured after many of those time-worn shots that find Johnny dangling over a lofty cliff. Vernon Dent and Carmelita Geraghty are the other principals and both do well what is asked of them.—CHESTER J. SMITH.

Motion Picture News, January 5, 1929, p. 46

Status: Print exists

Viewed on YouTube

Type: Movie

Genre: Comedy

Gender: Male (Handy Andy)

Ethnicity: White (Handy Andy)

Media Category: Newspaper

Job Title: News Employee (Handy Andy)

Description: Major: Handy Andy, Positive

Description: Minor: None

Copy (1929)

City Editor John Mack (Roscoe Karns) of the *Daily News*. Thomas “Tommy” (Jack Carlyle), Assistant City Editor. Managing Editor (D.J. Flannagan). Reporter Frank Pratt (Bruce Gentle). Adams (James Donlan), Reporter, Rewrite Man and Advice-to-the-Lovelorn Columnist. Reporter Billy. Reporter. Copy Boy Jimmy (Jim Hanlon). Linotype Operators. Pressmen. Newsboys.



John Mack is the city editor of "The Daily News". He wants to run a series of stories on a ship owner's disregard for safety measures on his vessels. Ship owner McCloskey, a large advertiser in the newspaper, puts pressure on the paper's managing editor, and Mack is forced to squelch the series. A local disaster later that morning proves Mack right. The disaster story affects Mr. Mack in a very personal way. *Rotten Tomatoes*

City Editor John Mack wants to run a series of stories on a ship owner's disregard for safety measures on his vessels. Ship owner McCloskey, a large advertiser in the newspaper, puts pressure on the paper's Managing Editor (D.J. Flanagan), and Mack is forced to squelch the series. A local disaster later that morning proves Mack right. The disaster story affects Mack in a very personal way. On a slow news day, the wisecracking staff of a newspaper write articles about the serious safety issues of a local excursion steamboat line. *IMDb*

The *Daily News* office is filled with seasoned newsmen. Signs on the wall say: “Is it Fit to Print?” and “Is It Interesting?” Tommy holds down the fort until City Editor John Mack arrives. Adams is told to get going on the Advice-to-the-Lovelorn column. Reporter Frank Pratt and the group are bemoaning the fact that it is a rotten day for news. No news at all. Tommy finds a pair of dice in his coffee and throws them on the floor where the boys in the editorial room start up a game. The fun stops when the city editor arrives.



Mack arrives shouting about a series of stories on a ship owner's disregard for safety measures on his ships. Linographers, including a female, set type for a story. The pressmen work the presses to get out the edition. Newsboys sell the edition on the street.



As the city editor barks out orders, the ship owner, a large advertiser, complains about the stories on his ships. He calls Mack, “a scandalmongering hack writer.” When he leaves, the copy boy asks Mack why he didn't slug him, and Mack tells Jimmy: “the typewriter is mightier than the fist.”





The Managing Editor calls Mack into his office where the ship owner is asking for him to be fired. The managing editor tells Mack to kill the story. Mack refuses and he is fired. Just then, Tommy comes in saying one of the boats is on fire with many women and children aboard headed for a church picnic. This proves the city editor was right. Mack shouts at the ship owner that he is responsible for all of the death and destruction, then tells the managing editor that he'll quit after he gets out the edition on the fire. Mack runs out of the ME's office to supervise the coverage. "We'll find out if you are journalists or just reporters," he shouts to the staff. More than 350 are believed dead in the fire. Mack shouts he wants the story on the lack of safety measures blasted all over the paper, three pages, 21 columns.



The disaster story turns personal when it is discovered that Mack's wife and six-year-old child was onboard the burning ship. There are no survivors. They conspire to keep the names off the list so Mack won't find out until later, but Mack learns the news and is devastated. Just as the film is about to end, Mack learns that his wife and daughter Lucy missed the boat because they were late. He is overjoyed but yells at his wife on the phone for not telling him where they were. Jimmy tells him: "Hey, the boss wants to see ya." City Editor John Mack: "You tell 'im I've gone home." Mack puts on his coat and leaves the office as quickly as he can.



Scenes from *Copy* (1929) and *Viewing Notes*

SOUND

"Copy"

M-G-M Time, 19 mins.
Good Number

A newspaper sketch that has much to recommend it. It catches the atmosphere of the newspaper office with invariable accuracy. There is consistent action and more than a little excitement. The chief character is a city editor whose exposure of conditions aboard the steamers of an excursion company costs him his job. He is vindicated when one of the liners condemned as unsafe sinks with heavy loss of life. His wife and child are reported among the dead, but it later develops that at the last moment they decided to give up the trip and turned over their lunch box to a neighbor. It was the finding of this lunch box with the owner's name on it that caused them to be placed among the lost. Roscoe Karns plays the city editor commendably.

The Film Daily, February 16, 1930, p. 9

"Copy"

(M-G-M Talker—2 Reels)

(Reviewed by Walter R. Greene)

"COPY" is a short newspaper sketch in one scene. All the action and dialogue takes place in the city room of a metropolitan newspaper. It's a neat short, with both comedy and drama intermixed. Roscoe Karns, as the city editor, exposes an excursion steamboat line in a headline story. As a result, he is called on the carpet and told to lay off. Instead, he declares what was printed was the truth, and resigns rather than kill the further campaign.

For a climax, he discovers his wife missed the boat, and he is called back and told to continue his work, especially the campaign against the steamship line.

The picture is from a sketch by Kendall Banning and Harold Kelloch; with Norman Houston directing. Larry Weingarten was producing supervisor.

"Copy" is a fine attraction for both first run houses, and any houses that are wired.

Motion Picture News, April 13, 1929, p. 1200



Variety, December 3, 1930, p. 15

Status: Print exists

Viewed on DVD

Type: Movie

Genre: Drama

Gender: Males (John Mack, Tommy, Frank Pratt, Adams, Billy, Reporter, Managing Editor, Copy Boy, Newsboy-1, Newsboy-2). Group-2

Ethnicity: White (John Mack, Tommy, Frank Pratt, Adams, Billy, Reporter, Managing Editor, Copy Boy, Newsboy-1, Newsboy-2). Unspecified-2.

Media Category: Newspaper

Job Title: Editors (John Mack, Tommy, Managing Editor). Reporters (Frank Pratt, Adams, Billy, Reporter). News Employee (Copy Boy, Newsboy-1, Newsboy-2). Miscellaneous-2 (Linographers, Pressmen).

Description: Major: John Mack, Tommy, Frank Pratt, Adams, Billy Reporter, Copy Boy, Positive. Managing Editor, Negative

Description: Minor: Newsboy-1, Newsboy-2, Positive. Miscellaneous-2, Neutral

Der Teufelsreporter (aka The Daredevil Reporter, Hell of a Reporter, The Devil's Reporter, The Demon Reporter) (1929) Germany

Reporter (Eddie Polo), who works for the newspaper *Rapid*, is an intrepid, daredevil reporter who will stop at nothing to get the story. Editor Maxe (Fred Grosser). Rival Reporter.



The far-from-star-reporter works for a Berlin paper. He argues with his editor, who is just off to get married, to give him a break and a good story to cover. But instead he is assigned to interview a group of American girls coming in that day on the train. Their chaperone is in the pay of a Berlin gang, which plans to kidnap the girls who are all heiresses and hold them for ransom. The reporter misses out on the interview to a rival paper, but goes after the girls. One of the girls, sensing that something is wrong, manages to slip him a note urging him to keep an eye on them. The kidnapping is pulled off and the two rival newspaper reporters are both on the trail. By tracing a telephone call that the chaperone made from the train, the reporter is able to get a line on the gang's Berlin hideout, and from there follows the crooks to an island hideaway. The reporter gamely holds the gang at gunpoint while phoning in his story to his editor – before calling the police. There is also a climatic car chase in which the reporter gallantly pursues the kidnappers. With the police following him, he is able to help rescue the girls just before the distraught millionaire fathers pay the ransom.



Although the ex-reporter from Austria, Billy Wilder, had already contributed to a number of film scripts in the 1920s, *Der Teufelsreporter* was the first film on which he received a credit as scriptwriter.

The *Newsfront* retrospective offers a unique opportunity to discover this rarely seen film, which already suggests the scathing view of journalism that would subsequently be developed in films such as *Ace in the Hole* (1951), also screening in this programme. <http://archive.pardo.ch/filmdetails.do?oc=73378>

Teufelsreporter | Hell of a Reporter (1929, silent)

Directed by Ernst Laemmle (who died in Hollywood in 1950), this film reflects Wilder's own experiences as a newspaper reporter. In a 1979 interview, Wilder said of this film: "Oh, it was bullshit, absolute bullshit. The leading man was an old Hungarian-American cowboy actor by the name of Eddie Polo... Then after that, the first picture I really count as having done was *Menschen am Sonntag*." *The German Way & More: Language and Culture in Austria, Germany and Switzerland*.

<https://www.german-way.com/notable-people/featured-bios/billy-wilder/billy-wilder-films/>

"... the topic 'journalist' seems to be current in stage and film, but this *devil reporter* is not a particularly happy one in this highly interesting profession." Billie Wilder's manuscript and Ernst Laemmle's direction are strangely outdated, despite the telephonic telephony. Eddie Polo brings some physical sensibility to the role, plays some good sensations, but mimics everything she owes Maria Forescu and Robert Garrison show their well-known types of crooks Gritta Ley is pretty, blonde but stiff ... "(-au-, Berliner Morgenpost No. 178, July 27, 1929) CinemaTV Movie Database <http://www.kinotv.com/page/film.php?filmcode=35531&q=0&l=de>

Der Teufelsreporter (1929)

Carl Laemmle, studio chief at Universal Pictures in Hollywood, sent word to Pasternak and Kohner that he wanted them to produce a low-budget silent picture starring Eddie Polo, a has-been Hollywood Western hero who was trying to revive his sagging career in Germany. Pasternak and Kohner immediately commissioned Wilder to concoct a script for Polo.

Writing the script, Wilder was able to draw on his own experiences as a journalist. Polo had been an action star at Universal in his heyday, so Wilder had him playing an intrepid reporter who captures a mob of kidnappers singlehandedly. Wilder endeavored to enliven the proceedings with a climactic car chase in which Polo gallantly pursues the kidnappers. He even has Polo gamely holding the gang at gunpoint while phoning in his story to his editor—before calling the police! Alas, it was too late to salvage Polo's stalled career, given his advanced age; he was no longer credible as an action hero. *Der Teufelsreporter* (The daredevil reporter) opened on June 19, 1929, in Hamburg and was quickly forgotten. Wilder nursed a grudge against Polo, who had seduced Wilder's current girlfriend, so he wanted to forget Polo and the picture—except for the fact that the film represented his first official screen credit as a scriptwriter, and a solo credit at that.

Wilder developed the habit of writing on the title page of each script "Cum Deo," Latin for "With God." He did so because he was convinced that whatever talent he possessed came from above. He picked up the practice, he said, from another writer whom he worked with in Germany. Then, perhaps a little embarrassed by expressing some religious sentiment, he added, "It can't hurt; it's the cheapest way I know of to bribe that being up there in the clouds."

Wilder's contacts at the Romanisches Café were beginning to pay off, not only in terms of his relationship with Pasternak and Kohner but also in the case of Robert Siodmak, an aspiring filmmaker. Robert's brother Curt suggested that Robert assemble an independent film unit to make a low-budget semidocumentary, shot entirely on location in and around Berlin.

Status: Print exists in Bundesarchiv and other places
Not Viewed.

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Males (Daredevil Reporter, Maxe, Rival Reporter). Group.

Ethnicity: White (Daredevil Reporter, Maxe, Rival Reporter). Unspecified.

Media Category: Newspaper

Job Title: Reporters (Daredevil Reporter, Rival Reporter). Editor (Maxe). Miscellaneous.

Description: Major: Reporter, Maxe, Positive.

Description: Minor: Rival Reporter, Positive. Miscellaneous, Neutral.

The Desert Song (1929)

Columnist Benjamin “Benny” Kidd (John Arthur), society reporter for *The Paris Herald*, runs the society column for his newspaper. Secretary Susan (Louise Fazenda).



The first of three screen versions of the stage musical made by Warner Brothers, this production features Benjamin Kidd (John Arthur) as a society reporter for the *Paris Herald* who mainly provides comic relief. The plot is a familiar one of an apparent weakling who is secretly the leader of a rebel gang. Pierre Birabeau (John Boles), the son of general Birabeau (Edward Martindel), leads the Riffs while in disguise and romances Margot Bonvalet (Carlotta King). The comic function of Arthur’s character is established in his entrance, as he is thrown from a horse and rolls down a sand dune. He is captured by the Riffs who threaten to kill him (“Where do you think you are? In Chicago?” he asks). Instead of trying to get a scoop on their mysterious leader,

Kidd decides to flee. Later he dictates the story to his secretary Susan (Louise Fazenda), who is in love with him, but she does not believe he met the Riff leader. When both Susan and Margot are captured by the disguised Pierre, Kidd swears allegiance to the Riffs and is soon dressed in ridiculously oversized robes. When he is threatened by a sheik after being caught flirting with a harem girl. Kidd arranges with Susan to sneak out on the pretense of delivering a message to Birabeau that the Riffs have taken over the sheik's fort. Pierre, in disguise, backs down from a fight with Birabeau and is banished by the Riffs. Returning in the guise of Birabeau's son, he claims to have slain the mysterious Riff leader, but both Margot and Birabeau have learned the truth and reconcile with him. The comic interludes with Kidd and the none-too-bright Susan (she thinks sex is the number that comes after

five) betray the film's stage origins. One particularly unmotivated bit involves Birabeau wasting time trying to get juicy dirt on what transpired between Kidd and Susan while they were alone in the desert at night. The reporter character would be included in the 1944 and 1953 remakes, but the comic elements would be downplayed. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 66.



The Red Shadow, the leader of a tribe of Riff horsemen, is in actuality Pierre Birabeau, the seemingly weak and simple-minded son of the commandant of French forces in the Moroccan desert. Pierre's father champions a marriage between Margot and Paul, and Pierre, who loves the girl passionately, dons his disguise and kidnaps her, taking her to the desert palace of Ali Ben Ali. The commandant follows with a troop of men and challenges The Red Shadow (his own son) to a duel. The Red Shadow refuses the challenge and is disgraced in front of his men, losing their respect. The Red Shadow goes off into the desert, then, dropping his disguise, returns to the fort to be greeted warmly by his father and Margot, who have learned that Pierre and The Red Shadow are one and the same. *The American Institute Catalog of Feature Films*



Columnist Benny Kidd of *The Paris Herald*, makes his first appearance in the film by being thrown from a horse. He rolls down a dune and is captured by the Riffs who threaten to kill him. In his defense, he shouts, "Where do you think you are? In Chicago?" Instead of trying to get a scoop on their mysterious leader, Kidd decides to escape.





Kidd returns and dictates notes on the story he intends to write about the Riff leader, The Red Shadow, to his secretary Susan (Louise Fazenda) who is in love with him. ("I have enough news to fill the front page of *The Paris Herald*. She is skeptical of his story, but takes it all down. Later he tells Susan she doesn't have "It" and doesn't see their relationship going anywhere.



Later, Kidd sees Pierre Birabeau and brags that he met The Red Shadow and if he ever meets him again he will punch him in the mouth. What Kidd doesn't know is that Birabeau is really the Riff leader.



Susan and Kidd are captured by the Riffs and Kidd swears allegiance to the Riffs to rescue her. He soon is seen dressed in ridiculously oversized robes. A harem girl starts flirting with Benny and is they are caught by a sheik who threatens to kill Kidd. Kidd and Susan conspire to deliver a message to the general that the Riffs have taken over the sheik's fort.





The two escape and Susan explains to the general, her father, that she loves Benny and that Benny loves her.



Scenes from *Desert Song* (1929) and *Viewing Notes*

THE SCREEN

By MORDAUNT HALL.

A Vitaphone Operetta.

THE DESERT SONG, a Vitaphone singing and talking production, with Joan Boles, Carlotta King, Louise Fazenda, Johnny Arthur, Edward Martindel, Jack Pratt, Otto Hoffman, Robert E. Guzman, Marie Wells, John Miljan, Del Elliott and Myrna Loy, based on the operetta, "The Desert Song," directed by Roy Del Ruth. At Warner's Theatre.

With colorful settings, impressive scenes of Riffs' ahorse on the undulating sands and some well-recorded singing, the first audible film operetta came to the screen of Warner's Theatre last night under the auspices of the Warner Brothers and through the medium of the Vitaphone. It is an interesting experiment but one wherein the story even allowing for the peculiar license necessary for such offerings, lays itself open to chuckles rather than sympathy or concern regarding the events.

The initial scenes promise a good deal, for some of the flashes are in Technicolor. The characters, however, seem to seize upon song at inopportune moments, which might be all very well on the stage but it is a weakness in a picture, for it causes sudden fluctuations of moods, of the persons involved, that are conducive to merriment. The characters in this tale of the French and the Riffs are so easily hoodwinked by the individual known as the Red Shadow that it becomes ludicrous, and added to this there are lines of dialogue that cannot be listened to with a straight face.

The comedy offered by a society reported of the Paris newspaper is really of too low an order to fit in with this type of musical offering, even though it did create laughter.

The singing, however, is good, and it would be a great deal better if the theatre reproducing device was tuned down a little, for the vocal tones are invariably far louder than

the human voice. This is a shortcoming that can be corrected, and some of the interludes of melody are truly effective. John Boles, who plays the Red Shadow, the masked head of a band of daring Riffians, has a voice that is quite pleasing. Carlotta King as Margot, the French girl who seeks adventure, is rather overwhelming during a number of passages in which she is called upon to sing. There are other agreeable voices and an imposing chorus. It is somewhat disquieting, however, when during a dramatic juncture the Ouled Nail dancing girls and the French officers and the Riffs relieve their feelings in an outburst of song.

In one sequence, General Birbeau is supposed to be so engrossed in his conversation that he does not observe that the whole place is overrun with Riffs. One presumes that a shadow in the doorway would have been seen by this white-haired military leader. But there are none so blind as those who must not see and none so deaf as those who must not hear!

The Red Shadow is the General's son, who poses as somewhat weak-minded when he is unmasked, but so soon as he goes to a wooden trunk and pulls forth (as he does countless times during this yarn) his Red Shadow costume, he becomes an intrepid leader, a man of unflinching courage, a wit who dares to be in love with the bored Margot. One might imagine that Margot would have suspected the Red Shadow and Pierre Birbeau were one and the same person, but she never for an instant reveals that she thinks so. It is with marvelous ease that Pierre pulls the wool over the eyes of all his companions and toward the end he is challenged by his father to a sword duel. Of course, rather than fight with his father, he undergoes temporary disgrace at the hands of his band of Riffs.

The prismatic effects during the Technicolor stretches are beautiful and Roy Del Ruth, the director, has photographed some of these scenes so that the long shadows enhance the sight of Arab figures riding on the wind-swept sands.

Johnny Arthur tries hard to be funny and sometimes succeeds.

Louise Fazenda is his mate in the picture and she endeavors to help along the lighter vein. Edward Martindel is none too military in his bearing as the old general. John Miljan is acceptable as a Captain Fontaine, who is as credulous as the rest of the characters.

"The Desert Song" music is by Sigmund Romberg, while the book is by Oscar Hammerstein 2d, Otto Harbach and Frank Mandel. It is an adaptation of the stage offering that was presented at the Casino Theatre in December, 1926.

'OPERA CONCERT' AT BENEFIT

American Artists Aid the St. Andrew's Coffee Stands.

American artists filled a musical program at Carnegie Hall last night at the forty-third annual benefit of the St. Andrew's Coffee Stands, for which about \$2,000 was realized. Augustus Dannie, of the Brooklyn Music School, and Gertrude Birke, of the Neighborhood School in Manhattan, were two young musicians capably assisting in solos for violin and 'cello. They introduced an "opera concert" of old favorites sung by Sylvia Grazzini, Nyra Dorrance, Josephine Coveny, Lydia Van Gilder, Paul McMinn and John Lester. Besides Lillian Carpenter at the organ, others were the Chalfi Dancers, Mabel Jackson Armour, violin; Eva Johnson and Walter Creighton, accompanists, and Wilfred Kay, flute.

Actors' Fund Meeting on May 10.

The annual meeting and election of the Actors' Fund of America will be held at the Hudson Theatre on Friday afternoon, May 10, at 2 o'clock. Reports of last year's expenditures, said to have been more than \$200,000, will be made by officials of the organization. The following officers will be re-elected: Daniel Frohman, president; E. F. Albee, vice president; Walter Vincent, second vice president, and Sam Scribner, treasurer.

Mordaunt Hall, New York Times, May 2, 1929, p. 20



Wednesday, April 10, 1929

THE DESERT SONG

(MUSICAL-DIALOG)
(Light Opera)

Los Angeles, April 8.

Warner Brothers present the first Vitaphone light opera from music by Sig. Rosenberg; book by Otto Harbach, Laurence Schwab, Frank Mandel and Oscar Hammerstein 2d; directed by Roy Del Ruth. Scenario adaptation by Harvey Gates. Camera-man, Bernard McGill. Film editor, Ralph Dawson. World premiere at Warner Brothers' theatre, Hollywood, April 8. Running time, 125 minutes.

The Red Shadow..... John Boles
Margot..... Carlotta King
Susan..... Louise Fazenda
Benny Kid..... Johnny Arthur
General Bierreau..... Edward Martin
Pasha..... Jack Pratt
Sid El Kar..... Robert E. Guzman
Hase..... Otto Hoffman
Clementine..... Marie Wells
Paul Fontaine..... John Miljan
Behel..... Del Ruth
Azura..... Myrna Loy
Singing chorus of 100.

Taking another step forward in the talking field by doing an operetta, following the story in detail and getting in the entire musical score and compositions, Warner Brothers have another box office winner. With the tuneful melodies being warbled throughout the screen version there is little doubt that the music may be more entrancing and seductive from the box office angle than the acting, the stage show did repeat after repeat on account of the tunes. Now, with the excellent synchronization of the tunes and the splendid voices of John Boles and Carlotta King carrying the major melodies, it is not unlikely that repeats will come in on the screen version too.

The story follows the stage script religiously. It is not what might have been accomplished had picture license been taken, to which it would lend itself easily. The only departures from the actual stage scenes are for those scenes narrated in dialog, such as the riding of the Riffs and desert perspectives.

Story started off rather slowly with the unfolding of the identity of the red shadow by himself to his two faithful followers. A bit complicated in the unfolding of the love angles of Pierre as the shadow was known to his family, but straightened itself out after the picture had run for an hour. From then it ran along smoothly and with suspense, displaying a number of gorgeous scenes in which chanting was the principal ingredient.

principal ingredient.

Through it all there is little of the romantic on the screen as the principal players were chosen more for their voices than for ability to act screen roles. Nevertheless, they carried the story through credibly and got in a few dramatic moments. The most dramatic scene with Martindal and Miss Loy feeling their parts is the general sending the troops to capture his son. Again with the return of Pierre and the lifting of sadness from the father's heart to the "I Love You" song, sung by Boles to Miss King for the finale.

Mr. Boles and Miss King do exceptionally well on the screen and though they may be more convincing on the stage, their conceptions of the film characters are sincere and not flavoring of saccharine. Arthur as Benny Kid exceptional. Aided by Miss Fazenda he supplies the lighter moments. Jack Pratt as the pasha most convincing as well as disclosing a useful baritone voice for the screen. Marie Wells as Clementine, the Harem vamp, did a nifty bit with Guzman and Hoffman also doing okay.

Picture cost nearly \$600,000 and though the opening last night had \$5 tab, looks with starting on second day of grind to be sure fire at the box office.

Work of Del Ruth shows deftness and tact in holding down situations and still telling a coherent and comprehensive story. Recording and photography excellent with color shots, though few, well chosen, especially the one of Boles leading the Riffs across the desert and chanting the love song.

With this new departure in the films looks as though the way has been paved for more of the operettas which can always meet favor in the key centers and the provinces.

"The Desert Song" should be a box office mop up.

Ung.

The Desert Song

Vitaphone Operetta Hit

(100% Dialogue—Musical)

(Reviewed by Walter R. Greene)

IN adapting "The Desert Song" to the screen, Warner Brothers rightly figured the piece too valuable a property to experiment with film technique and took the safer course by producing it as a practical duplicate of the stage presentation.

It's a 100% piece of entertainment and will bring to the largest city and the smallest town a high class presentation of the famous light opera, attracting music lovers of every community, in addition to proving a big attraction to the regular and once-in-a-while picture goers.

Warners extended themselves in turning out a production (and it can be classed as such) that is really creditable. Gorgeously mounted, and with a cast that would have been heralded as noteworthy on Broadway, it is an achievement in the musical-singing-talking film field. It demonstrates the potentialities of sound pictures, opens to motion pictures the possibilities of producing successful operettas and shows that audiences can be made to forget they are viewing a picture; and instead feel they are actually seeing and hearing the players on the stage.

The music has a rhythm and charm that even catches the ears of a hard-boiled picture critic who frankly confesses he knows absolutely nothing about music. John Boles, enacting and singing the leading role, does it in a manner that makes him outstanding in the realm of music. He has a baritone voice that carries plenty of personality, bringing him to the forefront as a candidate for any producer's musical. Carlotta King puts her vocal numbers over excellently. Miss King has a screen personality which assures her a place in pictures. Duets by the two are of high calibre. The chorus numbers are especially effective.

Louise Fazenda and Johnny Arthur team up for comedy sequences and get plenty of laughs. Myrna Loy is excellent.

hasn't sufficient poker face to make the O. Henry character true to his environment. But Haines kids along and *Jimmy* is not a half-bad skate at all. It is when the talkie sequence is introduced at the climax that he is eclipsed by Lionel Barrymore as his nemesis, the detective. The scene is fairly tense, but Haines is self-conscious and Barrymore's stage presence comes to the rescue and saves the entire situation.

There's considerable hokum. For instance the shots of the small town where the crook worked out his redemption. Too much hokey is injected into burlesquing a country church. One minute you think you're in a fair-sized town and the next you read on an awning—General Store. The voices register with too much volume—and too much "hot potato" in the throats. It is satisfactorily staged and tells its story evenly and progressively enough. It should do business. Tully Marshall makes a rich character sketch as the hero's pal, but Leila Hyams appears lost in the talkie scenes.

Drawing Power: Should go well through title and popularity of star. Suitable for all types of houses. **Exploitation Angles:** Tease title and use song for musical setting. Play up Haines, Miss Hyams and Tully Marshall. Also Barrymore. Feature as new talkie version of famous story and play, the story having been written by O. Henry.

THEME: Melodrama of crook who reforms under the spell of love.

Produced and distributed by Metro-Goldwyn-Mayer. **Length,** six reels. **Released,** November, 1928. **Director,** Jack Conway.

THE CAST

Jimmy Valentine.....	William Haines
Doyle	Lionel Barrymore
Rose	Leila Hyams
Swede	Karl Dane
Avery	Tully Marshall
Mr. Lane.....	Howard Hickman
Little Sister.....	Evelyn Mills
Bobby	Billy Butts

Sunday, May 5, 1929

"The Desert Song" (Operetta)

Warners Length: Sound, 11,034 ft.
Silent, Not yet determined

FIRST OPERETTA IN SOUND HAS SPLENDID MUSIC, BEAUTIFUL SETS. MADE IN MUSICAL COMEDY, NOT MOTION PICTURE MOLD, AND, THEREFORE, IMPOSSIBLE TO FIGURE DRAWING POWER.

No precedent exists for "The Desert Song." It is an operetta, the first in sound, and must be advertised as such. How the public will take it, is impossible to dope out. Operetta and musical comedy technique have been used throughout which means that in the accepted motion picture sense, the picture is full of theatricalisms, bad acting, exaggerations and inconsistencies. The comedy characters are occasionally clever, more often not. John Boles prepossessing as the red shadow and has a very good voice. But for straight acting, the less said the better. You'll have to decide for yourself on this one.

Cast: John Boles, Carlotta King, Louise Fazenda, Johnny Arthur, Edward Martindel, Jack Pratt, Otto Hoffman, Robert E. Guzman, Marie Wells, John Miljan, Del Elliott, Myrna Loy.

Director, Roy Del Ruth; **Authors and Composers,** Otto Harbach, Laurence Schwab, Oscar Hammerstein, 2nd; Sigmund Romberg, Frank Mandel; **Scenarist,** Harvey Gates; **Editor,** Ralph Dawson; **Dialoguer,** Not listed; **Cameraman,** Bernard McGill.

Mixed Opinions on "The Desert Song" by Critics

West Coast Bureau, *THE FILM DAILY*
Los Angeles — Mixed opinions marked reception by local critics of "The Desert Song," first comic operetta to be brought to the talking screen. Excerpts of their reviews of the picture, now playing the Warner, follow:

EXAMINER—* * * Another milestone in the progress of sound is marked by "The Desert Song." (Continued on Page 4)

Mixed Opinions on "The Desert Song" by Critics

(Continued from Page 1)

Desert Song. * * * The latter portion of "The Desert Song" is a vast improvement over its first half. It shows what should have been done with the entire production. The interest is maintained at first only because of the singing by John Boles and Carlotta King. * * *

HERALD—* * * Vitaphone is tonally perfect in its reproduction of Sigmund Romberg's melodies for "The Desert Song. . . . The first half of "The Desert Song" is over-long and dramatic values are consistently muffled. Not a single one of the characters are established as human beings.

Another weak factor in the film is the comedy relief. * * *

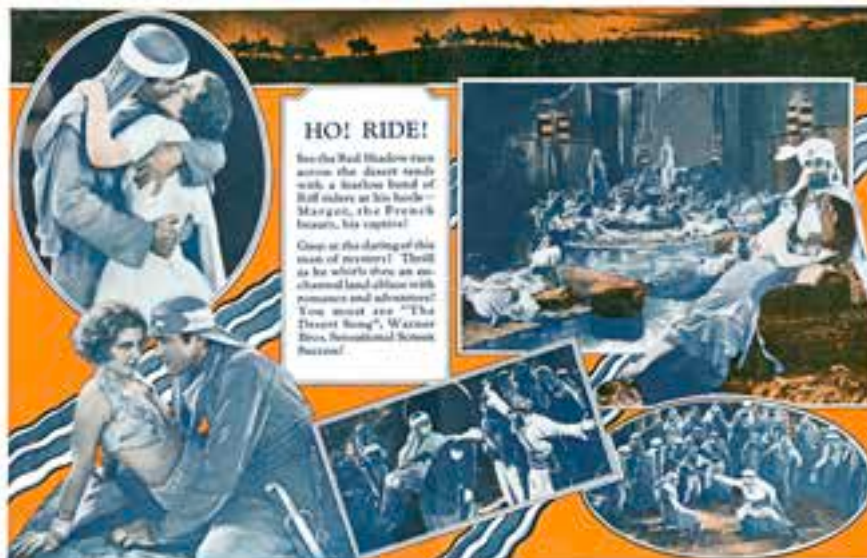
RECORD—* * * It opens new horizons in technical achievement, and may be regarded as one of the important growing pains of the new medium.

For, impressive as the production is, there are some rather oppressive faults. * * *

However, balanced against the tremendous achievement of recording immense choruses, and catching some of the spirit of the music that made the operetta popular over half of the world, the faults fade into a place of minor significance. * * *

TIMES—* * * Unquestionably, "The Desert Song" will be a hit. Its music assures that. Also the attention directed to the interesting experiment of bringing a comic opera to the screen is bound to be unusual. The later scenes in the filming especially show marked dramatic potency, and decided pictorial beauty. * * *

The Film Daily, May 5, 1929, p. 9 – April 16, 1929, pp. 1, 4



The Picture Business has just Started!

THE DESERT SONG" will revolutionize the motion picture business as we know it today just as Vitaphone revolutionized the motion picture business as we knew it yesterday.

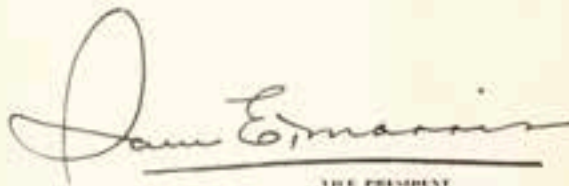
FORGET anything you know about records, runs and receipts.

FORGET anything you have learned about past performances.

TELL your patrons that nothing they have ever seen in your theatre can begin to compare with what they will see and hear in "THE DESERT SONG."

MAKE them every promise you like, use all the superlatives and adjectives that you can assemble together and "THE DESERT SONG" will still top your most extravagant promises.

THE PICTURE BUSINESS starts all over again with "THE DESERT SONG."



VICE PRESIDENT
WARNER BROS. PICTURES, INC.

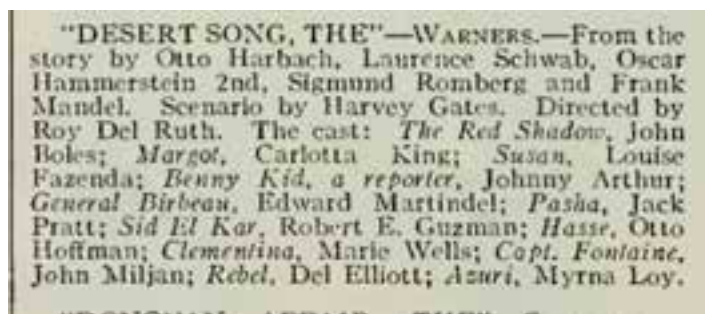


WHAT WARNER BROS. PROMISED....WARNER BROS. HAVE DELIVERED!

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President



Picture Play Magazine, August, 1929, p. 92



Photoplay, June, 1929, p. 144

Status: Print exists

Viewed on DVD

Type: Movie

Genre: Comedy

Gender: Male (Benny Kidd). Female (Susan)⁹

Ethnicity: White (Benny Kidd, Susan)

Media Category: Newspaper

Job Title: Reporter (Benny Kidd). News Employee (Susan).

Description: Major: Benny Kidd, Positive

Description: Minor: Susan, Positive

Drag (1929) – Two Versions – Sound and Silent

Editor David Carroll (Richard Barthelmess) of the Paris, Vermont newspaper.

Carroll is a newspaper editor in a small town called Paris in Vermont who is annoyed by the visit of his wife's parents, perceiving it as a "drag."



David Carroll, a Vermont newspaper editor and aspiring songwriter, loves Dot (Lila Lee), but marries Allie Parker (Alice Day), the daughter of the owners of a boardinghouse where he lives. He goes to New York and meets Dot again, who helps him get a musical he has written produced. She leaves for Paris and he sends for Allie, but when she arrives with her whole family he decides to follow Dot. The emphasis is much more on romantic entanglements and show business escapades than on journalistic concerns, although opening night audiences for the film received a replica of a tabloid newspaper. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, pp. 66-67

Young David Carroll takes over the publication of a local Vermont newspaper. Although he is attracted to Dot, "the most sophisticated girl in town," he marries Allie Parker, daughter of the couple who run the boardinghouse where he lives. Inseparable from her parents, Allie remains at home when David goes to New York City to sell a musical he has written. There, Dot, now a successful costume designer, uses her influence to get David's play produced. David and Dot fall in love, but she leaves for Paris when David indicates he will remain true to Allie. He sends for Allie; but when she arrives with her whole family, he decides to follow Dot to Paris. *American Film Institute Catalog of Feature Films*

DRAG: First National drama with Richard Barthelmess, Lucien Littlefield, Katherine Ward, Alice Day, Tom Dugan, Lila Lee and Margaret Fielding. Directed by Frank Lloyd.

TYPE AND THEME: David Carroll, ambitious young man, arrives in Paris where he takes over a newspaper. He succeeds in getting board with the Parkers. Allie Parker, daughter, is very attractive and David and Allie marry. David tires of the Parker family and asks Allie to move with him to their own residence. She refuses and he leaves for New York alone, promising to send for her as soon as he can make enough money. While in New York, David meets Dot, who helps him sell a story to a producer. David sends for Allie. She arrives, but to David's disappointment the entire Parker family comes too. David grabs a taxi, and catches the first boat out of town, deciding it is better to be a free man.

* * *

Exhibitors Herald World, July 15, 1929, p. 78

His Yoke.

DRAG, with Richard Barthelmess, Lucien Littlefield, Katherine Ward, Alice Day, Charles Parker, Tom Dugan, Lila Lee and Margaret Fielding. Adaptation and dialogue by Bradley King, directed by Frank Lloyd. At Warner's Theatre.

A talking picture in which the greeting "Hello" is spoken so often that it becomes laughable, was presented last night at Warner's Theatre. In this feature, known as "Drag," Richard Barthelmess figures as a young man who is imposed upon in an utterly absurd fashion by his wife's parents and her brother.

Although the story arouses some curiosity as to how David Carroll (Mr. Barthelmess) is going to throw off the yoke of the family into which he has married, it is not possessed of much that could be construed as drama. Mr. Carroll looks to be an intelligent young man, but judging by what he endures while living in a town known as "Paris," Vt., he is not as sensible as one gathers. True, he at first turns a dried-up newspaper into a success, but subsequently this publication totters into a state of innocuous desuetude.

Carroll has brains enough to run the newspaper and yet he gives \$2,000, his savings, to Pa Parker, his father-in-law, without obtaining any receipt from the old man. Mr. Parker, who dislikes work and dotes on being coddled, gives up his business and soon Mr. Carroll's office is made use of by the Parkers in various ways. Allie Parker stands by her relations and eventually Carroll, who had been warned by Dot, a flip, business-like girl, of what might happen when he went to board with the Parkers, packs up his bag and leaves for New York.

Through the wise-cracking Dot, who becomes a theatrical costume designer, Carroll is able to have a play he had written in "Paris" produced on Broadway and what's more it turns out to be a howling success. Carroll, who strives to do the right thing, despite the fact that he is infatuated with Dot, asks his wife to join him in New York. She arrives, but not alone. Her parents and her brother accompany her. They like his new apartment and they look forward to spending his money. They patronize him as though they were in a large measure responsible for his success.

Carroll knows that Dot is railing for France. He had not expected to accompany her, but after realizing that it is going to be the same old life over again, he acts in a rather unexpected fashion—that is for a motion picture.

Mr. Barthelmess acquits himself favorably. Allie Parker as played by Alice Day is sufficiently attractive and unsympathetic to make the character natural. Lucien Littlefield through the story and Frank Lloyd's stolid direction, is an exaggerated

type. Lila Lee does well as Dot, but the young woman appears to have graduated from a big city before going to "Paris," judging by her ability to juggle with words.

This is all told through spoken lines that are frequently awkward, halting and amateurish.

Drag

A Great Domestic Drama
(Reviewed by Freddie Schader)
(Dialogue Version)

RICHARD BARTHELMMESS is in again and with a picture that is going to be as big a hit as was "Weary River," a picture that is decidedly more human than was "Weary River" as far as story is concerned, and one that will make your audiences sit up and take notice. Right here let it be said that the star had to be on his toes all the way to keep Lila Lee from stealing the picture from him. This girl, after all her years in pictures, though she is still young, is coming into her own at last, and if she isn't starring material after the fans have seen "Drag" then she will be with one more like it to her credit. Her performance is great. From the box office this one can't miss.

There is a story of a young newspaper man who tries to build up small town paper, finds himself eased into a marriage with the daughter of the family with whom he is boarding only to find that he has placed a millstone about his neck and that the whole family are spongers of the first water and he has the job of being the bread-winner for the whole caboodle of them. Finally when he cannot go on and the paper is forced to suspend publication, he starts out on his own, comes to New York and has a play produced. It is a hit and he sends along some money to the wife at home, and she comes on bringing her whole damned family with her to start sponging all over again.

By this time, however, the young man has come to a realization that he really loves another girl, one who has made possible his success, so he walks out on the wife and her relations after telling them exactly where they get off at.

As a picture it is about as good a combination of dialogue and action as has come along to date. Frank Lloyd, who directed, needs to be given a full measure of credit for a really good picture and production. His handling of the scenes and delivering the punch just where it is necessary is a work of art. The dialogue, too, written by Bradley King, is decidedly worth while and a very workmanlike job of writing.

A crackerjack cast was selected to support the star and in addition to Lila Lee the performance of Alice Day as the wife was a work of art.

Produced and distributed by First National. A Vitaphone recording. **Length:** 7,642 feet. **Running time:** an hour and fifty-eight minutes. **To Be Released:** July 21, 1929. From the **Novel** by William Dudley Pelly. **Adaptation and dialogue** by Bradley King. **Directed** by Frank Lloyd.

THE CAST

David Carroll.....	Richard Barthelmess
Pa Parker.....	Lucien Littlefield
Ma Parker.....	Alice Day
Albie Parker.....	Alice Day
Charlie Parker.....	Tommy Dugan
Dot	Lila Lee
Clara	Margaret Fielding

Sunday, June 30, 1929

Richard Barthelmess in
"Drag"
(All-Talker Version)

*First Nat'l Length: Sound, 8067 ft.
 Silent not determined*

NICE CHARACTERIZATIONS MAKE LIGHT STORY MATERIAL INTERESTING. A PLEASING AUDIENCE PICTURE WITH BARTHELMESS DOING USUAL NICE WORK.

Light drama. The inevitable in-laws and how they succeed in efficiently wrecking a young couple's otherwise pleasant married life. A slim enough story concerning a young newspaper editor who buys a country sheet, gets inveigled into a marriage with a clinging vine, finds his vitality and his money sapped by the girl's family only to rebel finally and to meet with success in New York through the other girl who might have been sophisticated but who was nevertheless on the square. The camel's back, as well as the hero's, is broken by this time. The wife chooses the family and the boy hotfoots it to the other girl. The dialogue often slows up the action, such as it is, and makes a long picture appear longer. However, the formula is culled from the popular mould. Lila Lee is charming.

Cast: Richard Barthelmess, Lucien Littlefield, Lila Lee, Alice Day, Katherine Ward, Tom Dugan, Margaret Fielding.

Director, Frank Lloyd; **Author,** William Dudley Pelley; **Adaptor,** Bradley King; **Scenarist,** Bradley King; **Dialoguer,** Bradley King; **Editor,** Ed. Schroeder; **Cameraman,** Ernest Haller.

Direction, good. **Photography,** pleasing.



DRAG

(ALL DIALOG)

First National production and release. Starring Richard Barthelmess. Directed by Frank Lloyd. Adaptation and dialog by Bradley King from a novel by William Dudley Pelley. Cameraman, Ernest Haller. Film editor, Edward Schroeder. Art director, John J. Hughes. Theme song by Al Bryan and George W. Meyer. W. E. (Vitaphone) sounded. At Warners, New York, opening June 29, twice daily, \$2 top. Running time, 118 mins.

David Carroll.....Richard Barthelmess
Pa Parker.....Lucien Littlefield
Ma Parker.....Katherine Parker
Alice Parker.....Alice Day
Charlie Parker.....Tom Dugan
Clara Parker.....Margaret Ffielding
Dot.....Lila Lee

Another wow Richard Barthelmess picture following on the heels of "Weary River," and making more secure than ever the screen position of this long-reigning young star. "Drag" is human, real, persistently delightful. It possesses that seldom-encountered, intangible thing, an intelligent approach. As an example of what can be done with dialog, it's persuasive ammunition against skeptics.

It's a feather for Frank Lloyd's bonnet. He has done a sweet job in holding characterizations rigidly within the precincts of plausibility, in punching scene after scene with just the proper twist or touch, and in keeping his narrative rolling on ball bearings.

There's some plumage, too, coming to Bradley King for a thoroughly bright, nicely sensitized adaptation and dialog. This job goes beyond the ordinary scenarist's task. It ranks as dramaturgy of exceptional technical competence.

Basically it's the old fable about the sponging family. From thence comes the title, the most unattractive item of the production. Titles don't mean much either way, but "Drag" seems particularly far-fetched, uninspired and drab. There is, too, for the bigger cities, the double entendre implication, "Drag" being a slang term for orgies among the abnormals.

Story has Barthelmess again as a song writer as in "Weary River," but with unexpected good sense somebody out in Hollywood has realized the danger from this direction, with the result that this angle hardly is mentioned. The theme song, languid tune of slight appeal,

is refrained but twice, and briefly in both cases.

An especially natural scene is where Barthelmess suddenly and without the slightest premeditation is jolted into an engagement with a girl he does not love and whom he marries in the dazed hopefulness he is somehow doing a wise thing. The girl (Alice Day) is a chip off the old block and the old block is about as offensive, lazy, no-account and thick-skinned a family as ever was etched in fiction.

Miss Day performs with exasperating perfection the wishey-washey young dumb dora. She will annoy anyone who is capable of following a film story with real absorption.

Particularly fine, because not overdone, are the family members played by Lucien Littlefield, Tom Dugan and Katherine Ward. It's the sort of domestic brigandage that arouses spontaneous indignation.

Lila Lee will be on the distinctly available list after "Drag" gets around. This still youthful actress after 12 years in films is again on the upgrade, with "Drag" by all means her best performance and biggest opportunity in years. She handles lines well and looks fine. In the intelligent order prevailing in this picture she is permitted to take the hero away from his legally wedded wife. Dialog is working more wonders than may be immediately discernible.

Most of the action of "Drag" occurs in Paris, Vermont, where the hero is attempting to build up the local newspaper. Later it switches to New York, theatrical offices and such backgrounds. Sound recording is excellent throughout.

A gem for the show mob is the unprogrammed actress who plays Miss Blah, the unreceptive reception clerk of the Broadway producer's office. Dozens of her sisters daily inspire maniacal impulses in job-seeking Thespians.

With so many fine points "Drag" is sure to be a heavy dough picture. It's packed with entertainment and fan appeal and is value received, even at \$2. When it hits the general releases it will be solid.

On the way out opening night a clever satirical replica of a tabloid newspaper was distributed. Land.

G-R-A-N-D

FOUR DAYS ONLY
Starts Today



Richard Barthelmess
in
"DRAG"

A First National Vitaphone Picture
Dick's Follow-Up Success To
"WEARY RIVER"

Alice Day
Lucien Littlefield
Tom Dugan
Lila Lee

**100%
TALKING
PICTURE**

Two Lively Leading Ladies!
Big Time Life On Broadway!
Small Town Life In A Hunky
Dunk Drama You'll Never
Forget! It's Barthelmess At
His Best!

"TALKIE" Short Features—"On Guard"—Third of the
New Series of Talking Collegians

PATHE SOUND NEWS F A I L E D

The Cinema Circuit

By MARTIN DICKSTEIN

"Drag" Brings Richard Barthelmess to the Warner Theater — "Thunderbolt," With George Bancroft, Arrives at the Rivoli.

Richard Barthelmess returned to the Broadway screen last night in another one of those talking-singing pictures. (Really, something ought to be done about this business of loading down dramatic subjects with incidental music and theme songs.) This newest of the First National-Vitaphone productions goes by the name of "Drag." It is at the Warner Theater. It is only fair.

The title, it seems, symbolizes the unhappy state of its young hero (Mr. Barthelmess), who, according to information furnished by the management, was "a boy who married the wrong girl." Davy Carroll had enough money to buy a little weekly newspaper in a small New England town. Soon enough he married the daughter of his landlady. And that is where the budding young journalist made his big mistake. Allie's lazy and selfish family came to look to the new son-in-law for support. They mooched. Pretty soon the Courier went on the rocks.

And then what do you suppose? Davy went to New York. He had an operetta or something in his trunk. He had composed it during his spare minutes at the print shop. With the help of Lila Lee, who was a designer for a Broadway impresario, he got it produced. He made a lot of money. Allie's family heard about his good fortune and to New York they came atrooping—mamma, papa, sister-in-law, brother-in-law, kiddies and all. And that was the bale of hay that broke the camel's back. Davy denounced them all for the insufferable parasites that they were.

The rest we can quote from the informative synopsis which the management very considerably supplied:

"... Allie broke into tears. 'Oh, is that a nice way to treat my people? I will not leave my father and mother.' (Such daughterly devotion must be deserved.) Out the door went David. He hailed a taxi and ordered the driver to take him to the White Star Line docks, where a ship was about to sail for France. 'And tell the world I'm free,' he shouted."

When you consider that Lila Lee, the attractive dressmaker, was sailing on the same boat, this practically amounts to a happy ending. Anyway, everybody went away satisfied.

"Drag," of course, wouldn't live up to its promise as a talkie-single had not Mr. Barthelmess sat himself down at a piano at least once to sing a ballad called "My Song of the Nile." We may be mistaken about this, but it did seem that the voice which issued from the Barthelmess shadow in "Weary River" was not the same voice that the star used last night in "Drag." Perhaps we'll find time to investigate this phenomenon later. At any rate, it

"Drag."

A First National-Vitaphone production based on the novel by William Dudley Feller; directed by Frank Lloyd; starring Richard Barthelmess. At the Warner Theater.

THE CAST.

David Carroll.....Richard Barthelmess
Pa. Parker.....Louise Littlefield
Ma. Parker.....Catherine Ward
Allie Parker.....Allie Day
Charlie Parker.....Tom Dugan
Dot.....Lila Lee
Clara.....Margaret Fielding

doesn't matter. We'll let "Drag" pass.

Fun in a Death House.

RIVOLI THEATER—"Thunderbolt," a Paramount talking picture directed by Joseph Von Sternberg, starring George Bancroft, with Fay Wray and Richard Arlen.

Joseph Von Sternberg, who used to direct such realistic things as

RESTAURANTS—LONG ISLAND.

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LONG BEACH LI

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DINNER-DANCE
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SATURDAY, JUNE 22d
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Sophie Tucker
and Ten All Star Acts

Music by HOWARD LANIN Himself
and his Palm Beach Coconut
Grove Orchestra of ten

For Reservations, write or
Telephone: LONG BEACH 100



Lila Lee and Richard Barthelmess spend their last week at the Warner theatre in "Drag."



Status: Print exists
 Unavailable for Viewing

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

Dynamite (1929)

Radio Reporter. News Photographer. Newspaper headlines.

Radio announcer reports on a race run by society girls. Newspaper headline: “Murderer Offers Body and Brain for \$10,000.” “Man About to Die Will Sell Remains to Science to Save Sister From Orphan Asylum; Derk to Hang Thursday.”



The radio announcer reports a unique race by society girls from beginning to end. A news photographer snaps a picture before the action begins.





Society girl Cynthia Crothers sees a headline in the newspaper that gives her an idea on how she can fulfill the terms of her grandfather's will: to be married immediately. The convicted Derk, on death row, agrees to be her husband for \$10,000.



Cynthia loves Roger and wants to pay his wife to get a divorce. When Derk tells Roger what is going on, Roger tells Cynthia if she doesn't rip up the check "buying" him from his wife, he will never see her again. She believes him and refuses to pay his wife who becomes furious, saying that she will expose her and ruin her life: "Look in next Sunday's paper. Prominent Society Girl Attempts to Buy Herself a New Husband."



Scenes from *Dynamite* (1929) and *Viewing Notes*



Society girl Cynthia Crothers weds Hagon Derk, a miner sentenced to be executed for murder, to fulfill the terms of her grandfather's will that she be married. Just before his execution, Derk is exonerated, thus dashing Cynthia's hope of marrying her lover, Roger, a man whose wife refuses to divorce him. Advised by her lawyers that she should live with her husband so as to obtain her money, Cynthia goes to the mining town and lives the life of a miner's wife. There she realizes the futility of her former life when a mine disaster threatens to take both Hagon and Roger away from her. After Roger is killed in a dynamite explosion while helping them escape, Cynthia finds happiness with the miner. *American Film Institute Catalog of Feature Films*

THE SCREEN

By MORDAUNT HALL.

Cecil De Mille's First Talker.

DYNAMITE, with Conrad Nagel, Kay Johnson, Charles Bickford, Julia Faye, Joe McCrea, Muriel McCormac, Robert Edison, William Holden, Henry Stockbridge, Leslie Fenton, Marion Hepburn, Ernest Hillard, June Nash, Nancy Dover, Neely Edwards, Jerry Zier, Rita Leroy, Tyler Brooke and others, an original screen story by Jeanie Macpherson, directed by Cecil B. De Mille; "Bermuda Bound," a stage production, devised by Chester Hale, with Teddy Joyce, "The Runaway Four" and others. At the Capitol.

In "Dynamite," Cecil B. De Mille's first entry in the talking picture field, this producer evidently is undaunted by the vocal angle of his film, for he pursues much the same tactics he did in his silent contributions. As in the past, he proves himself to be a master of technical detail and a director who is able to elicit from his players thoroughly competent performances. Nevertheless, this offering is an astonishing mixture, with artificiality vying with realism and comedy hanging on the heels of grim melodrama.

Even in the work of the performers, there are moments when they are human beings and then, at times, they become nothing more than Mr. De Mille's puppets. The dialogue is a potpourri of brightness and banality and it was no wonder that the audience in the Capitol yesterday afternoon found humor in scenes that were intended to be serious.

Most of this film holds one's attention, but toward the end the incidents become a trifle too bizarre for one's peace of mind.

Both Mr. De Mille as the director and Miss Jeanie Macpherson as the author need a restraining hand to guide them, for the result of this audacious adventure becomes a hodge-podge, with characters behaving strangely and conversing in movie epigrams, whether they are at a country club, enjoying the queer series of sporting events, or in danger of death in a coal mine cave-in. The chatter that threads its way through this photoplay can be judged by the avowal of the miner husband of the society woman that he loves her from the top of her silly head to the soles of her feet, and adding that he would like to crown her with a pickaxe. When three persons are presumed to be within a few minutes of death one of the men, a polo player, turns to the girl and asks what she's worrying about!

It all begins with Hagon Derk, a coal miner, being sentenced to death for murder. Then it darts to a scene depicting Cynthia Crothers, a society girl, being told that unless she is married and living with her husband on her twenty-third birthday, she will not inherit her grandfather's substantial fortune. Matters become further entangled through the fact that Cynthia is in love with Roger Towne, who "could not set a date for his wedding to Cynthia, because his present wife would not set a date for her divorce."

But that is not all, for Marcia Towne, Roger's wife, is willing to go to Reno to start divorce proceedings if she receives \$50,000 down and \$150,000 when the divorce is granted. Cynthia finds herself in a dilemma, being close to her twenty-third birthday. She notices the picture of Derk in a newspaper and is seized by a sudden inspiration. She goes to the jail and there asks Derk whether he will marry her if she pays him \$10,000. Derk, a strong character, consents to do so, as he needs the money to save his motherless little girl from being sent to an orphanage.

The next turn in the events is the confession by a young man that he committed the murder for which Derk is sentenced to be hanged, and word is sent to the prison warden at the last minute that Derk is innocent.

Thus Cynthia finds herself with a hale and healthy husband, but a coal miner instead of a society polo player. Derk invades a party and puts the drunken and excited persons know what he thinks of them. A parrot is heard by Derk to say, "I'm a good girl," and Derk turns to the bird and declares, "You're the only one here!"

Derk goes to Cynthia's boudoir later in the evening and flings the package of \$10,000 at her and leaves. But the following day Cynthia, having been reminded that she must be living with her husband to inherit the legacy, drives to the mining community and finds Derk. The car in which she motors up to his humble abode is no flivver, but one of the most costly vehicles. She is arrayed in her Fifth Avenue finery, and Derk is ashamed of his rich wife. She, however, has an opportunity to win the hearts of the miners' wives, but, after a thundering browbeating from Derk, she calls up Roger and asks him to come down and rescue her from her unfortunate alliance.

The story might have finished then, but Mr. DeMille and Miss Macpherson evidently thought it advisable to have some dynamite brought into the narrative. Hence the scenes down in a mine. Roger goes there with Cynthia, just to tell Derk that he is going to run away with his (Derk's) wife. But fate and Mr. DeMille will otherwise.

Kay Johnson shows herself to be an accomplished actress in her impersonation of Cynthia. Charles Bickford gives a splendid performance as Derk. Conrad Nagel, as Roger Towne, does not act up to his usual standard, especially in speaking his lines, all of which is probably the result of direction and the lines given to him.



Julia Faye, Kay Johnson, and Conrad Nagel respond to Cecil DeMille's demand for perfection in "Dynamite."

The Screen in Review

By Norbert Lusk

Cecil DeMille redeems himself with a glorious gesture to the box-office, stage players score on their first appearance in pictures, and the fall season is in full swing.

CECIL DeMILLE'S first experiment with dialogue is completely successful. In employing speech to drive home points, as well as play upon nuances of thought and feeling, he has produced a brilliantly effective picture called "Dynamite," yet dialogue entails no sacrifice of the traditions of the screen—and of DeMille. The film has movement, excitement, the strong, far-fetched contrasts in which he revels, as well as the uniquely glittering embellishment for which he is famous, including something *à la* this in the way of both tubs—a glass one!

Often "Manslaughter" has been cited as his picture of most popular appeal. This, in my opinion, exceeds it. For, aside from the newly found advantage of speech in portraying character and emotion on the screen, the situations in "Dynamite" are poignant, contrived with the master skill to pique curiosity, to accumulate suspense and gradually to storm the emotions. All this is fused with tactful slowness, directed with superb, easy authority, photographed beautifully and acted magnificently. "Dynamite" is an astonishing picture.

A rental of the plot would give you the same unfavorable reaction that it gave me before I saw the picture, for robbed of its optical and aural appeal it is, I fear, completely unviewable. I am fairly ashamed of it, because the bare synopsis has Cynthia Crothers bound

by the terms of her grandfather's will to marry and live with her husband on her twenty-third birthday in order to inherit untold millions. And Cynthia is in love with a married man, Roger Tencoe, the husband of her friend, Marcia. So the girls talk things over, Marcia asking \$200,000 to divorce Roger and Cynthia offering half that amount, in the deliciously cynical manner expected of society people animated by Mr. DeMille and Jessie Marsherson. But when you see this scene played in dialogue by Julia Faye, as Marcia, and Kay Johnson, as Cynthia, it takes on unexpected values—and you believe it, as you do the whole story.

When Cynthia and Marcia make their pact, there is still another step that Cynthia must take to be sure of her inheritance. She must marry at once, for the time before her birthday is short. So she offers \$10,000 to Hagen Berk, a minor convicted of murder, to go through the ceremony before his electrocution. But within a few minutes of the fateful moment he is pardoned through discovery of the real murderer. He goes to the girl's modernistic home to see what's what while a jazz party is in progress.

Out of this situation it is no tax on the imagination to believe that Mr. DeMille and Miss Marsherson have left no stone unturned, no word unsaid, no emotional impulse unguarded to build up a climax that shall unite

the pampered society girl and the rough rover. It is an intricate plume in their respective caps that they have been able to do it believably.

In this they are immensely aided by the actors. Kay Johnson, on the occasion of her debut in pictures, gives a breathtaking performance of sheer beauty. Sensitive, eloquent, gayly humorous, agonized, tragic, she reaches perfection as often that one sits back and wishes her to miss a step in her marvelous play upon the emotions. Charles Hickford, also from the stage and a debutant, too, is the mixer. His performance could not be bettered, his stalwart honesty so convincing that it springs from inner conviction rather than any apparent histrionism. Julia Faye, heard for the first time, is amazingly felicitous and her light, expressive voice fits perfectly the characters she usually plays. Conrad Nagel, as Roger, is at his best, and from time to time the spectator is treated to sharply etched bits of fine acting by Muriel McCormac, Leslie Fennon, Robert Edison, and Jane Keckley, and pleasing glimpses of Joel McCrea, Nancy Dwyer, and Scott Kellie.

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VARIETY

FILM REVIEW

BLAZE O' GLORY

(Continued from page 15)

the plea for tears been less strenuous Frankie would have been one of the biggest things in this little picture.

Of course, the hard-boiled district attorney was Eddie's commander in the war. In fact, he was the guy Eddie disobeyed; otherwise there would have been no trial, since the murdered man was a German soldier reaching over the trenches for a tiny Christmas tree at that time.

It's all like that, and that's why. Wally.

DYNAMITE

Metro-Goldwyn-Mayer release of a Cecil DeMille production. Directed by Mr. DeMille. Story by Jeanie MacPherson, who did dialog with J. H. Lawson and Gladys Ungar. Peverell Marley, cameraman; Douglas Shearer, sound. Cast features Conrad Nagel, Kay Johnson, Charles Bickford and Julia Faye. At Capitol, New York, week Dec. 27. Running time, 128 minutes.

Roger Towne.....Conrad Nagel
Cynthia Cruthers.....Kay Johnson
Hagen Derr.....Charles Bickford
Marela Towne.....Julia Faye
Katie Derr.....Muriel McCormac
Life of the Party.....Tyler Brooke

A pot-pourri of about all previous DeMille efforts crammed into one picture. Held up by the excellence of the individual performances, the lavish production and a mine cave-in climax. Picture is sure-fire box-office fare and is a likely holdover entry for some spots, despite its unnecessary length.

DeMille apparently has forbidden any cuts. At least at the Capitol. Feature is running foot for foot as it did on its twice daily Carthay Circle sojourn last summer in Los Angeles. And its two hours and

eight minutes on the screen is just five minutes short of "Wings."

A mile, and more, of film can come out without impairing the story. Superfluous sequences basically amount to padding, but in lieu of DeMille's coin oblivious hand, many exhibits may not want to cut—a tipoff on the strength of the production. Besides which it's a disk recording, making curtailment impossible where the dialog is served by platter.

Those familiar with DeMille's work will see almost a resume of his entire screen directing career in this society picture heavily seasoned with dramatic hoke. And the antics of the social strata involved are purely, as usual, the ferment of the director's camera imagination—as long as they are broad but invariably intriguing to the film public. Elaborate boudoir, bath, wild stew party, rakish Mercedes, fantastic sport carnival—they're all here, and always in the background the shadow of the People as expressed, in this instance, by a miner, condemned to death, whom the spoiled society bud has wed in prison on the eve of execution. All to comply with a will, leaving her millions, in order that she may buy another woman's husband. That the laborer is saved from the gallows at the 11th hour forms the knot which the scenario must untie.

Story's long, long trail also unwinds the gradual urge for each other between the he-man and the spoiled child of wealth, after he has flung her on to a bed with the declaration that she's worthless and walked out. Because she must be living with her husband on a specified date, Cynthia drives to the mining town and persuades the miner to let her move in for a few days.

A misunderstanding, and the girl's appeal to her polo-playing fiancé to come and get her, leads to the mine catastrophe when the latter's code of honor demands that they both go down into the earth to tell the husband they're leaving him. A story twist sends the blue-blooded boy to the supreme sacrifice when one of the men must explode a stick of dynamite as the only chance of their escaping from the trap on the fifth level.

Release is DeMille's first talker and Kay Johnson's debut in pictures, a field in which she is set after this effort. A handsome girl from the legit stage, she butters the screen with a world of class and ability. Doubtful if the stage will ever see her again, except possibly between films, and especially as she also possesses a distinct flair for comedy—which the studio will eventually discover. A similar thumbnail sketch would cover Charles Bickford, as this, also, is among his initial picture tries, maybe the first. An excellent actor, and another importation from the stage, Bickford seems destined to be indexed as a strong man hero or heavy during his studio career.

Conrad Nagel does a nice piece of work in the desired polished manner, and Muriel McCormac, as the child sister of the miner, will make a memorable impression upon audiences. Tyler Brooke plays the "fool" of the cocktail party, tensely broken up by the unwanted visiting miner, with that knack of exaggeration demanded by DeMille for these screen occasions. Enough people to fill one end of the Yale Bowl comprise the rest of the cast, fitting in and out for atmospheric bits in the multiple sequences.

Taking into consideration the pic-

Variety, January 1, 1930, p. 24



De Mille Scores A Big Point

Hollywood has been speculating about the correct formula for sound. Are talkers to embody the silent technique augmented and improved by the addition of dialogue and sound effects or must the stage formula which means actionless motion pictures be adopted? The editor of *Motion Picture News* asked Cecil B. De Mille this question while in Hollywood recently. He said "Dynamite" was his answer.

In search of that answer, the picture has been reviewed in both silent and sound form. The two versions published herewith demonstrate clearly that the silent technique dominating yet wedded to sound is practical from a production as well as commercial angle.

Silent

If you believe Jeanie Mac Pherson and Cecil B. De Mille, "coal makes the world go 'round." This is theme of "Dynamite" which, in its silent form, proves a mighty entertaining picture.

De Mille's big thrill is a cave-in in a coal mine. This will get over with a decided bang. Not that the idea is new. This particular situation has been used often. As a matter of fact, it smacks very much of the old-fashioned. Yet, undeniably, the kick is there and, from the audience angle, the age of the situation is therefore, justifiable.

Production values are of the usual De Mille calibre. As in all of his previous efforts, "Dynamite" is loaded down with rich sets, hordes of supernumeraries and a lavishness in dressing such as the public is accustomed to attach to the De Mille type of picture.

Dramatically, the picture has its moments. The story, far-fetched and leaning toward the impossible as it is, proves typical picture stuff. Improbable, but certainly entertaining. The tempo is slowed down because of almost excessive footage, but where scenes seem long, there is at least recompense in the form of big mass scenes and sweep.

S C H A D E R

Sound

From a production angle, "Dynamite" is significant. This is why:

The picture was made in the technique of its erstwhile brother, the silent film, with the added dramatic embellishment of sound. Here and there, its movement seems slightly impaired by the dialogue. In the main, however, the tempo moves along with no interruptions right to the close.

The dialogue is excellent, and in the early reels serves to lift situations out of the rut of the commonplace into the category of the near-distinguished. Kay Johnson, Charles Bickford, Julia Faye and Conrad Nagel are the leads and each contributes to the whole a very worthy demonstration of histrionics.

Further, the sound is true. De Mille states not a foot of film had sound or dialogue dubbed in. After sitting through "Dynamite," his assertion seems plausible and entirely acceptable.

The box-office slant: Despite a wild and improbable yarn, this De Mille effort, by force of production investiture, movement and intelligent direction, becomes a big money-maker. It has the goods. Unquestionably.

K A N N

Dynamite

De Mille Does It
(All-Talking)

(Reviewed by Edwin Schallert)

SMASHING effects, spectacle, drama and thrills—these are all combined in Cecil B. De Mille's first sound and dialog picture, "Dynamite." It is big box-office stuff. The new medium has proved no impediment whatsoever to the De Mille ability to achieve sensational theatrical results. Even at this date he is bound to be reckoned a pioneer in talkies because of some of the remarkable things that his picture presents.

Two of the main events are the novel and stirring aero race (huge hoops in which girls are fastened and roll head over heels) and the crashing finish of the cave-in that takes place in a coal mine. Both of these are extraordinary innovations, and reveal in an amazing way what can be done in blending photography and sound. The picture discloses daring in the accomplishing of exactly those things that might be done in the silent medium with far less effect.

The plot relates to a society girl's wedding to a man sentenced to be hanged in order to fulfill the terms of a will. De Mille is at home, of course, with a glittering idea of this sort. The reality of the plot is not overwhelming, but the situations are exceptionally good. There is a constant contrast between giddy cocktail parties on the one hand, and the sordid experience of the hero in prison and his life as a worker in the mines.

The earlier portion is colorful and rapid in action, with a smooth shifting of scene that sets a pace for variety in photography and synchronized effects. A very brief court-room sequence well carried out introduces the plot. The action quickly swings to the girl arguing with the executors of the will, declining to be married according to their wishes because she is waiting for the husband of another woman to secure a divorce. On the heels of this comes the aero race, with the wife and the girl entering the competition to find out how much the price of the husband's freedom will be.

Then there is the marriage in prison, followed by the revelation of who really committed the crime, and the released man's visit to the home of his wife, culminating in a terrific battle between them. The marriage scene is especially effective, for while the ceremony is going on, a plaintive love song is rendered by one of the condemned men, the while one also hears the hammers at work on the gibbet. The hand-

Dynamite

(Continued)

ing of crowd's voices is another surprise. The picture is surpassing in this respect. However, the final scene of the cave-in holds the greatest punch.

"Dynamite" will only meet critical disapproval by those who examine too closely certain phases of its plot. It is not proof against detailed inspection in this regard, but as a show it is unquestionably a, if not *the*, top notch event. Conrad Nagel, Kay Johnson, Charles Bickford and Julia Payne are the leading players. Miss Johnson reminds of Anna Q. Nilsson. As an actress, especially as regards the use of her voice, she is exceedingly fine. Bickford makes a forceful impression on the cave-manish part he plays. Nagel is very excellent. Nearly all of the drama centers around these three.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Cecil B. De Mille. Length: in Sound, 11,584 feet. **National release date not set. Story** by Jeanie Macpherson; **Dialog** by John Howard Lawson, Gladys Unger, and Jeanie Macpherson; **Photographed by** Peverell Marley.

THE CAST

Roger Towne	Conrad Nagel
Cynthia Crothers	Kay Johnson
Hagen Derk, the "Fire Boss"	Charles Bickford
Marcia Towne	Julia Payne
Kacti Derk	Muriel McCormac
Marco, the "Shrik"	Joel McCrea
Three Wise Fools	Robert Edeson, William Holden
Young "Vultures"	Henry Stockbridge
The Life of the Party	Leslie Fenton, Barton Hepburn
The Judge	Tyler Brooke
Bobby	Robert T. Haines
His Mother	Douglas Frazer Scott
The Doctor	Jane Keckley
	Fred Walton

Wonder Of Women

A Human Story Well Told
(Reviewed by Freddie Schader)

(Part Dialog)

THE Herman Sudermann novel "The Wife of Stephen Tromholt" has found its way to the screen under the title of "Wonder of Women," with Lewis Stone, Peggy Wood and Leila Hyams enacting the three principal roles. The production is a part dialog picture directed by Clarence Brown, who has developed a most interesting pieturization of a very human tale, one that should attract money at the box office and hold the interest of audiences.

There has been a tremendous amount of attention paid to production detail in the making of the picture and the sets and atmosphere of the picture in general are perfect.

The story of the love tale of the noted

"Dynamite"
 with Conrad Nagel, Kay Johnson,
 Charles Bickford, Julia Faye
 (All-Talker)
 M-G-M Time, 2 hrs., 8 mins.
**BOX-OFFICE CINCH. SUR-
 FEIT OF CLIMAXES AND AC-
 TION COVERS UP INCREDI-
 BLE STORY OF ROUGH EX-
 CONVICT MINER WINNING
 SOCIETY GIRL.**

Picture fans who still hold to their illusions will go home feeling that they got their money's worth from this yarn about a society girl and a rough miner. The gal had to be married by a certain date in order to inherit a wad of dough. So she picks on a tough guy about to be executed for murder. Two minutes before the rope-cutting hour he is set free. What follows is easy to guess. From a logical standpoint, the whole proceedings are illogical and untrue to life, but Cecil de Mille keeps the audience's mind diverted by piling action on top of action and climax on top of climax. Even when the picture has reached a logical conclusion he leads it into another vein of thick action and climaxes.

Cast: Conrad Nagel, Kay Johnson, Charles Bickford, Julia Faye, Muriel McCormac, Joe McCrea, Robert Edison, William Holden, Henry Stockbridge, Robert T. Haines, Douglas Frazer Scott, Jane Keckley.

Director, Cecil B. de Mille; Author, Jeanie MacPherson; Adaptor, Not listed; Dialoguers, John Howard Lawson, Gladys Unger, Jeanie MacPherson; Editor, Anne Bauchens; Cameraman, Teverell Marley; Monitor Man, Douglas Shearer.

Direction, Great. Photography, Fine.
 Gillette



The Film Daily, December 29, 1929, p. 8 – *Photoplay Magazine*, June, 1929, p. 72





Climatic scene – dropped in mine and subsequent explosion to get out.

Status: Print exists

Viewed on DVD (TCM)

Type: Movie

Genre: Drama

Gender: Male (Radio Announcer, Photojournalist). Group.

Ethnicity: White (Radio Announcer, Photojournalist). Unspecified

Media Category: Newspaper

Job Title: Reporter (Radio Announcer). Photojournalist (Photojournalist). Unidentified News Staff.

Description: Major: None

Description: Minor: Radio Announcer, Photojournalist, Positive. Unidentified News Staff, Neutral

The Exalted Flapper (1929)

Reporter (Don Allen).

Reporter covers royal shenanigans. Few details available.

Princess Izola, a flapper princess of a foreign kingdom, refuses to marry Prince Boris of Dacia, whom she has never seen; but when she meets him traveling incognito, the princess falls in love. The Queen of Capra, unaware of his identity, has him shanghaied, but he is rescued by the princess. The two countries then become stronger allies, and in due course Izola and Boris are married. *American Film Institute Catalog of Feature Films*

**EXALTED FLAPPER****(Disc Orchestration)**

Fox production and release. Directed by James Tinling from Walter Irwin's story, adapted by Matt Taylor. Titles by H. Caldwell. In cast: Sue Carroll, Barry Norton, Irene Rich, Albert Conti, Sylvia Field. At Loew's New York one day, Aug. 7. Running time 60 minutes.

Folks in an asylum couldn't go wrong on doping out this yarn after the first 50 feet. The princess is going to marry the prince despite the Irish press agent. "The Exalted Flapper" is one of those unoriginal things that makes good easy entertainment for the average fan.

Newsreel clip of Lindbergh paper tearing crowd used as opener. Sue Carroll as princess quickly sheds petticoat for flapper undies. Pretty gam view here.

Then there's the night club raid, but no publicity, and the Queen's (Irene Rich) negotiations for wealthy hubby.

Picture would only be a two-reeler if closed here. But it must go along so that Barry Norton and Miss Carroll may wrap up in bedroom silks before the jaded parents have the opportunity to announce their betrothal. *Waly.*

"The Exalted Flapper"
(Silent)

with Sue Carol, Barry Norton,
Irene Rich and Albert Conti

Fox Length: 5,896 ft.

**SOMETHING DIFFERENT IN
FLAPPER PICTURES. DE-
LIGHTFUL ROMANCE WELL
DONE BUT VERY LIGHT.**

Sparkling romance, which travels lightly and speedily along, despite the pressing cares of royalty and affairs of state, makes this a dandy little picture. It's light, so much so that it probably will need a strong supporting bill, but patrons will get genuine enjoyment out of it. Sue Carol, princess of a mythical European kingdom, visits New York, and advances to the head of the flapper class. Only, she remains just a sweet, fun-loving kid, without the usual blarney, ideas and antics often associated with flapperism. She is to be "sacrificed" in a marriage of duty to the prince of a nearby kingdom. Meanwhile, she meets and falls in love with the prince, neither of whom suspects the identity of the other. When the girl's queen mother has the prince shanghaied (believing him an interfering Englishman), things begin to happen, but everything comes out o.k.

Cast: Sue Carol, Barry Norton, Irene Rich, Albert Conti, Sylvia Field, Charles Clary, Stuart Irwin, Lawrence Grant, Michael V. Vassaroff, Don Allen, Landers Stevens.

Director, James Tinling; Author, Will Irwin; Scenarists, Ray Harris, Matt Taylor; Titler, H. H. Caldwell; Editor, same; Cameraman, Charles Clarke.

Direction, fine. Photography, fine.



Status: Unknown
Unavailable for Viewing

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

Eyes of the Underworld (1929)

Publisher John Hueston (Charles Clary).

Owner of the paper John Hueston (Charles Clary) is killed because he is planning to print an expose of a criminal gang.



Another example of the underworld films prominent during the period, with Charles Clary as a newspaper publisher (John Hueston) who is shot before he can print an expose of a criminal gang. Rich sportsman Pat Doran (Bill Cody) goes to his house to comfort his daughter Florence Hueston (Sally Blane), and when the crooks break in to find the evidence Hueston had accumulated. Doran tracks them. He is captured, but escapes and rounds up the gang. Although it is Doran who stops the gang, Clary's character demonstrates the recognition of the press as a force in opposing corruption. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 67.

John Hueston, a wealthy newspaper publisher, plans to publish an exposé of a criminal gang but is silenced by a bullet. Pat Doran, rich sportsman, is consoling Hueston's daughter at her home when members of the gang break into the house in an effort to put their hands on the incriminating evidence accumulated by Florence's father. Pat chases the crooks off and follows them to their hideout; they capture him, and he is imprisoned on a deserted island. Pat escapes, rounds up the gang, and wins Florence's love. *American Film Institute Catalog of Feature Films*

A socialite gets involved with a newspaper expose in this crime melodrama produced by Universal. When Pat Doran (Bill Cody) learns that the publisher father (Charles Clary) of his girlfriend has been murdered because of a series of articles exposing a crime ring, the wealthy sportsman takes matters into his own hands. Trailing the criminals to their hideout, Pat is captured and imprisoned on a deserted island. When all seem lost, Doran manages to free himself, and with the able assistance of his girlfriend (Sally Blane, the sister of Loretta Young), brings the criminals to justice. *Eyes of the Underworld* was one of several attempts by B-Western star Cody to change his image. The Western field had become overpopulated by the late '20s, and Cody wanted to secure himself a future in films. The attempt proved unsuccessful and he returned to low-caliber horse operas. Hans J. Wollstein, *all-movie.com*

<https://www.allmovie.com/movie/eyes-of-the-underworld-v90794>

EYES OF THE UNDERWORLD. Produced and distributed by Universal Pictures Corp. Star, Bill Cody. Directors, Leigh Jason and Ray Taylor. Scenarists, Leigh Jason and Carl Krusada. Cameramen, Al Jones and Frank Redman. Released, Apr. 28, 1929. Length, 4,208 feet.

Crook melodrama: Wealthy young sportsman falls in love with daughter of publisher. Latter possesses evidence regarding group of crooks known as the racketeers and plans to publish these facts. Gang demand the evidence, and failing to get it, kill publisher. Sportsman pursues crooks who capture girl. Cops succeed in capturing the gang, and sportsman gets girl.

Motion Picture News, March 15, 1930, p. 78



Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (John Hueston)

Ethnicity: White (John Hueston)

Media Category: Newspaper

Job Title: Publisher (John Hueston)

Description: Major: John Hueston, Very Positive

Description: Minor: None

The Fire Detective (1929) – Serial – 10 Chapters

Reporter Gladys Samuels (Gladys McConnell). Some reviews refer to the reporter as “Helen Faraday.”



Newspaperwoman Gladys Samuels tries to unravel a mystery not only to save her father but to get a big story for her and her newspaper. The son of a wealthy manufacturer of fire apparatus joins the fire department in a large city so he can learn all about his father's business.

The 15 chapters are Chapter One: *The Arson Trial*. Chapter Two: *The Pit of Darkness*. Chapter Three: *The Hidden Hand*. Chapter Four: *The Convict Strikes*. Chapter Five: *On Flaming Water*. Chapter Six: *The Man of Mystery*, Chapter Seven: *The Ape Man*. Chapter Eight: *Back from Death*. Chapter Nine: *Menace of the Past*. Chapter Ten: *The Flame of Love*./

Following "Eagle of the Night" will come "The Fire Detective," from an original story by Frank Leon Smith, who also prepared the continuity. Smith was the author of a number of Pathe's best serials, among them "Snowed In." This serial will be directed by Spencer Bennet, Pathe's premier serial director, who for years has specialized on this particular branch of production. The release date will be December 30. The hero is the son of a wealthy manufacturer of fire apparatus, who to learn the business in the right manner, joins the fire department of a big city. The heroine is a newspaper woman who seeks to unravel a mystery that will not only save her father, but also make a big story for her paper.

Exhibitors Herald and Moving Picture World, May, 26, 1929 p. 96

Hugh Allen plays a relentless sleuth on the trail of a gang of arsonists in this ten-chapter serial. The plot hinges on several conventional elements such as mysterious characters, figures from the past appearing suddenly and a heroine (Gladys McConnell) who narrowly escapes a series of life-threatening perils. Larry Langman and Daniel Finn, *A Guide to American Silent Crime Films*, p. 92

The Fire Detective

1929 American serial (Pathé/ten 2-reel chapters) based on a story by Frank Leon Smith. Fire detective Jeff Tarrant (Hugh Allan) sets out to track down the criminals behind a series of disastrous fires. His sweetheart Gladys (Gladys McConnell) is constantly in peril and a senator, an attorney and a convict are all involved. The other cast members are Leo D. Maloney as the fire chief, Frank Lackteen, John Cossar, Larry Steers, Bruce Gordon and Carlton S. King. George Arthur Gray wrote the screenplay and Spencer G. Bennet and Thomas L. Storey directed. The film begins with an episode titled *The Arson Trail*.

Detective Jeff Tarrant (Hugh Allan) has to track down criminals behind a series of fires in *The Fire Detective*.

Ken Wlaschin, *Silent Mystery and Detective Movies*, p. 86⁷



"The Fire Detective"

Pathe

Above Average

Type of production... 10 chapter serial

This starts off unusually good. If they maintain the pace shown in the first three instalments this should prove sure fire with the fans who love their serials. It gets away from the usual routine with fire fighting as the background, and the murder mystery directly hooked up with the fire scenes in a very logical and thrilling plot. The hero is a special investigator for the fire department endeavoring to uncover the perpetrators of a series of disastrous fires of incendiary origin. Evidence shows that a band of criminals are setting the fires and a United States senator and a criminal attorney are drawn into the proceedings, along with a convict and a chemist. The plot is so cleverly handled that it keeps you guessing as to just what part all these play in the proceedings. The fire scenes are very well done and altogether realistic. Gladys McConnell looks good as the lead, with Hugh Allan the hero. Others

in a strong cast are Leo Maloney, John Cossar, Lawrence Steers and Frank Lackteen. Frank Leon Smith wrote the story and it was directed by Spencer Bennet and Tom Storey. Looks like a safe bet so far as seen.

The Film Daily, February 17, 1929, p. 12

Serials

THE FIRE DETECTIVE (Pathe): Special cast— Good but not near as good as "The Tiger's Shadow." Too much fire for most of the children. No fault to find with the players, all good. Ten chapters.— R. D. Carter, Fairfax theatre, Kilmarnock, Va.— General patronage.

Exhibitors Herald-World, September 21, 1929, p. 72



Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Serial
 Gender: Female (Gladys Samuels)
 Ethnicity: White (Gladys Samuels)
 Media Category: Newspaper
 Job Title: Reporter (Gladys Samuels)
 Description: Major: Gladys Samuel, Very Positive
 Description: Minor: None

The Fire Detective: Episode One: The Arson Trail (1929)
Reporter Gladys Samuels (Gladys McConnell).



Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Gladys Samuels)
Ethnicity: White (Gladys Samuels)
Media Category: Newspaper
Job Title: Reporter (Gladys Samuels)
Description: Major: Gladys Samuel, Very Positive
Description: Minor: None

The Fire Detective: Episode Two: The Pit of Darkness (1929)

Reporter Gladys Samuels (Gladys McConnell).

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Gladys Samuels)

Ethnicity: White (Gladys Samuels)

Media Category: Newspaper

Job Title: Reporter (Gladys Samuels)

Description: Major: Gladys Samuel, Very Positive

Description: Minor: None

The Fire Detective: Episode Three: The Hidden Hand (1929)

Reporter Gladys Samuels (Gladys McConnell).

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Gladys Samuels)

Ethnicity: White (Gladys Samuels)

Media Category: Newspaper

Job Title: Reporter (Gladys Samuels)

Description: Major: Gladys Samuel, Very Positive

Description: Minor: None

The Fire Detective: Episode Four: The Convict Strikes (1929)
 Reporter Gladys Samuels (Gladys McConnell).



"FIRE DETECTIVE"
 Being kidnapped by a human brute whose own nature matches the gorilla garb he wears, is the frightful experience undergone by Helene Faraday, played by Gladys McConnell in the fourth episode of "The Fire Detective," which shows at the Strand theater Friday.
 This and other dangerous and thrilling hazards make this chapter one of the most exciting of the Patheserial, which is a mystery melodrama of unrivaled interest and

entertainment. Hugh Allan plays the title role in "The Fire Detective" with Leo Maloney in an important characterization.

La Crosse Tribune, Wisconsin, January 30, 1930, p. 14



Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Serial
 Gender: Female (Gladys Samuels)
 Ethnicity: White (Gladys Samuels)
 Media Category: Newspaper
 Job Title: Reporter (Gladys Samuels)
 Description: Major: Gladys Samuel, Very Positive
 Description: Minor: None

The Fire Detective: Episode Five: On Flaming Waters (1929)

Reporter Gladys Samuels (Gladys McConnell).

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Gladys Samuels)

Ethnicity: White (Gladys Samuels)

Media Category: Newspaper

Job Title: Reporter (Gladys Samuels)

Description: Major: Gladys Samuel, Very Positive

Description: Minor: None

The Fire Detective: Episode Six: The Man of Mystery (1929)

Reporter Gladys Samuels (Gladys McConnell).

*The Record*, Hackensack, New Jersey, July 6, 1929, p. 11

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Gladys Samuels)

Ethnicity: White (Gladys Samuels)

Media Category: Newspaper

Job Title: Reporter (Gladys Samuels)

Description: Major: Gladys Samuel, Very Positive

Description: Minor: None

The Fire Detective: Episode Seven: The Ape Man (1929)

Reporter Gladys Samuels (Gladys McConnell).

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Gladys Samuels)

Ethnicity: White (Gladys Samuels)

Media Category: Newspaper

Job Title: Reporter (Gladys Samuels)

Description: Major: Gladys Samuel, Very Positive

Description: Minor: None

The Fire Detective: Episode Eight: Back From Death (1929)

Reporter Gladys Samuels (Gladys McConnell).

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Gladys Samuels)

Ethnicity: White (Gladys Samuels)

Media Category: Newspaper

Job Title: Reporter (Gladys Samuels)

Description: Major: Gladys Samuel, Very Positive

Description: Minor: None

The Fire Detective: Episode Nine: Menace of the Past (1929)

Reporter Gladys Samuels (Gladys McConnell).

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Gladys Samuels)

Ethnicity: White (Gladys Samuels)

Media Category: Newspaper

Job Title: Reporter (Gladys Samuels)

Description: Major: Gladys Samuel, Very Positive

Description: Minor: None

The Fire Detective: Episode Ten: The Flame of Love (1929)

Reporter Gladys Samuels (Gladys McConnell).

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Gladys Samuels)

Ethnicity: White (Gladys Samuels)

Media Category: Newspaper

Job Title: Reporter (Gladys Samuels)

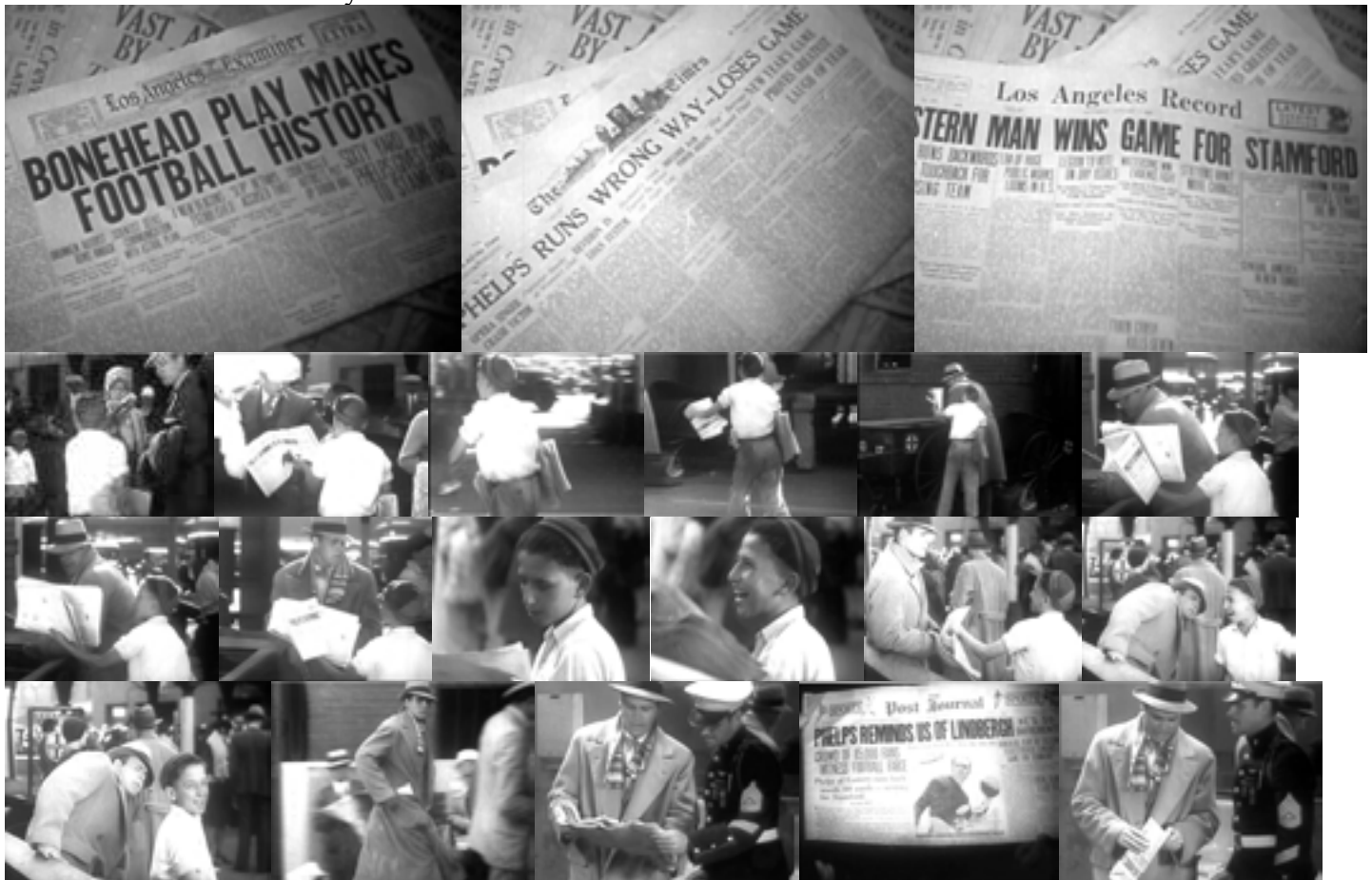
Description: Major: Gladys Samuel, Very Positive

Description: Minor: None

Flight (1929)

Newsboy. Newspaper headlines. News media destroys a reputation. Radio Sportscaster announces the Yale-Harvard Game.

Newspaper headlines tell the world about the bonehead play Lefty Phelps (Ralph Graves) made on the football field when after being hit, he turns around, runs the wrong way and scores a touchdown for the opposition. He becomes the laughing stock of the country. Even newsboys selling the newspapers laugh at him, shouting out the headlines, crying “Extra! Extra!” Dejected, Lefty runs into a restroom where he meets Panama Williams (Jack Holt) who looks at his picture in the newspapers and commiserates. He suggests that the Marine Flying Corp. might be the place to get away from the public ridicule and shame. Lefty agrees and the rest of the film shows his adventures as a flyer.



A radio sportscaster gives play-by-play of Lefty's infamous run.



Scenes from *Flight* (1929) and *Viewing Notes*



After causing the loss of the big football game for his college, Lefty Phelps wins the respect of Panama Williams, a Marine flyer who has witnessed his defeat, when Lefty defends himself against accusations of throwing the game. Upon graduation, Lefty enlists in the Marine Corps flying school where Panama, an instructor at the school, befriends him. On the day of his first solo flight, Lefty is taunted by Steve Roberts, a fellow recruit, who reminds him of his humiliating defeat on the football field. His confidence undermined, Lefty crashes the plane, after which Panama rescues him

from the burning craft, injuring his hands in the process. Lefty is taken to the hospital, where he falls in love with Elinor, his nurse. When the Marines are sent to quell a native rebellion in Nicaragua, Panama arranges for Lefty, who has flunked flying school, to accompany him as a mechanic. Before they leave, Panama shows Lefty a photograph of Elinor, explaining that she is the girl he longs to marry, and Lefty says nothing of his own feelings for her. Elinor, also sent to Nicaragua, is puzzled by Lefty's cool reception when she arrives at the base. Soon afterwards, the tongue-tied Panama asks Lefty to propose to Elinor on his behalf and Lefty reluctantly agrees. Panama's proxy proposal prompts Elinor to tell him of her love for Lefty, after which Panama accuses Lefty of betrayal. Their confrontation is interrupted by an urgent call for aerial support against a rebel uprising. Lefty is teamed with Steve Roberts, and their plane is gunned down in a swamp. Rather than join in the rescue mission, Panama reports in sick while, back at the swamp, Steve lies paralyzed with a broken back. After the rescue attempt fails, Elinor convinces Panama that Lefty never betrayed him, and Panama volunteers to fly a search mission alone. Just as Lefty cremates Steve's body, he hears the sound of a plane and looks up to see Panama. Upon landing, Panama is wounded, but Lefty deftly seizes the controls and soars airborne. When the plane loses a wheel, Panama tries to take control of the craft, but Lefty executes a brilliant solo landing. Sometime later, Lefty has won his wings and is now an instructor at the school with Elinor at his side. *American Film Institute Catalog of Feature Films*

The 1929 *Flight* is a gung-ho sales job for the Marines, who had been sent to Nicaragua in an unsuccessful attempt to help suppress the first Sandinista rebellion in 1927 (the César Augusto Sandino character is called “the bandit Lobo” in the film, “a cruel, cunning devil”). The film shows Graves and Holt enthusiastically bombing the “gooks” besieging an isolated Marine fort, in a sequence based on the Marines’ aerial slaughter of several hundred Sandinistas at the Battle of Ocotal on July 16, 1927. The political situation is little more than an excuse for the Graves character to prove his manhood—an excuse he sorely needs, for this bizarre film takes the character through the wildest extremes of cowardice and blood-crazed abandon.

Although there is an obvious parallel between the Graves character and Conrad’s Lord Jim, the story also had a deep personal resonance for Capra, who struggled all his life with fear and cowardice and in his boyhood dreamed of becoming an aviator, like his idol Jimmy Doolittle. He and Graves took the springboard for *Flight* from an incident Capra and Harry Cohn witnessed at the Rose Bowl game between Georgia Tech and the University of California in Pasadena on January 1, 1929. Georgia Tech’s 8–7 victory came about because a California lineman, Roy Riegels, grabbing a fumbled ball, ran for sixty-nine yards in the wrong direction before being tackled at California’s one-yard line by members of his own team. The unfortunate player became known as “Wrong-Way” Riegels. *Flight* starts with Graves as a Yale football player running the wrong way to win the game for Harvard as the closing gun sounds. Lefty Phelps is a more dramatic, but still intentionally somewhat ridiculous, version of the neurotics Graves played in the comedy scripts Capra wrote for Sennett. Lefty goes to Nicaragua to escape his humiliation, and his redemption as a courageous flyer, under the sympathetic eyes of his superior officer Jack Holt, shows Capra’s lifelong fascination with the twin poles of heroism and despair, and their coexistence in the personalities of his manic-depressive heroes.

Columbia again received full government cooperation, with men and planes supplied by the Marine base at San Diego. To play the Nicaraguan rebels, Columbia rounded up American Indians from nearby towns. Most of the picture was shot in the foothills around La Mesa and Fallbrook, just a few miles from the Fallbrook ranch Capra later owned and an hour-and-a-half journey by car from the company’s base at the Hotel del Coronado across the bay from San Diego.

The shooting of *Flight* marked a further advance in Capra’s use of

sound. One of the most fluid of the early talkies, it shows his refusal to be bound by the restrictions of the sound men and their bulky equipment. With Joe Walker as chief cameraman, and Elmer G. Dyer photographing the aerial footage, Capra shot much of the action footage silent, dubbing in the sound tracks later. Taking full advantage of his technical resources and his growing reputation at Columbia, Capra used 100,000 feet of film on the single sequence of the pilots bombing the rebels. It took two or three days just to project the rushes on that sequence, and Columbia had to put three editors on the picture so it could be finished in time for its September premiere. But despite Capra’s trumpeting of the film’s technical achievements, it is marred, as critic Elliott Stein noted, by being “full of scenes of miniature planes taking off, miniature planes crashing in trick tabletop shots, as Jack Holt and other staunch Marines bomb the hell out of hundreds of scrubby Nicaraguan rebel ‘greasers.’”

Flight opened with full ballyhoo in New York on September 13, 1929, and it was, like *Submarine*, a substantial commercial success both in the United States and abroad. Some reviewers objected to its political stance—*The Canadian Forum* called it an “obnoxious film . . . a ridiculous misrepresentation of American activity in Nicaragua”—but most overlooked the message, and the notice that counted for Cohn was the money review by *Variety*’s Sime Silverman, who hailed it as “a crackerjack picture for an independent producer.” Silverman called Capra “a most skillful and imaginative director . . . with plenty of guts.”

Joseph McBride, *Frank Capra: The Catastrophe of Success*, pp. 205–206⁸

THE SCREEN

By MORDAUNT HALL.

The Bungler.

FLIGHT, with Jack Holt, Ralph Graves, Lila Lee, Allan Roscoe, Harold Goodwin, Jimmy De La Cruz and others, based on a story by Mr. Graves, directed by Frank R. Capra. At the George M. Cohan Theatre.

During those all too brief moments when the producer skips away from melodramatic flubdub, tedious romantic passages and slapstick comedy and turns to scenes of airplanes in formation and flying stunts, "Flight," a talking film presented last night by Columbia Pictures Corporation at the George M. Cohan and dedicated to the United States Marines, is well worth watching. But unfortunately Frank R. Capra does not permit one to forget the girl, or, the young man, whom one knows will eventually cover himself with glory.

Another drawback to this picture is the unnecessarily gruesome idea of depicting a marine setting fire to a cracked-up plane in which he has placed the body of a dead pilot. Little is left to the imagination in this sequence and one even has to listen to the sound of the flames devouring the machine.

The love affair in the course of one stretch takes on the aspect of "The Courtship of Miles Standish," with Jack Holt officiating as John Alden, Ralph Graves acting as Miles Standish and Lila Lee as Priscilla. Although this sequence is not dignified with the words "Speak for yourself, John," the girl in the case is supposed to be "mute with amazement and joy," at least for the time being.

Mr. Holt and Mr. Graves play very much the same rôles they did in Columbia's other production, "Submarine," except that they are marine fliers here instead of sailors. The actual plot of the narrative is reminiscent of "The Air Circus," but it does not possess the human quality of its predecessor.

The opening sequences are concerned with a football game in which Lefty Phelps (Mr. Graves) plays for the last minute. The coach evidently has faith in Phelps, but it is short lived, for Phelps when in possession of the ball turns and runs in the direction of his own goal. The spectators are naturally greatly excited over this bit of *gaucherie* and the newspapers, which are issued with amazing rapidity, run weird headlines across the front page, one of them being:

"Lefty Phelps is like Lingbergh—because he is so different."

Phelps is physically able to take care of himself, but he has the strange faculty of failing at the psychological moment. When he is sent forth to take his solo flight as a flying marine he can't muster up courage to take off. He is, however, much admired, aye loved, by Elinor (Miss Lee), who in turn is the object of the affectionate but bashful (in such affairs of the heart) Panama Williams (Mr. Holt).

There are several grand bits of marines in their flying machines, above the clouds in formation, down in Nicaragua (supposedly) using their machine guns from planes and bombing bandits. But even such glimpses have been seen in a naval film. This current production, however, does impress one with the expert landings and the lining up of airplanes after a flight. Nine airplanes are perceived in formation during the "Nicaraguan" passages, and after Phelps's machine has crashed to the earth the other eight return to the flying field.

When the audience was still undoubtedly shocked by the sight of the burning machine, it seemed somewhat forgetful on the part of the hero to indulge in flying stunts and smile as he makes those in the camp duck or run to cover.

The girl ushers in the theatre were garbed in French fliers' uniforms of horizon blue, with trousers, and several regular United States marines were in the lobby. There was the usual press at the entrance to the theatre, with the customary blaze of lights from a wagon across the street.

Mr. Holt is quite good in his rôle, but he rather forces the idea of looking "hardboiled." Mr. Graves's acting is better than his story notions. He is the author of this yarn. Miss Lee's work is acceptable.

FLIGHT

(ALL DIALOG)

Columbia production and release. Produced by Harry Cohn. Directed by Frank R. Capra from original story credited to Ralph Graves, one of the featured principals. Jack Holt and Lila Lee also featured. Cameramen: Elmer Dyer and Joe Novak. Dialog by Mr. Capra.

Panama Williams.....	Jack Holt
Elmer.....	Lila Lee
Lefty Phelps.....	Ralph Graves
Major.....	Allan Roscoe
Steve Roberts.....	Harold Goodwin
Sandino.....	Jimmy De La Cruz

Following all of the other air pictures, "Flight" goes to the lead. It's a certain gross maker for the regular houses and at the Cohan with its \$2 scale will have a profitable run. This talker breaks in the height of the airplane publicity of every sort. As it is a complete exploitation of the flying the public likes to see, there are any number of angles for local exploitation to fatten the money this picture will naturally draw.

As a talker and a picture, "Flight" is a fine piece of workmanship. Credit for that goes four ways, to Harry Cohn, who has built a niche of his own among contemporary picture producers; to Frank R. Capra, a most skilful and imaginative director and with plenty of guts, it seems, while Jack Holt and Ralph Graves in the lead fit into this film like a rubber band. Graves, who wrote the holding original story, gets in twice.

Capra's guts show in a cremation scene. It's probably the first cremation bit ever put on the screen or stage. Nervy extraordinary, and over. While another all new idea here is to have one fellow in love with a girl act as proxy for another, his pal, in proposing marriage to her for him. Two new ideas in any one picture spell dizziness nowadays. And no theme song.

Critics may hop onto that cremation, but it's not gruesome, the way it is done and Graves does it.

A preliminary slide generously credits the Marine Corps for co-operation, saying "Flight" could not have been made without its aid. This sort of cremation is said to be traditional with the corps. Two of the fliers, with Harold Goodwin the pilot and Graves the observer, go to a drop hunting native gorillas in Nicaragua. Goodwin tells Graves in a lengthy scene he is washed up and passing out, but "don't let the ants get me, Lefty."

Graves is continually brushing off the climbing ants from Steve's bare chest, as the boy can't move, lying on a wing of the machine. Steve goes west. Graves covers him with a large white cloth, with the next scene a match applied to the sheet. The fire consumes everything burnable in and on the plane. It was a daring thing to try and as much so to let it remain in.

This picture gets an actual running start in the adaptation of that notorious bonehead running the wrong way in a football game last season on the Coast. Here again Graves runs the wrong way, can't stand the kidding and winds up in the Marines, meeting Jack Holt as the hard boiled sergeant. Holt takes the kid under his care, but they almost go to the mat in a dandy bit where Holt, believing Graves had crossed him with the girl, slaps Graves' face twice, without a return, a neat and another bit breaking this off threatened fight.

The girl is Lila Lee, a nurse, who goes for Graves while unconsciously leading on the serg. Her role is lightweight but she looks it.

Flying here for a picture may be said to be near-incomparable. A majority must be on the level and any miniature stuff has been so well handled it is almost beyond detection.

Reproduction in the 1,100-seat Cohan excellent. Dialog over nicely all of the time with amplification perfect.

Dialog given to the men, including the leads, without a mar, written to suit them and every situation they are in. Not so good for Miss Lee, with trite lines handed her.

Graves will be given the best of it for the acting force, but Holt gives a performance calling for just as much. Graves is the juve with a million-dollar smile he knows how to work, and personality plus here. Both handle dialog like veterans. It's an even bet now that Graves with his voice and presence will rank among the leading draws of the screen within a year. If Columbia has him under contract, it should work Graves to the utmost limit, for the faster the better with and for him—and Columbia.

A crackerjack picture for an independent producer. One of those that Columbia turns out every now and then with sublime judgment, apparently, for a super-talker to Columbia or any indie, with its attending heavy investment, means an awful lot.

Sims.

Flight

A Great Aerial Thriller

(Reviewed by Freddie Schader)

(All Dialogue)

HERE is an aerial thriller that is greater than "Wings." It was turned out by Columbia, produced by Harry Cohn, with Jack Holt and Ralph Graves in the two principal roles and Lila Lee furnishing the reason for the boys falling in love. The picture is going to be a box-office natural, and one that will pull real dough. Frank Capra, who directed, should come in for a real measure of praise for the manner in which he handled the production. He has shown nerve in putting one scene in his picture, and his one-wheel handling of the plane was beautifully done.

However, those who see the picture are going to come away from the theatre with a far greater admiration for Jack Holt than they ever had before.

Ralph Graves is credited with the authorship of the story. He took as his opening theme an actual occurrence on the football field last year when a player ran the wrong way and crossed his own goal line. From then on the story shifts to the U. S. Marine Corps flying school, where Holt, who was one of the witnesses of the boob play in the football game is a sergeant-instructor and the boy who made the fool play is sent to him for instruction. Of course, his fellow students get wise as to who he is and they ride him unmercifully. But the instructor has faith in him and even though the boy fails to qualify on his solo flight (just another one of those instances of nervousness such as was responsible for the bad football play) he retains faith in the boy, a faith which is justified later. The flying Marines are ordered to Central America to restore peace in a revolution ridden country and after they have been on the ground for a time the nurses from their base are sent after them to care for the wounded. The sergeant is in love with one of them and she in turn loves the former college boy. He being encouraged by her believes that he has a chance, but when he sees the sergeant with a photograph of the girl exactly like the one he has, he believes that she has been playing the field. The punch comes when the sergeant asks his protegee to propose to the girl for him, and when he does the girl informs him that it really is he that she is in love with. Then comes one of the most cleverly filmed battle scenes of troops attacking the revolutionary army which has surrounded a small detachment of marines. Here the plane containing the "boob" and his flyer crashes, and the sergeant finally goes out and rescues them.

It's a great picture and the flying stuff is little short of wonderful. The aero fans will go nuts over it, and with a link up with the marine recruiting posts the picture is a set up for any theatre. It's a cinch Roxy will play it after it has its run at the Cohan.

Produced and distributed by Columbia Pictures. From the story by Ralph Graves, directed by Frank Capra. Length, indefinite. Running time, two hours. Released date indefinite.

THE CAST

Panama Williams.....	Jack Holt
Elinor.....	Lila Lee
Lefty Phelps.....	Ralph Graves
Major.....	Allan Roscoe
Steve Roberts.....	Harold Goodwin
Sandrine.....	Jimmy De La Cruz

12

"Flight"

with Jack Holt, Ralph Graves, Lila Lee
(All-Talker)

Columbia Length: 12,500 ft.

SURE - FIRE BOX - OFFICE.
FILLED WITH SPECTACULAR
AIRPLANE MANOEUVERS AND
MARINE FIGHTING THAT
WILL WOW 'EM. CAN'T MISS.

Drama of the Marines. The story is by Ralph Graves, who put into it a lot of audience angles, in addition to being one of the three principals who sends this in for the good old box office values that always click with the popular crowds. The story opens with Graves on the college football team making a bonehead play by running in the opposite direction. Disgraced, he lands in the Marines to take up flying. Here he also flops, for he gets squeamish in his first solo flight, and cracks up. The tough sergeant, played by Jack Holt, befriends him and takes him to the fighting in Nicaragua as his mechanic. Good love triangle, with Ralph the favorite in the Marine nurse's affections. Plot very similar to "Submarine," with Holt going out in a plane to find Graves, who has cracked up in a valley where the bandits are located. Airplane squadron manoeuvres magnificent. Nothing better ever done. Surefire from all angles.

Cast: Jack Holt, Lila Lee, Ralph Graves, Allan Roscoe, Harold Goodwin, Jimmy de la Cruze.

Director, Frank R. Capra; Author, Ralph Graves; Dialoguer, Frank Capra; Editors, Maurice Wright, Gene Milford; Cameramen, Elmer Dyer, Joe Novak.

Direction, showmanship. Photography, fine.



The Film Daily, September 22, 1929, p. 12





Status: Unknown
 Unavailable for Viewing

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

Fox Movietone Interview with Julius Rosenwald (1929)

Interviewer.

Philanthropist Julius Rosenwald was the man who built Sears, Roebuck. The interview was principally on philanthropy.



JR guaranteed \$7 million in loans. A trusteeship was created by two Sears officers who borrowed the \$7 million from the Chase National Bank on their note, which was guaranteed by JR, and these funds were used to pay off the brokers and other banks. However, those assisted did not get off scot free. JR sent a memo that those who had been guaranteed were not to receive any stock or cash dividends against their accounts in the profit-sharing plan. Nevertheless, this noble gesture, initiated by Lessing, had saved three hundred Sears employees from financial ruin and had reassured countless

others who had gone over their accounts with Higgins. JR did one other public act in response to Wall Street's debacle. He tried to reassure the country in a newsreel. Early in 1929, at the request of Fox Movietone, he had made a newsreel about philanthropy. His performance was vintage JR. He said in part: "I have always believed

that most large fortunes are made by men of mediocre ability who tumbled into a lucky opportunity and could not help but get rich, and in most cases others given the same chance would have done far better with it. Hard work and attention to business are necessary, but they rarely result in achieving a large fortune. Do not be fooled into believing that because a man is rich, he is necessarily smart. There is ample proof to the contrary.” JR received a great deal of mail in praise of this statement, and the Fox Movietone producers evidently thought they had a true winner on their hands. Thus, immediately after the disaster of October 29, JR was again approached by Fox Movietone. He agreed to do another newsreel, and it appeared in theaters on October 31, 1929. A tape of it survives. There is JR, looking frail and speaking in a thin high voice: “I am a great believer in America. On Wall Street recently, large paper profits were wiped out. Millions of mine were, but that is no reason why I should lose confidence in the greatest country in the world. Without any special effort, our October business was the largest of any month in our history comprising thirty-five years. The country is sound at the core. Nothing risked nothing gained. But always remember that where chance for gain is large, there is a proportionate chance for loss. A government bond is Uncle Sam’s promise to pay and is absolutely safe, but the chance for a large profit is nil. If you want to buy stocks.” <https://epdf.tips/julius-rosenwald-the-man-who-built-sears-roebuck-and-advanced-the-cause-of-black.html>

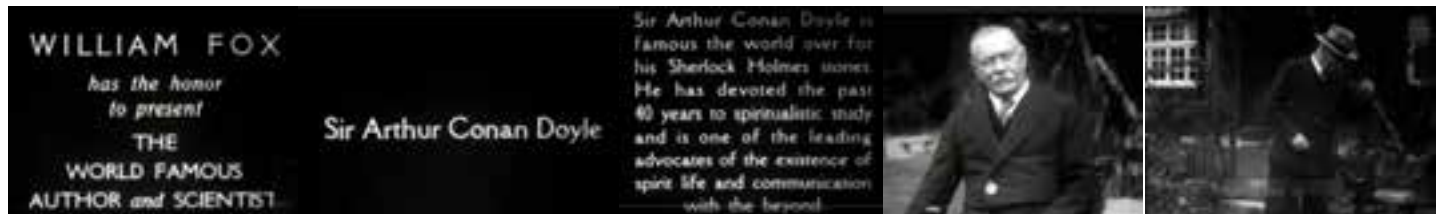
Status: Print may exist
Unavailable for Viewing

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

Fox Movietone Interview with Sir Arthur Conan Doyle (1929) – Filmed in 1927 but promoted heavily receiving its biggest audience in 1929

Interviewer.

Jack Connolly, a former newspaper editor and Washington representative of the Will Hays office, who was hired by Fox at midyear to secure world-class personalities for the Movietone microphone. He was responsible for the Sir Arthur Conan Doyle interview in 1927.



Scenes from *Fox Movietone Interview with Sir Arthur Conan Doyle* (1927)

With regard to collecting newsworthy personalities, Sheehan and Talley made a concerted effort to record the most recognizable and notorious, so that beyond Lindberg, they were able to record for example Benito Mussolini, George Bernard Shaw, King George V of England, King Alonso XIII of Spain, Sir Arthur Conan Doyle and John D. Rockefeller, all of whom added to the exotic draw of the talking newsreel in its first year. Jack Connolly produced these interviews which took him and his camera and sound crew to Europe for over two years. James Deaville, Chapter Two, “Sounding the World: The Role of Music and Sound in Early ‘Talking’ Newsreels,” *Music and Sound in Documentary Film*, no page number available⁹

Another early Connolly coup for Movietone was the filming of the famed author of the Sherlock Holmes detective stories. Made in the summer of 1927, the twelve-minute “Sir Arthur Conan Doyle” showed the aged Scotsman talking on two familiar subjects: how he created Holmes and his experiences in spiritualism. It would be clear to audiences which of the two topics he would be more interested in. The Fox short survives as the only sound film of Conan Doyle, who died at age seventy-one in 1930. Conan Doyle, solidly built with graying hair and a moustache, speaks warmly while sitting in the garden outside his home in England. He first deals with Holmes, whom he created forty years before, he says, because he wanted to write a story about a fictional detective who solved crimes by scientific means instead of by chance. From that time, Sherlock Holmes took root. I’ve written more about him than I’d intended to do, but my hand has been forced by kind friends who continually wanted to know more, and so it is that this monstrous growth has come out of a very comparatively small seed. As much affection as Conan Doyle seems to have for Holmes and his “stupid” partner, Dr. Watson, he shows even more enthusiasm for his support of spiritualism, 51 which, according to an opening title, has made him “one of the leading advocates of the existence of spirit life and communication with the beyond.” The author firmly states that he has no plans to write any more Holmes stories, that he intends to devote more of his time to spiritualism than literature. With great sincerity, he says he must make people understand that spiritualism is not the foolish thing so often represented ... but that it is a great philosophy, the basis of religious improvement in the future of the human race. ... When I talk on this subject, I’m not talking about what I believe, I’m not talking about what I think, I’m talking about what I know. With shorts like “Sir Arthur Conan Doyle,” Fox’s emerging strategy to emphasize non-fiction content was filling a niche in the sound market while avoiding direct competition with Vitaphone. As stated above by Sime Silverman, Movietone was already being perceived as the better system because the quality of sound in Vitaphone depended so much on how carefully it was projected. An all-sound Movietone newsreel seemed imminent, and the first one, ten minutes long, premiered on October 28, 1927, with views of an Army-Yale football game, the “Iron Horse” locomotive, a New York rodeo and Niagara Falls. “In composite, it’s a whale of a novelty,” wrote an impressed scribe from *Variety*. James Deaville, Chapter Two, “Sounding the World: The Role of Music and Sound in Early ‘Talking’ Newsreels,” *Music and Sound in Documentary Film*, no page number available.

SIR ARTHUR CONAN DOYLE
FOX MOVIE TONE
10 Mins.; Talk
Gaiety, New York

Another interesting Movietone personality from across the pond. Sir Arthur, famous first as the creator of Sherlock Holmes, grandpop of all the modern day fictional sleuths, tells how he conceived the character 41 years ago. As practically all literate people have read Sherlock's adventures, or at least know the name as a ready synonym for crime detectors, this is solidly of human interest.

Later Sir Arthur branches into spiritualism of which, with Sir Oliver Lodge, he has been the greatest exponent. Explaining that this is the big thing in his life, the chief interest and motive of his remaining years, the novelist refers to his early psychical experiences as dating back to 1886. What he says on the subject is simply a statement of affirmation and not of argument. He presents no proof except his own conviction that spiritualism is a reality. He speaks without the anticipated fanaticism. It is to him a sincere subject. But he is no monomaniac about his creed. His tact is notable.

Sir Arthur has a cultured and agreeable speaking voice and poise gained over a long career on the lecture platform.

Setting for the little talk is the rustic garden of his country home in England. His friendly terrier sits the while at his feet and he pats it as he speaks.

This release qualifies as a high grade item for audiences of the better type. For the yokelry it will be unintelligible.

Land.

again FOX MOVIETONE



brings you face to
face with another
World Celebrity
**SIR ARTHUR
CONAN DOYLE**

"Sir Arthur Conan Doyle explains how he happened to come to write his Sherlock Holmes stories and how he happened to become interested in psychic matters. He talked for nearly twenty minutes and during all of the time you could have heard a pin drop anywhere in the house. This is one of the best short talking subjects we have heard."

—George Gerhard, *Evening World*

"A Movietone talk by Sir Arthur Conan Doyle, which is somehow about the most interesting thing on the program at the Gaiety. His casual dissertation on how he came to invent Sherlock Holmes is absorbing and seems somehow to have a personal meaning."

—Creighton Peet, *Evening Post*

"Sir Arthur Conan Doyle proves one of the most diverting personality features that the Fox organization has given to the talking screen."

—H. David Strauss, *Telegraph*

"... he touches vital to the happiness of the human race. An extremely intelligent subject with a double-barrelled appeal. For the popular-minded there will be interest over the internationally known author of Sherlock Holmes. Those concerned with spiritualism will have an opportunity to hear one of the doctrine's leading exponents. Time, about 15 mins."

— *Film Daily*

"The Movietone address by Sir Arthur Conan Doyle is quite as good as the audible films of the King of Spain and George Bernard Shaw. It is if anything better, for Sir Arthur's gift as a fluent talker serves him in good stead before the microphone and camera. During his address one forgets that he is not there in person, so interested does one become in what he is saying."

—Mordaunt Hall, *Times*

"Sir Arthur has a charming talkie personality."

—Irene Thier, *Daily News*

**There's no mystery about it—
the clue to bigger profits is**



Sir Arthur Conan Doyle
Fox Movietone
Of Exceptional Interest

From his garden chair, the famous Britisher talks directly to the audience in this, a special Fox subject of unusual interest and considerable entertainment value. Sir Arthur explains how he came to write the Sherlock Holmes stories and tells at some length of many of the humorous letters which have poured in on him from all over the world from Holmes admirers. In discussing spiritualism and his reasons for his serious research in that direction, Sir Arthur expresses the belief that he is merely acting as a mouthpiece for a doctrine which he believes vital to the happiness of the human race. An extremely intelligent subject with a double-barrelled appeal. For the popular-minded there will be interest over the internationally known author of Sherlock Holmes. Those concerned with spiritualism will have an opportunity to hear one of the doctrine's leading exponents. Time, about 15 mins.

The Film Daily, May 26, 1929, p. 9

Conan Doyle **Movietone Chat** **Gaiety's Best Bet**

The program, as laid out for the New York presentation of "The Black Watch" at the Gaiety Theatre this week, contains as its most interesting item a short Movietone of Sir Arthur Conan Doyle, the current Movietone News, a Magazine reel and the feature.

The author of "Sherlock Holmes" chatted about his detective stories and aired his views on spiritualism. While many may not share his beliefs on the latter subject he is sufficiently convincing to make a number of new converts for the cause.

"The Black Watch," with Victor McLaglen as the star, proved to be at times real interesting, while at others it was decidedly dull and draggy.

Motion Picture News, May 25, 1929, p. 1780

Status: Print exists
 Viewed on YouTube

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

Fox Movietone News, Vol. 2, No. 14 (1929)

Cameramen and Soundmen. Subtitles have started to give the sound and cameramen credit on their clips, each being differentiated at the bottom of some of the titles. This makes the cameraman a minor celebrity in the minds of the movie audiences of 1929.

FOX MOVIE TONE NEWS,
VOL. 2, NO. 14,
29 Mins.; Reels A, B, C,
Projection Room, New York.

A

Five clips on this spool featured by a minute of conversation between President Coolidge and H. E. Coffin, his southern host, as both halt their ox-cart in front of the camera and mike. Not bad, either, the President. Coffin jokingly refers to their means of locomotion while the country's head man slips in a plug for his tax reduction principles. They are preceded by Negroes singing a spiritual as they approach on a road, also in ox-carts.

Opening is the departure of various cabinet executives from a session of the League of Nations. Dr. Stresemann, of Germany, pauses long enough to send New Year's greetings and mention Movietone. Views of an auto-gyro plane in action are an eye-fel, shots showing the plane descending vertically after practically stationary in mid-air.

Outdoor stuff at Lake Placid includes tobogganing and glimpses of a hockey game between Williams and Amherst. Finishing subject carries a punch in left, daring Italian cavalry display before their King. Some of the camera angles are excellent here. Between the President and the military riding, with the novelty plane running second, there's plenty to hold in this one; nine minutes.

B

Five clips, including what is probably the first subject to come back from the Fox Movietone truck which is touring the world on a Canadian Pacific liner. An ed note on a subtitle emphasizes this with the exception of the C. P. ship. It comes from Gibraltar and shows a detachment of the British garrison marching behind a drum corps. A few halting words from Gen. Sir Alexander Godley are included, the conventional greeting.

But main strength is in the opening shot of Roosevelt's inaugural as Governor at Albany. Smith is first heard sounding his official tattoo and also slipping in a laugh by mentioning Roosevelt's family and that he's left as many animals as possible in the Governor's mansion.

Studio subject is that of two children, seen in previous Tone reels, starting a nursery argument over which is the favored child, but ending amicably. Women will probably like it, but a little too stiff to pass as natural. Florida's new singing tower, E. W. Bok's carrillon for birds, is reasonably novel with a femme pushball game closing out; 11 minutes.

C

Another five-subject reel dealing more with personalities than news. Final session seems 'the best in showing a horse trainer 104 years old being kidded and retaliating at a Havana track. Lone news clip displays a California gas well on a wild blaze.

Other personals include Nancy Samuel, of a British girls' debating team, rating the Yankee flap above her English sisters, but extremely skeptical on what the American man is wearing. Okay, plus a finishing smile, and the young lady is undoubtedly right. Leonora Lookhart, another member of the same team, follows and can't follow. Try for humor is too British to mean anything in Chicago or elsewhere.

Foreign contribution is from the Fox Italian truck showing a mixed ensemble singing and dancing in native costume. Looks like a vaude act which you expect to break into the familiar "Funiculi Funicula," whoopee; nine minutes.

Tone subtitles have started to give the sound and cameramen credit on their clips, each being differentiated at the bottom of some of the titles.

Sld.

Variety, January 9, 1929, p. 10

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newsreel
Job Title: Photojournalist-News Shooter (Cameramen)
Description: Major: Cameramen, Positive
Description: Minor: None

Fox Movietone News, Volume 2, No. 17 (1929)

Owner of the *New York Times* Adolph S. Ochs. Interviewer.

Publisher Ochs points out that without news there is no advertising for a paper, meaning support and independence. Brief interview with Boxer Jack Dempsey.

FOX MOVIE TONE NEWS
VOL. 2, NO. 17
28 Mins.; Reels A, B, C
Projection Room, New York

Cold months are evidently shutting down on the Movietone trucks. Looks as if the Fox boys are panting for news but haven't any place to go. And with no spot stuff breaking, this service will soon be cutting loose its fourth weekly sound reel.

Current batch of reels will prove that sound news is tough to dig. Other than a clip on Jack Dempsey, which the fight fans across the country will like, and a demonstration of a lifeboat drill aboard ship, timely, there's nothing to provoke a lather of excitement. More ice stuff from St. Moritz and another horse race. The galloping goats have long since been overdone by Tone, and it seems a logical period to lay off, inasmuch as it won't be long now before Havre de Grace and Belmont, at which time audiences will have to sit through it all over again or house managers spend a lot of time cutting.

The scarcity of live material is attested to in the 26 minutes of running time for these three reels, which normally consume 30, some times a bit better.

A
Brief interview with Dempsey brightens this spool. Former champ is not in awe of the camera, speaks well and makes neat impression. Pergola, camera; Duffy, sound.

Launching of a new cruiser at Camden, N. J. (Miggings, camera; Rowley, sound), is not without interest, but after this clip it's all a matter of library.

A cardinal celebrating a religious occasion in Rome holds nothing for others than its own disciples, although the climax shots of a couple of tots aren't bad. Villani, camera; Jordan, sound.

Week's shot from the C. P. world touring truck in Algiers and street scenes. Closeup of a native argument and musicians, just an ordinary magazine inclusion. Brutt, camera; Ellis, sound.

Second Florida locale on the reel has to do with that queer bird, pelican. Not outstanding, but able to get past as the odd beaks are heard to snap. Sullivan, camera; Allison, sound.

Finish in St. Moritz, again showing a youngster pulled on skis and additional tobogganing. Feeneau, camera; Wentworth, sound—nine minutes.

B
Carries an address by Adolph S. Ochs, owner of the *New York Times*, as its punch subject. Ochs knits the news and advertising angles together for public discussion, making the point that without news there is no advertising for a paper, meaning support and independence. Short, a nice plug for the Times, but a question as to how much interest it will attract out of town. McInnis, camera; Hicks, sound.

Best news shot in this group is of muddy water inundating Williams-ville, N. Y., although the title is a bit previous in naming "spring floods." Maybe it's off the shelf from '28. Water isn't as deep as it is active, which makes it more slightly. Tondra, camera; Peden, sound.

Again to St. Moritz for some fancy skating, including an Apache by one couple. Oddity is a waiter serving a ringside table on skates. Pretty background and good photography, but now too familiar. Feeneau, camera, and Wentworth, sound, ought to move to another clime or frame something.

Horse race is from Miami plus the usual grandstand inserts, etc. All pony races look much alike, which may explain the added number of golfers each year. Anyway, it's about time the ed desk gave it a thought. Pergola, camera; Duffy, sound.

Lens and mike go indoors for another basketball game, this time with girls as the contestants. Lively and inclusive of some laughs, one more than plump miss having a tough time navigating to keep up with her sisters. Brace, camera; Styles, sound; nine minutes.

C
Lifeboat launching on the "Duchess of Atholl" as the ship is tied to a New York dock looks good right now, the papers being full of rescue work and groundings. One broadside shot shows 12 boats being lowered. Four men on this subject; Miggings and Painter, cameras; Fowler and Tice, sound.

Entire abandon ship routine is shown, members of the crew both manning the boats and acting as passengers.

Sport inclusion is a professional hockey game, which isn't up to snuff due to the lack of a scoring play. Excellent photography, however, when considering the lights in the New York Garden. Brace, camera; Styles, sound.

Girl flyer, Bobbie Trout, says a few words for feminine aviation and takes off in a small plane. Californian contribution from Lehmann, camera; McGrath, sound.

Fox hunt in Virginia abruptly cuts at its best point, that of the release or capture of the fugitive. Otherwise horses leap over fences accompanied by the hounds. Keeps moving, at least. Kassen and Waldron, cameras; Dodge and Hance, sound.

Beach antics from Florida has a

Variety, January 30, 1929, p. 14

tractor pulling some femmes on a sled. Like all the similar footage that has been spun on other shores. Sid.

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Adolph Ochs, Interviewer)
Ethnicity: White (Adolph Ochs, Interviewer)
Media Category: Newsreel
Job Title: Publisher (Adolph Ochs). Reporter (Interviewer).
Description: Major: Adolph Ochs, Positive
Description: Minor: Interviewer, Positive

Fox Movietone News No. 26 (1929)

Interviewer questions a news sports promotion trio – Jack Dempsey, Jack Fugazy and Ed Cole.

FOX MOVietone NEWS
No. 26, A, B and C
30 Mins.
Projection Room

Great variety, mostly spot news. Excellent even quality, although nothing stands out as memorable feature. Perhaps item likely to attract liveliest attention is first of a series of lessons in sight and sound on how to operate an airplane, last sequence in C reel.

A

Opens briskly with series of views of Mexican rebels in camp and on the fighting line. Close ups of Gen. Escobar and Gen. Murieta, rebel leaders, who speak in Mexican. Shift to American side of line, where Gen. Mosley's U. S. troops are shown on patrol near Ft. Bliss or in maneuvers in the field. Maneuvers are great sound stuff, especially night artillery scenes, with flashes of light and crash of heavy guns or clatter of machine guns. Lehman camera, McGrath sound.

Interview with Jack Dempsey, Jack Fugazy and Ed Cole, news sports promotion trio. Interviewer asks questions and receives replies. Flawless record by camera and sound, respectively, by Letitia and Hicks.

Pergola and Duffy have dandy comedy record from Florida. Mob of kids in bathing suits take boxing lessons. Then four-year-old miss with more poise than Mrs. Fiske sings "Twinkle, Twinkle, Little Star." Perfect OOOOHH-AAAH shot.

Rockne puts his fightin' Irish football squad, which looks like the entire undergraduate body in number, into action for spring break-in. Exercises and drill, with Rockne in center spot. Stern camera; Hance, sound.

Magnificent views of assembly of West Point cadets in quadrangle to bid farewell to retiring commandant. Camera gets eloquent record of precision of drill during formalities. Sound records address of Lt.-Col. Hodges, departing commander. One of the best formal records made. Camera, Bruce and Wardell; sound, Styles and Jackson.

B.

Great bit of tennis action. Cochet and Brugnon against British pair in doubles. Flashing play throughout. Cochet, world's champ, speaks charming greeting to American sportsmen in his picturesque broken English. Betty Nuthall and Miss Bennett, British pair, play few rallies and then speak to American audience of Movietone. Graceful bit of talk, particularly Miss Bennett's, latter being a beaut of the first water. Fresneau and Wentworth on camera and sound.

Demonstration in open air of the cannonball thriller from the Barnum-Ringling circus. Outboard motor boats in Florida races, with usual thunder of putt-putts. Then contest between Miss America (Gar Wood) and Miss England (Maj. Seagrave), and exchange of amenities between the two sportsmen. Larson-Pergola, camera; Doyle-Duffy, sound.

Usual Easter flash of incubator chicks. Feather butter-balls' feeble "cheep-cheep" registered. Address by Michael MacWhite, new minister from the Irish Free State on his way to Washington. Talks of the hopes and aspirations of the new state. Painter-A. Tice.

Fresneau and Wentworth get scenes around paddock, lawns and track at Cannes. King of Denmark is in crowd.

C

New set of golf stars in action. Hagen and Horton Smith, the new links marvel, show how its done in real play off the tee in La Goree \$15,000 open. Happens that as reel is released young Smith has just copped another title. Golf stuff seasonal and interesting to fans. Pergola and Duffy teamed.

Semi-comedy shots of Italian women washing in the river at Nice, with typical grins and chatter in Italian. Views of merry-makers in Vienna beer garden quaffing foaming amber. Gag title on Jones law, Pebal and Banks in charge.

Fine action sequences of basketball game on horseback without saddles played by boys of 105th Field Artillery of N. Y. Use soft ball that can be clutched in one hand and passed. Horses and players in scrambles, with accompaniment of shrill coaching cries. Brace and Hammond, camera; Styles, sound.

Then into flying boat instruction. Demonstrator is "Casey" Jones, head of the Curtiss service. He walks to rudder, wings and elevators, explaining their uses; then sets into fuselage and works them from controls, explaining left foot forward, moves rudder for left turn and vice versa, while pulling stick back elevates plane and pulling it forward turns nose down. Running comment, such as statement that ordinary person can learn elements of flying in an hour or so. Rush.

Status: Print may exist
Unavailable for Viewing

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

Fox Movietone News No. 28 (1929)

Publisher Cornelius Vanderbilt Jr. Interviewer.

Vanderbilt explains how much he likes working at Harvard after his newspaper went bankrupt. He explains he has no use for leisure nor for the idlers among rich men's sons. Nothing worthwhile but work, he says, still broke. He said he was paying off his debts without asking the help of his parents and hopes to be in the clear soon.

<p>FOX MOVIE TONE NEWS No. 28, Reels A-B-C 27 Mins. Projection Room, New York</p> <p>Scarcity of spot news this week, with but four of 12 items in the three reels classifying as out of the strictly catalog division. Of the four, three can be shown any time under any date line without come-back. Entertaining quality of the shots from the shelf serve as partial repayment, however.</p> <p>A</p> <p>Opens with the newslatest clip of the release—Mussolini decorating Italy's air heroes. Whether this was photographed a week or a year ago, it looks frosty pagey.</p> <p>Villani, camera; Jordan, sound.</p> <p>Cornelius Vanderbilt, Jr., in the deuce, tells how much he likes to work in a Harvard dialect. Young Vanderbilt, who went bankrupt on his own in newspaper publishing, explains he has no use for leisure nor for the idlers among rich men's sons. Nothing worth while but work, says he, still broke. Vandy goes on record as declaring he is gradually paying off without asking the help of his parents, and hopes to be in the clear soon. Sounds like another flotation coming.</p> <p>Downs, camera; Hicks, sound.</p> <p>Some interesting and educational snaps of Ceylon, declared by subtitle to have been photographed in 123 degrees heat.</p> <p>Bratt, camera, and C. Ellis, sound, register with this one.</p> <p>Under title of "Spring Brings Varied Fevers," some of our typical suburban residents are shown mowing the lawn, beating carpets, washing windows, out-junking the cellar, etc. Finish of small boy socking a baseball through a window that wasn't open, should get a laugh. They pipe 'em up for newsreels, too.</p> <p>Nathan, camera; Neema, sound.</p>	<p>B</p> <p>The three Ruths among the eight women in Congress pictured alone, each talking briefly. To make three women say so little must have been a job for the camera crew or the writer. The girls are Mrs. Ruth Bryan Owen, daughter of the late Bill Jennings, quoting one of her father's aphorisms and applying it to herself; Mrs. Ruth McCormick, daughter of Mark Hanna, who mentioned a new process to certifying milk to prevent scolding among babies, which sounded like a gag, and Mrs. Ruth Pratt, who looked and spoke the best.</p> <p>New York City's official shepherd tending his flock in Prospect Park. In some cross-fire chatter with a little girl, the shepherd agrees that looking after sheep in Prospect Park is better than the same in Ireland. To which the little girl was primed to say, "Yes, there's no place like the good old U. S. A. End, but true.</p> <p>Davis, camera; Powley, sound.</p> <p>Mrs. Gilbert Browne and Mrs. Baldwin Preston, twin members of New York society, show off some garb to clearly illustrate Variety's recent story that society gals are going publicity nuts. Either Mrs. Browne or Mrs. Preston is first seen in bed. Sister enters as a caller. Upon arising from the hay, Mrs. Browne or Mrs. Preston says "Don't you think this sleeping outfit is perfectly adorable." Sister yesses. Enraged talk of that order, with the original occupant of the bed doing the clothes changing for sister's edification.</p> <p>One line that wasn't delivered with comical intent is going to be a howl. When showing off a suit of pajamas the society publicity hound informs her sister thusly: "I'm getting tired of pajamas, though, except for the beach."</p> <p>Maddler, camera; Jackson, sound.</p> <p>Celluloid visit to the Garden of Allah. Noted to be the first sound picture made in the City of Rocks, on the edge of the Sahara. American girl getting her fortune told; Arabian dance music and dancing are the remaining contents.</p> <p>Foucault, camera; Wentworth, sound.</p>	<p>C</p> <p>Tondra, camera, and Peden, sound, contributed two sports shots to this reel of five: Glenna Collett and Virginia Van Wie in golf stuff at Pinehurst and a practice polo match at the same resort.</p> <p>Another interesting lesson in flying by Bill Winston of the Curtiss service. This time a brief explanation of the instrument board. Winston speaks easily and well.</p> <p>Muth, camera; C. Tice, sound.</p> <p>Envoy Sze's niece again in an illustrated talk on the modern fashions of Chinese girls. Miss Sze's current lecture is on hair styles. Perfect dame stuff, while this little Oriental girl will make men and women say "cute."</p> <p>Mayell, camera; Heise, sound.</p> <p>Orphans of the Drumgoole School, Staten Island, in a spirited ball game, sure proof that spring is hanging around.</p> <p>Hammond, camera; Walz, sound.</p> <p>Rice.</p>
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Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cornelius Vanderbilt Jr., Interviewer)
Ethnicity: White (Cornelius Vanderbilt Jr., Interviewer)
Media Category: Newsreel
Job Title: Publisher (Cornelius Vanderbilt Jr.) Reporter (Interviewer)
Description: Major: Cornelius Vanderbilt Jr., Positive
Description: Minor: Interviewer, Positive

Fox Movietone News No. 34 (1929)

Interviewer.

Interview with Mrs. Carrie Chapman Catt, 70-year-old who helps to put the “she” in “franchise.”

FOX MOVIE TONE NEWS
Reels 34—A, B and C
25 Mins.
Projection Room, N. Y.

Short on spot news but long on interesting and amusing incident. Comedy stuff is particularly good. Laugh of the issue is one of those chats with notables. This time it's Mrs. Carrie Chapman Catt, 70, who helped to put the “she” in “franchise.” Mrs. Catt makes a rather ponderous address, and at its conclusion casts a coy and almost flirtatious eye at the camera, which is sumptuous.

Lots of picturesque stuff from the Oriental unit. Equivalent of a sandwich man in Kobe ballyhoos his wares to the crowd. Foreign language delivered seriously is always a laugh to fans.

A

Four clips, nine minutes, most of it current news. Parade of New York police. Fine sight, great band effects and nearby shots of Walker, ex-Gov. Smith and Whalen.

Interesting street scenes in Kobe. Besides one mentioned, there is a conversation between two Jap boys on the road near the town. Kids sputter back and forth with all the solemnity of a supreme court debate. Geisha girls with their nightmare music.

Shots of the newly arrived foreign beauties, each of whom says a few words in her native tongue. Pip from one of those south Europe trick states is the prize, both for looks and manner.

Good record of the running of the Ky. derby in the mud, with dandy crowd noise effects and the usual drumming of hooves at the finish.

B

Six clips in eight minutes. No news, but interesting material. Ceremonies at the Arlington tomb of the Unknown Soldier. Excellent bit of military spectacle, camera trickily set just behind bugler as he plays an impressive “Taps,” with a squad of marines at “Present.”

Series of records of native wild birds at close range, taken in a bird sanctuary in Ithaca, N. Y. Fine, clear camera and sound record as birds sway on tree branches and sing. No indication of cages and, for all the screen shows, might have been done in the woods.

Myriads of herring seeking fresh water inlets and are snared for canning. Fish are so thick in shallows that sound of boiling water is like escaping steam. Group of shots of women in sports—Helen Wills in tennis rally, Mureen Orcutt driving golf ball, etc.—for filler.

Capital bit from Orient. Chinese beaux and belles dancing in Shanghai hotel to American jazz orchestra, with American blues singer doing his stuff as they one-step.

British marines in spectacular drill representing transport of gun carriage and gun across 40-foot gap supposed to be a stream. Men sawing over on rope suspended from sloping spar, rig sort of overhead trolley line and gun is carried over bit by bit.

C

Six clips in nine minutes. One of King George's sons visits Mikado's brother in Yokohama and is escorted in state to military maneuvers. Formal stuff.

Dandy pictorial record of sham battle at Newport, R. I., naval training station. Bluejackets in night maneuvers under flares. Racket of musketry fire and artillery of ships punctuated by spirited bugle calls. Then the Mrs. Catt interview.

Shots of a girl who runs a sheep ranch in Texas, Toots Dunagan by name, and the cutest thing imaginable with her drawling speech, dressed in overalls and working among her stock. Views of shearing by power clippers and other atmosphere.

Good comedy item in three brothers West of Los Angeles. They weigh 1,121 in total, each of them near the 400-lb. mark. Comedy speech by each as they appear in bathing suits. Then one by one they dive off spring-board into swimming pool. Great bit of banana peel humor and a sure laugh from movie audiences.

Rush.

Variety, May 29, 1929, p. 14

Status: Print may exist
Unavailable for Viewing

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

Fox Movietone News No. 37 (1929)

Interviewer.

Ramsay MacDonald, newly elected head of the British government, his daughter and son. MacDonald speaks of his aims and hopes for the new government. His daughter speaks on labor and politics.

FOX MOVIE TONE NEWSREEL
25 Mins.;
No. 37—A, B, C
Projection Room, New York

Reel A is strong on spot news; other two run to magazine shorts, composite better than average in interest. Two punch bits. One conversation between two very ancient Confederate veterans during reunion at Charlotte, N. C. The scream is that the venerable old boys talk of nothing but the pretty girls and plan to date 'em. Other standout is a dandy piece of reporting in an interview with Ramsay MacDonald, newly elected head of the British government.

A

Four clips, 5 minutes.
Regiment of British Household Guards in "trooping the colors" on King's birthday. Done before, but always good spectacle.
Squire, camera; Mann, sound.
Then the Confederate vets, featuring besides the colloquy mentioned, charming address by Gen. Sneed, just elected commander-in-chief.
Hammond, camera; Walz, sound.
National College A. A. meet, with George Simpson setting new world record of 9.4 for the 100. This performance started lot of newspaper controversy and was much publicized. Sprinter makes brief speech.
Storz and Pergola, camera; Neema and Upton, sound.
MacDonald episode takes four minutes. Premier's daughter makes typical British speech on labor and politics. His son does likewise; then the premier himself speaks of his aims and hopes for the new government. Whole is flag waving for the grand old workingman, done in splendid dignified way which is very British.
Tondra, camera; Peden, sound.

B

Five clips in 9 minutes.
Sensational shots of iron workers 675 feet up on skeleton of newest Times Sq. skyscraper, Lincoln building. Sound of riveters rattling as workmen trot about on narrow girders and pass glowing bolts from forge to tongs. For finish party lowered to street in carriage suspended from derrick, taking camera and sound records on the dizzy trip.
Maedler, camera; Jackson, sound.
Views of "Man o' War," retired turf champ, in Kentucky fields. Good trick horse shots. Flock of colts examining the mink at which they snort and sniff in curiosity.
Hammond, camera; Walz, sound.
Views of Galveston beauty contestants. Routine except for speech in Austrian by winner, Lisl Goldarbeiter, and also by "Miss New York," runner-up.
Polito and Prangle, camera; Dodge and Grignon, sound.
Pip of a scenic. Blasting snow and ice to open way through pass in Cascade mountains, Oregon. Dynamite tears the ice apart and snow plow clears passage through 15 feet of snow. Just opened for first time since fall, title ♡ys.
Hall, camera; Foreman, sound.
Group of travel shots in Ireland. Town criers still spread news in villages. Young people do native dances in town where only ancient gaelic is spoken. Katie Loden of Lisconnor, about 12, recites "Rockaby Baby" in rich brogue.
Geisel, camera; Woolley, sound.

C

Six clips in 5 minutes.
Choir of 1,500 Welsh singers in vast congress in open air. Bishop of Bangor makes an address, said to be the first time in history the spoken Welsh tongue has been recorded on a sound film.
Squire, camera; Mann, sound.
Flock of Japanese school children, from 1 to 6, burst out of school house and play in yard, singing strange songs and engaging in Jap ring-around-Rose.
Maxell, camera; Heise, sound.
Workmen cutting and splicing huge cable that will hold the Ambassador span from Detroit to Canada.
Storz, camera; Neema, sound.
Another chapter of Ireland scenic; this time workmen cutting peat on wild moors for the firelugs in Killybeg and chaffing in Gaelic.
Geisel, camera; Woolley, sound.
Shots from distance and on board the aged bark "Coriolanus," square rigger as she plows through open sea. Smashing bit of photography, but no important sound.
Maedler and L. Ellis, camera; Jackson and Jones, sound.
Pauline training for Schmelling match. Big Basque falls a tree (he's called the "wood chopper"), and goes through boxing bit to show form. Says a few words in broken English.
Davis, camera; Powley, sound.
Rusk.

Status: Print may exist
Unavailable for Viewing

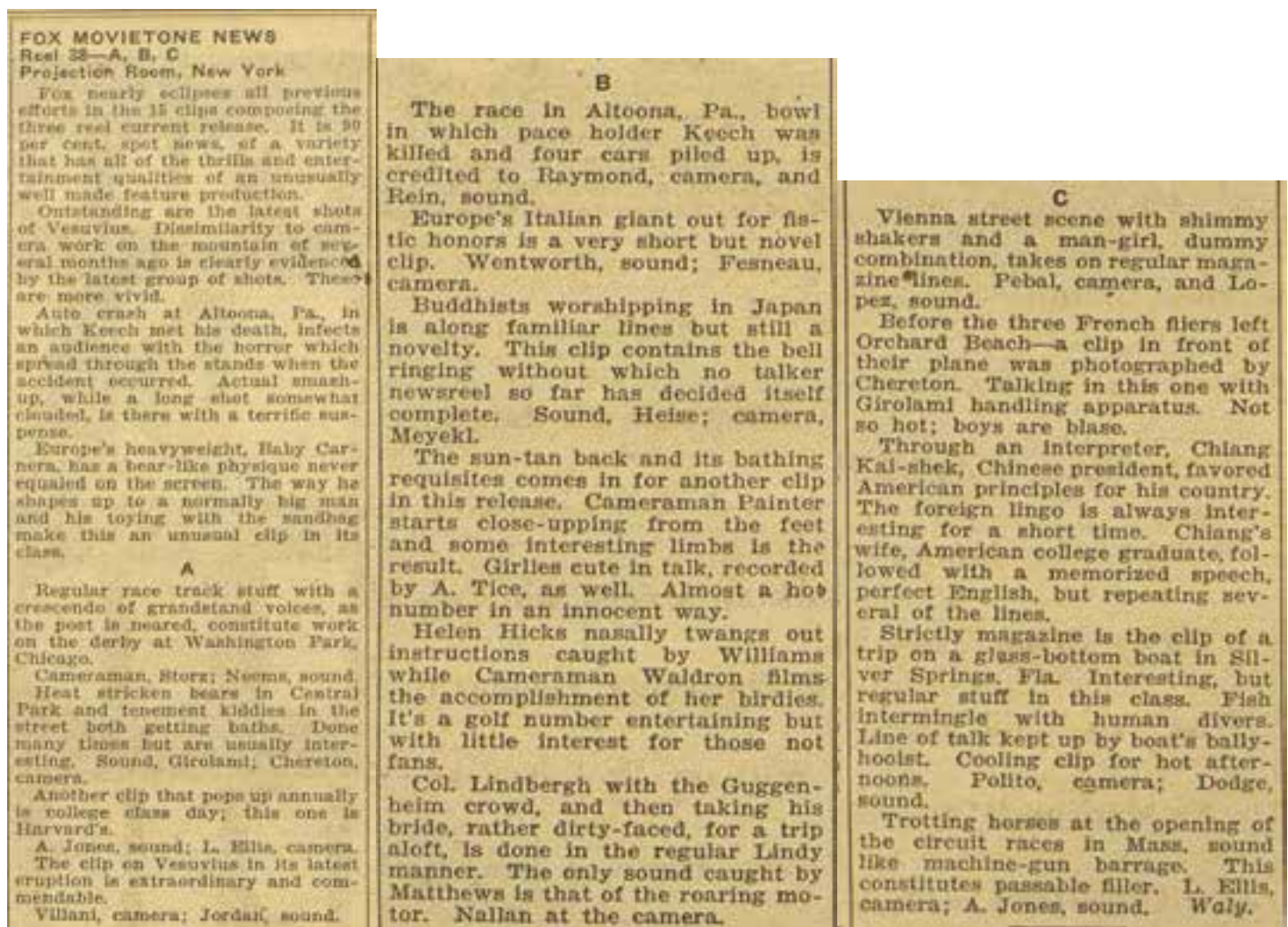
Type: Movie
Genre: Documentary
Gender: Male (Interviewer)
Ethnicity: White (Interviewer)
Media Category: Newsreel
Job Title: Reporter (Interviewer)
Description: Major: Interviewer, Neutral
Description: Minor: None

Fox Movietone News No. 38 (1929)

Cameraman Ettore Villani. Cameraman Al Waldron.

Cameraman Villani captures Vesuvius in its latest eruption.

Cameraman Waldron films Helen Hicks birdies while the golfer explains how she does it.



Variety, June 26, 1929, p. 12

Status: Print may exist
Unavailable for Viewing

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

Fox Movietone News No. 39 (1929)

Interviewer. British Statesman Lloyd George speaks to the cameraman on the latest British political situation.

FOX MOVIE TONE NEWS
26 Mins.; Reels A, B, C, D
Projection Room, N. Y.

Astonishing array of topical news shots and interesting novelties. Something for everybody here, and a couple of laughs. Hard to pick the high lights. Probably one would be Dr. Spaeth's lecture on composing music, dandy little novelty. Another is discussion of the British political situation by Lloyd George and his daughter. Gag is a cute kid milking a cow and having a tough time of it.

A

Five clips in 15 minutes. St. Louis flyers who stayed up 17 days. Variety of views, including record of refueling in air, with flyers' wives in Movietone plane waving the aviators good wishes, also flyers' return to ground and an impromptu speech by one who didn't quite know what the mike meant. Storz, camera; Rein, sound.

Shot at paddock, grandstand and lawn of the Saratoga track. Spirited finish of the inaugural with excited flaps in closeup. Hammond, camera; Waltz, sound.

Wrecking by dynamite of 265-foot smoke stack in Bayonne, N. J., highest east of the Mississippi. Thrill. Frangley and Pulito, camera; Grigson and Dodge, sound.

Lloyd George interview and a dandy record for style and the clarity of the premier's lecture. Scalos, camera; Bitner, sound.

B

Five clips, 5 minutes.

Edison and Ford at the Chautauqua celebration. Edison tells about the founder of the system and his ideals of education. Ford seems to be the only person who can make Edison understand speech. Adolph Ochs tried it and flopped. Intimate study of three men who are news. Green, camera; Tappan, sound.

Nice action shots of a flock of English choruses at dance rehearsal. Tapping of 20 girls in unison snappy recording. Taken on some roof. Scalos, camera; Bitner, sound.

Trick idea value of which remains to be seen. Dunninger, mind reader, attempts to "project" name of a famous personage, following a lecture on mind reading. Fiske camera with eye then writes name and seals it in envelope. Will reveal name next week. Fiske asked to communicate meanwhile what name they "received." Freshman, camera; Hicks, sound.

Thrilling demonstration of how a parachute works when an aviator leaps. Preceded with closeup of pack with lecture on what happens when the rip cord ring is pulled. Then eight or ten men make the leap from high plane. Lehmann and Pools, camera; McGrath, sound.

C

Six clips, 5 minutes.

First rate action views of Helen Wills in play. Five challenging English women introduced. Then Betty Nuthall in action, serving and retreating. Frangley, camera; Grigson, sound.

Views of "Tiger," Georges Clemenceau, now 43 and retired to country home. OM boy sputters in French as he pees in his garden then tells the crew "That'll be all" in French. Freshman, camera; Wentworth, sound.

Kid milking and a charming bit of unconscious comedy. Bosky doesn't pose to suit the youngster and he gets mad about it. Baby's astonishment when the cow puts foot in the highest the climax. Nallas, camera; Matthews, sound.

Real thing aboard a warship. "Wyoming" tests her plane catapult. The gobs at deck scrubbing and duds washing, with amusing comments from the boys on navy life, etc. Maedler, camera; Jackson, sound.

Herd of horses on Virginia Islands, progeny of animals left by shipwreck. They are made to swim to mainland and sold. One tiny pony carried off by purchaser under his arm. Painter, camera; A. Tice, sound.

D

Six clips, 5 minutes.

Rodeo roughhouse riding at Salinas, Cal. Usual shots. Lillis, camera; Young, sound.

Views of marketing in Brussels public square, with comedy by-play between thrifty housewives and peddlers whose carts are drawn by

dogs, three abreast. Squire, camera; Mann, sound.

Inspiring record of grand circuit trotting races at Kalamazoo, with hot finishes. You haven't heard hoof-beats until you see and hear the steppers driven by. Storz, camera; Neume, sound.

Dr. Spauldy's bit. Explains edison note sequence in the bird's "too too" from the Garden of Eden, and shows how those two-tone combinations are reproduced in several modern popular songs. Tells a musical gag for the finish, about the joker who played a solitary chord on the piano and stopped, so that his nervous audience who couldn't sleep had to get up and finish the musical sequence before he could content himself for the night. Molania, camera; Hicks, sound.

Party of Jap flappers take a thrilling boat ride down swift rapids, piloted by queer native boatmen. Mayall, camera; Helms, sound.

Mrs. Florence Kahn, in Congress from California, reviews coast artillery troops, with artillery display for the finale.

Kash

Variety, August 7, 1929, p. 201

Status: Print may exist
Unavailable for Viewing

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

Fox News, No. 83 (1929)

Cameraman Carl Engelbrecht, Fox news cameraman got the exclusive newsreel feature of John D. Rockefeller on his 90th birthday.



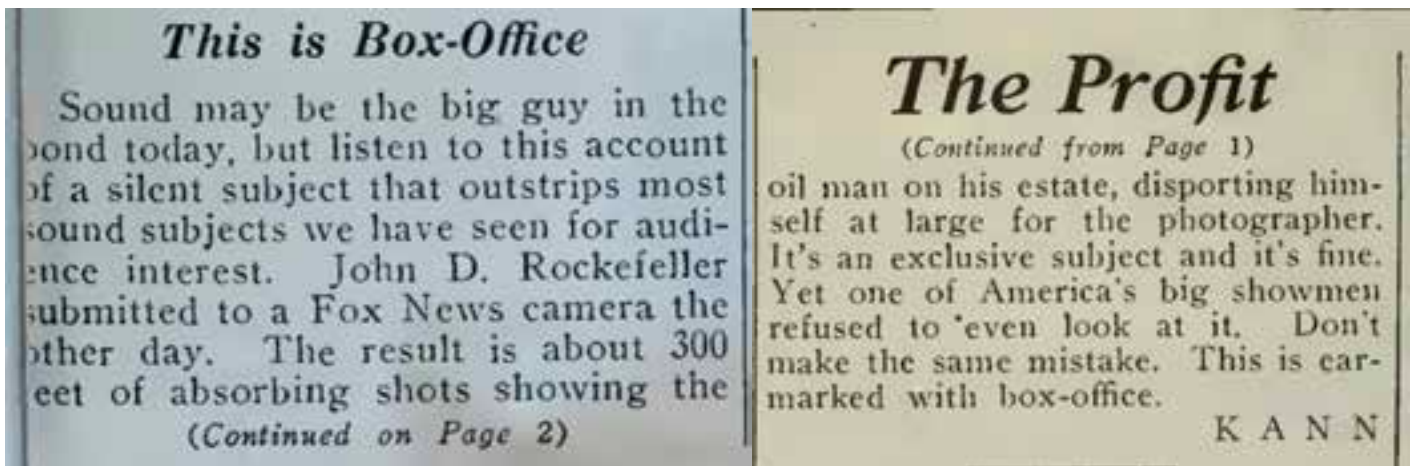
—so Mr. Rockefeller (himself) called up Mr. Engelbrecht and said, “Come up to Pocantico and I’ll pose for you”

That’s how **Carl Engelbrecht, Fox News cameraman, secured for Fox News**

- the only pictures of any kind taken of John D. Rockefeller on his 90th birthday.
- the only pictures ever taken of Mr. Rockefeller on his natal day.
- the only pictures ever taken inside his estate at Pocantico Hills, New York.
- the only news interview granted by Mr. Rockefeller on his 90th birthday.

This **EXCLUSIVE** Newsreel Feature (in Fox News No. 83 released everywhere NOW), shows Mr. Rockefeller cutting his birthday cake, giving his message of good will to the world (exclusively through Fox News), strolling in his beautiful gardens, gazing at his treasured statuary and being congratulated by his secretary, N. W. Davis.

The World’s Foremost Cameramen Make
FOX NEWS
Mightiest of All



The Film Daily, July 12, 1929, pp. 1-2

Status: Print may exist
Unavailable for Viewing

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

Gentlemen of the Press (1929)

Star Reporter Wickland Snell (Walter Huston) of the *Chronicle* becomes a public relations man. Cub Reporter Ted Hanley (Norman Foster). Reporter Charlie Haven (Charles Ruggles). Yale Graduate starting work. Copy-desk Editor (Harry Lee). Reporter Kelly (Brian Donlevy). Reporter McPhee (Victor Kilian). Female Reporter. Copy Boy (Charles Wagenheim). Editorial Newsroom.



Star Reporter Wickland Snell and the editors barely tolerate the female reporter



This newspaper drama addresses the toll the profession takes on the personal lives of its practitioners. Wickland Snell (Walter Huston) is a star reporter given to the occasional drink. When his daughter Dorothy Snell (Betty Lawford) marries Cub Reporter Ted Hanley (Norman Foster), Wickland gets a job as a public relations man for \$15,000 a year to earn money to help them. He has a fling with secretary Myra May (Katherine Francis), who is also interested in Hanley. Snell returns to the paper, but continues his relationship with Myra to keep her from Hanley. Although Dorothy is hospitalized after giving birth, Wickland stays at the paper to get out an extra on a big story, and by the time he gets to the hospital she is dead.



At the end of the film Wickland is seen being interviewed by a Yale graduate and the star reporter tells him to get out of the newspaper business before it poisons him. Charlie Ruggles also appears as a drunken reporter (Charlie Haven), a role which he would perform in a number of later works. Playwright Ward Morehouse was the theatre critic for the *New York Sun* and several reporters from other papers allegedly contributed to the play. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 67.



Star reporter Wickland Snell has given up every other interest in life for journalism. Everything, that is, but women and an occasional "drunk." Wickland's daughter, Dorothy, comes to him one day and informs him that she has just married cub reporter Ted Hanley. Wickland is considerably sobered by this fact and, in order to help them, quits the paper and takes a plush job as a public relations man for a large firm, having a fling with his secretary, Myra May, a good-time girl who takes a fancy to Hanley. Snell quickly tires of public relations work and returns to the paper, staying with Myra so as to keep her away from Hanley.

Dorothy gives birth to a baby and remains hospitalized in critical condition. Wickland starts out to see her, but a big story breaks and he remains at the paper to get out an extra. By the time Wickland arrives at the hospital, Dorothy is dead. *American Film Institute Catalog of Feature Films*



In this dark drama, based on a play by Ward Morehouse, the life of a tough newspaperman is chronicled. The man is a work-a-holic, and the demands of his job cause him to miss all the pleasures of his life. Because he is working on a story, he misses the birth of his daughter. He is not there for her wedding, and when she dies in labor--he is not there. Later the reporter begins reflecting upon all he missed out on. When he is interviewed by a Yale graduate about his career, the newspaperman strongly advises the young student to get out of it, because it is a poisonous business. Sandra Brennan, *all-movie.com*

<https://www.allmovie.com/movie/v92841>

The newsroom is a busy place with eager newsmen printing the news of the day. They are committed to their work even at the cost of their personal lives. Star Reporter Wickland Snell is no exception – he is the hero of his newsroom writing, editing, supervising one top story after another including the Lindberg landing in New York.



Into this male enclave, a female reporter comes and gives her copy to the editor. She is barely tolerated.



Alcoholism was rampant among newsmen of the 1920s-1930s. Reporter Charlie Haven epitomizes the lovable drunk newsmen tolerated and editors regularly fired.



Snell has one personal achievement: his daughter, Dorothy. She is now a grown woman and he proudly shows Haven her picture.



His daughter comes to the newsroom to see her father with news: she has just married a man named Ted Hanley. Snell hopes he is working in some respectable profession, but then Hanley says he is a member of the news profession, a cub reporter. A big story breaks and Snell rushes to his typewriter while his daughter and her husband look on.



Snell, having missed his daughter growing up as well as her wedding, decides to quit the paper and take a plush job as a public relations man in a large firm at \$15,000 a year, a princely salary for 1929. He also gives Hanley a job as his assistant. For a while, Snell has been having a fling with his secretary, Myra May, a good-time girl who is impatient with Snell's preoccupation with his job. She decides to take a fancy to Hanley who responds to her advances.



Snell's corrupt boss holds a press party for the "newspaper boys" without telling Snell. Hanley is also at the party, at the boss' orders and mingles happily with the reporters. There is plenty of booze and food and the reporters are enjoying themselves until the public relations firm's head gives them a self-serving non-story. An embarrassed Snell apologizes to his friends.





Snell reads the riot act to his boss and then quits his job going back to his newspaper job as night city editor. He has drinks with Haven to celebrate his return to journalism. He also makes sure Hanley stays away from Myra.



Dorothy gives birth to a baby and remains hospitalized in critical condition. Snell starts to leave the office to see her when a big story breaks involving a ship disaster, and he remains at the paper to get out an extra. Henley calls him because Dorothy wants to hear his voice before she dies, but he is too busy shouting out instructions to the staff to listen on the phone. When he does, it is too late. Dorothy has died and his profession once again has destroyed his personal life.





Stunned, Snell stares into the camera while the extra is being distributed. The Yale graduate who has started work on the newspaper wants to ask him about journalism as a career but all Snell can mutter is “Get out. Get out before it poisons you.”



Scenes from *Gentlemen of the Press* (1929) and *Viewing Notes*

The setting of the city room is more reminiscent of that of a very small country paper rather than that of a metropolitan daily. The reporters and others are an improvident lot, sneering at life, greedy and eager for food and alcohol. Of course, no newspaper man by any chance ever refers to a “death watch” without cracking jokes about the dying individual, and once a reporter is intoxicated he stays intoxicated, this being an expedient that permits one of the culprits in this talking version of the romantic sketch to forget on which paper he is working. It is an incident that recalls Richard Harding Davis's story, “The Derelict.”

Mordaunt Hall, *New York Times*, May 13, 1929, p. 27

“Gentlemen of Press”
Paramount
Paramount, Los Angeles

EXAMINER—* * * will hold you entranced, not alone with the fine work of the cast, headed by Walter Huston, but because of the delights offered in dialogue.

EXPRESS—Its plot sprawls not a little and is scant and familiar in outline. It plods along * * * But it is a veracious slice of newspaper life.

HERALD—As a picture of certain phases of newspaper life it tingles with realism. * * * Walter Huston's performance as Snell is simple and great. I hope the movies never let him go.

RECORD—* * * due to a clever story and the excellent direction of Millard Webb is real entertainment, and I advise you to see it.

TIMES—It is one of the best of the talking comedy-dramas, * * * Millard Webb's direction shows virility and a straightforward technique. His punch dramatic scenes are particularly strong.

The Film Daily, May 24 1929, p. 9

A Newspaper Play.

GENTLEMEN OF THE PRESS, with Walter Huston, Katherine Francis, Charles Ruggles, Betty Lawford, Norman Foster, Duncan Penwarden, Lawrence Leslie and others, based on Ward Morehouse's play, directed by Millard Webb; Rudy Vallee and his "Connecticut Yankees" in "Fifth Avenue," a stage offering devised by Jack Partington. At the Paramount Theatre.

A generally amusing and creditable piece of talking film fiction has been produced from Ward Morehouse's play, "Gentlemen of the Press," in which the rôle of the inevitable dyed-in-the-wool rewrite man, Wickland Snell, played on the stage by John Cromwell, is acted by Walter Huston. It is a dialogue effusion in which the players appear frequently to be waiting for a signal before they speak their lines. These hushed interludes, brief though they may be, cause some discomfort, for it is quite evident that the characters are not thinking of what they are going to say.

The setting of the city room is more reminiscent of that of a very small country paper rather than that of a metropolitan daily. The reporters and others are an improvident lot, sneering at life, greedy and eager for food and alcohol. Of course, no newspaper man by any chance ever refers to a "death watch" without cracking jokes about the dying individual, and once a reporter is intoxicated he stays intoxicated, this being an expedient that permits one of the culprits in this talking version of the romantic sketch to forget on which paper he is working. It is an incident that recalls Richard Harding Davis's story, "The Derelict."

This film generated laughter in the Paramount Theatre, particularly when one of the reporters gathers in enough sandwiches to last him for three or four meals.

Wickland Snell staggers his colleagues with the big news that he has been offered a publicity job at \$15,000 a year. One can readily imagine how the writers who have been passing a \$5 bill from one to another feel on hearing that the speedy Mr. Snell is coming into his own.

Mr. Higginbottom, the real estate operator with ulterior motives, is impersonated by Duncan Penwarden, who also played the part before the footlights. Here he is working frightfully hard to get the public interested in having mausoleums instead of cemeteries. He doesn't quite trust his "big story" to his publicity promoter and the idea is a flop. Mr. Snell gives Mr. Higginbottom a piece of his mind and then the rewrite man decides to return to his old job.

Mr. Penwarden gives a clever performance. Mr. Huston also does well in the major part. His voice registers naturally and he lends enthusiasm to the rôle. Betty Lawford is attractive and competent as Snell's daughter. Katherine Francis overacts the conspiring Myra May.

Rudy Vallee and his band are seen in the surrounding program in Jack Partington's stage offering, "Fifth Avenue."



★ GENTLEMEN OF THE PRESS—Paramount

MR. MILLARD WEBB, free-swinging director, strode to the plate at the Paramount Eastern film foundry, grasped his wagon tongue firmly and smote out the first entirely successful newspaper picture in the history of the photoplay. In fact, successful isn't just *THE* word to describe "Gentlemen of the Press." It's a knockout.

Newspaper pictures, in the past, have been soggy with sentimentality and crammed with technical errors that have drawn only guffaws from the lads with the pad and pencil. But not this baby.

This all-talkie is the film version of a stage play of the same name written by five New York newspapermen.

The story is that of a flea-bitten old newspaperman who has chased kings and ambulances all over the world—of his struggles to break out of newspaper business into the big money, of his young daughter's love trouble, and his own affair with a sirenish sweetie.

A fast, smart and cynical story about the press boys, all lighted up with plenty of horse laughs and awash with enough tears to use up the most lachrymose customer.

"Gentlemen of the Press" knocks in the head the theory that only picture actors know anything about film technique.

An all-stage cast, with hardly an ounce of movie training in the bundle, walks out and gives a set of rip-roaring performances. Walter Huston is superb as the old star reporter, and a long-legged, dark girl named Katharine Francis is going to be a great film sensation in vamp rôles of the new, slinky type. Good work by Charles Ruggles, the comedian. Handshakes and nosegays all round.

"Gentlemen of the Press"

with Walter Huston

(All-Talker)

Paramount Length: Synch. 7176 ft.

No silent version

RATES FAIR ENTERTAINMENT WITH AUTHENTIC NEWSPAPER ATMOSPHERE BUT LACKS DRAMATIC PUNCH.

Drama of newspaper life. Adapted from the stage play of the same name. While this is perhaps the most authentic story of newspaper life yet filmed, it proves disappointing in several respects. With the original play enjoying the collaboration of well known newspapermen, the screen version has been able to retain the atmosphere, especially in the city room of the big metropolitan daily. This follows the stage version closely, and the characters are well cast and natural. But it loses out in the toning down of the hardboiled dialogue which made the play talked about. The climactic scene somehow doesn't get you. The city editor is kept from the bedside of his dying daughter as a big sea disaster story breaks. Walter Huston deserves better material. Charles Ruggles as a stewed reporter is immense and scores laughs regularly. Some scenes dragged out, with long dialogue bits holding up action.

Cast: Walter Huston, Katherine Francis, Charles Ruggles, Betty Lawford, Norman Foster, Duncan Penwarden, Lawrence Leslie.

Director, Millard Webb; Author, Ward Morehouse; Adaptor, Bartlett Cormack; Dialoguer, John Meehan; Editor, Mort Blumenstock; Cameraman, George Folsey.

Gentlemen Of The Press

A Good Newspaper Story Well Told

(Reviewed by Freddie Schader)

THE Ward Morehouse play "Gentlemen of the Press" has been made into a screen talkie by Paramount. They have held much to the play in the matter of cast and dialog. Walter Huston, star of the play, is starred in the film version. The story lends itself nicely to screen handling and the result is a picture that will get good notices from the reviewers because of its faithful newspaper atmosphere and a play from the public because they'll like it. The dialog is well recorded and there is a good comedy relief running through the tale.

The story in brief is that of a newspaper man so intense in his work and the desire to make good that he has time for nothing else in life. That is except an occasional bat and innumerable "affairs" with dames. One of these affairs is the background for this tale. The principal figure of the cast, a star man who has a "by line," falls for a dame. He does it on the night that his daughter marries another newspaper man in Portchester. The father quits the game to become press agent for a mugg who really gets to believe what his press agent writes about him. But the call of the game is too strong and he kicks over the good job to go back to the desk and handle news as is news.

It's a man's story to be sure, but there is enough in it to make the girls like it too. Huston does a very good piece of work as does also Charlie Ruggles as a souse, Katherine Francis as the heavy vamp elicks like a house afire. Boy, how that dame can vamp is just nobody's biz. Betty Lawford handles the role of the newspaperman's daughter charmingly and makes it stand out, while Norman Foster is good enough juvenile for the role assigned him. Lawrence Leslie looks and acts the part of a hardboiled news hound, while Harry Lee as one of the copy desk on the dog-watch, manages to slip over a bit that you watch.

Drawing Power: It will fit with all classes and will give them a little inside of how a news shop really works. The local reviewers will like it and with their help it might be possible to work up a milk man's matinee for the newspaper men of the town that should get a good space break.

Produced and Distributed by Paramount Famous Lasky. From the play by Ward Morehouse. **Adapted** by Bartlett McCormack. **Directed** by Millard Webb, dialog staged by John Meehan. **Length** in dialog 7167 feet. **Running time** an hour and nineteen minutes. **Released** May 4, 1929.

THE CAST

Wickham Snell.....	Walter Huston
Myra May.....	Katherine Francis
Charlie Haven.....	Charles Ruggles
Dorothy Snell.....	Betty Lawford
Ted Hanley.....	Norman Foster
Mr. Higginbottom.....	Duncan Penwarden
"Red".....	Lawrence Leslie

an ability cramped by directorial command.

Like the opening and closing of some theatrical shows of yore, a gang of geese and some extra indicate the beginning and ending of each day by being paraded out of the backyard in the morning and returned in the evening. The first few times their passing is interesting, but after that the plare of sound quacks and scientific renditions of chicks chicking become irritating.

Wals.

GENTLEMEN OF PRESS

(ALL DIALOG)

Paramount production and release. Directed by Milford Webb. Based on the play by Ward Morehouse. Screen adaptation by Harrell Comstock. Dialog directed by John Meehan. Photographed by George Fennel. Walter Huston featured. At the Paramount, New York, Saturday, May 11. Running time, 15 minutes.

Walter Huston..... Katherine Francis
Charles Francis..... Catherine Hughes
Dorothy Smith..... Betty Lawford
Ted Hanley..... Thomas Fendley
Mr. Humphreys..... Duncan Pennington
"Red"..... Lawrence Leslie

Fair enough for the single week stands, this talking picture version of the slightly anemic stage play will create no tumult, though it is practically assured of moderate business as gauged from the new talker level.

There is drama in this story, but it never quite clicked in the stage play, and there was no reason to suspect it would be otherwise in

the picture. The values of the production depend largely on characterization, and in the group sequences the picture is lifelike and vivid, moving swiftly and humorously.

Then come spots where there is an undercurrent of determination to be grimly dramatic, but nothing that Walter Huston could do injected any sense of reality into the proceedings at those times.

There are several opportunities for stirring dramatic action and here directing is cold. After flopping with these sequences the story reels back unevenly to a dull level, somewhat disconnected.

Action is held up several times, making it draggy where clever propping should have been used to bolster.

Story is of a newspaperman who is away from home when his baby girl is born, not with her when she is married, and too busy getting out a special edition of his paper when she dies in childbirth. As he sits at his desk, stunned, a Yale college boy, with ink on his nose and hero worship in his eyes humbly asks the great Mr. Snell (Huston) for some advice on the newspaper business, and is told to get out of it before it poisons him.

It is a strong climax, yet it never gets over. The death scene of the young woman at the hospital, with her father away, doesn't hold either.

Comedy, lines and delivery, about the only things that register with regularity. But no steady stream of

snatch laughs. Charles Ruggles, as the star reporter, is the biggest asset to the picture. He has the most effective part in the story, the strongest laugh lines, the best delivery and displays exceptional ability. He scores the heaviest returns with the invitation he hands out to Snell's secretary, "Come up to my apartment some time and fight for your honor."

Huston is supported by a fine cast of players, the two girls both looking and speaking well. With Katherine Francis as the seductive arch and Betty Lawford as the daughter photographing well and also recording, the major difficulty in casting this talker was over.

Next in importance to Huston, who plays a straight, natural type without any fireworks, is Ruggles, who caps the honors. Huston isn't at his best in this kind of an assignment. It doesn't call for much except stolid, even delivery. Ruggles has all or most of the color and the lines.

In general the picture serves up a volume, if accurate, portrait of

newspaper life. Accuracy in all aspects is natural, considering Ward Morehouse of the New York Sun, aided and abetted by five more contributing writers on all local bullies, is responsible for the script.

ETERNAL LOVE

(SOUND)

Collet Arner makes of "Eternal Love" a primitive, starting with a scene of a woman being burned. In this adaptation of story by Zane Grey, Arner uses Katherine Hughes and H. Caldwell, central characters, who were by Dr. Hugo Boscovich, this weekend at the Elton, New York, at 11.

Marion Patton..... John George
Celia..... Catherine
Laura Guler..... Frank Van
Ray Tamm..... Robert
Dunsmuir..... Betty
Pia's Mother..... Kathleen

With a pinch of a look-alike to and a great star, "Eternal Love" is a disappointment as a "Gentlemen" will get by on a program end.

(Continued on page 17)

BADGER AND MUESELER

COLUMBIA RECORDING ARTISTS
Featured in "OPPORTUNITY IDEA"
LOEW'S STATE, L. A., MAY 15—ENTIRE CIRCUIT TO FOLLOW
Thanks to FANCHON and MTRCO

Variety, May 15, 1929, p. 23

Gentlemen of the Press

Nothing but fear of not seeing a show as good as "The Front Page" kept us from looking at "Gentlemen of the Press" until this late day. It will be on the road when this notice hits your eyes, and if you live in the cities where it is to play, we suggest that you don't fail to see it.

Maybe it's not quite as good as "The Front Page," but it is head and shoulders above most of the shows that visit the road—or New York for that matter. It captures the romance and the drabness, the light and shade of a reporter's life as accurately and nicely as "The Front Page." If it is not as noisily exciting, it is occasionally even more quietly effective.

There are some excellent performances in the main, though we didn't like Hugh O'Connell's work as much as most of the critics seemed to. But Robert Gleckler, Carlotta Irwin and William Wadsworth more than made

up for it. George Abbott made a handsome job of the direction. Some radical changes, we understand, will be made for the film, though the intrinsic story will be kept intact. Paramount is even now making the screen version, with dialogue.

Screenland Magazine, February, 1929, pp. 84-85

Press Gentlemen Suffer in Talkie Seen Yesterday

By IRENE THIRER

"Gentlemen of the Press," a Paramount production, directed by Millard Webb and presented at the Paramount theatre.



THE CAST.

Wickland Snell.....Walter Huston
Myra May.....Katherine Francis
Charlie Haven.....Charles Ruggles
Dorothy Snell.....Betty Lawford
Ted Hanley.....Norman Foster
Mr. Higginbottom.....Duncan Penwarden
Red.....Lawrence Leslie

"Gentlemen of the Press" is only fair cinema, in its talking form.

Based on a play by Ward Morehouse (and a few other newspaper men), which had a Broadway run last season, it loses considerably in screen fashion.

It seems that, while some really funny lines are left in the talkie, Director Millard Webb has not done quite right by the journalistic profession—not even as right as Morehouse pictured the business in his play.

Webb follows the legitimate stage production in that he presents a sordid side of the newspaper industry. He does not, however, present any of its fascinations. As we recall, after having seen the play, we felt that working on a rag was a great thing.

Not Right by Our Boys.

After seeing the picture—if we didn't know different—we'd be apt to believe that there's nothing at all intriguing about the Fourth



Katherine Francis

Estate. The screened "Gentlemen of the Press" does not depict a quite true story, it seems to us.

Morehouse's script is about the night editor who had been a bum father all his life because newspaper jobs took him away from his little girl. When she's grown up, and on the day of her wedding, Wick has accepted a big publicity job at lots more money than he had ever made.

The Cinema Circuit

By MARTIN DICKSTEIN

"Gentlemen of the Press" as a Talking Picture, at the Brooklyn Paramount—"Eternal Love," With John Barrymore, at the Rivoli.

Like the play upon which it is based, "Gentlemen of the Press," the new talking film at the Brooklyn Paramount Theater this week, is only a fair cross-section of the life of that supposedly romantic figure, the newspaper reporter. The story was written by Ward Morehouse (who happens to be a newspaper man himself) and four or five other fellows who also claim to be in and of the trade. "Gentlemen of the Press," therefore, had every right to be a fine play about the people who write the news. But, somehow, the stage production—and, to a similar degree, the movie—missed being what it was probably intended to be. It misses being a great play about the newspaper racket.

For the most part, which is to say about three-quarters of its way, the dialogue film version of "Gentlemen of the Press" follows the original composition with more or less fidelity. Thus, once again, you are told about Wickland Snell, the hard-boiled night city editor of a New York daily, who decides to "get out of the game" for the sake of his daughter. He accepts a position as a high-priced publicity director for a concern which manufactures mausoleums, resigns in a huff after a verbal battle with his boss, and gets his old job back on the paper.

For some unknown reason, however, the film producers saw fit to alter the closing incidents in the play. After "Wickie" has fitted himself as comfortably as possible into the old harness, the picture abandons the original plot and wanders off upon an unfamiliar track. There is a scene in the maternity ward of a hospital showing the hardboiled editor's daughter succumbing after childbirth, while, back in the Chronicle office, old "Wickie" is racing with time to make the edition with a "big" story. There is more than a suggestion here of that old saw about the presses rumbling on, and while this doubtlessly adds a certain melodramatic flavor to the film, it is also hokum of the most obvious variety.

"Gentlemen of the Press"

A Paramount talking picture based on the play by Ward Morehouse; directed by Millard Webb. At the Brooklyn and Manhattan Paramount Theaters.

THE CAST.

Wickland Snell.....Walter Huston
Myra May.....Katherine Francis
Charlie Haven.....Charles Ruggles
Dorothy Snell.....Betty Lawford
Ted Hanley.....Norman Foster
Mr. Higginbottom.....Duncan Penwarden
"Red".....Lawrence Leslie

the South Seas by W. S. Van Dyke and starring Ramon Novarro, is the new film attraction at the Capitol Theater * * * At the Roxy is "The Valiant", a Fox all-talking picture, with Paul Muni, John Mack Brown and Marguerite Churchill.

These films will be discussed in this column tomorrow.

Theater Notes

John Charles Thomas to Sing at E. F. Albee Next Week—Stage Gossip.

The E. F. Albee Theater will have, beginning next Sunday, the most important drawing card for discriminating patrons since the house was opened, in the person of the famous

"Gentlemen of the Press" is probably most satisfactory when it is displaying the less serious side of the newspaper reporter's routine. For example, there are some really amusing moments in the scene where Higginbottom, the big mausoleum builder, is giving a party for the press. In this particular sequence the dialogue of the corresponding episode on the stage has been retained almost word for word, and while the lines are not exactly scintillating they are sufficiently mirth provoking to keep listeners at the Paramount entertained.

The scenes in the news room of the Chronicle are, I suppose, authentically mounted, and above the din of rattling typewriters, the observer may hear what is probably a genuine sample of the small talk and wisecracks peculiar to the trade.

Walter Huston plays the role of the dyed-in-the-wool newspaper man who is forever advising everybody else to get out of the game but who can never stay out of it himself. He brings credibility to the characterization, and that, perhaps, is praise enough in view of the caricatures that the movies have made of newspaper reporters in the past. Lawrence Leslie, as a rather shiftless "leg man," and Duncan Penwarden, as Mr. Higginbottom, assume the same roles which they filled on the stage. Charles Ruggles is comical as the constantly inebriated news hound without which—since "The Racket"—no newspaper play has been considered complete. Betty Lawford, Katherine Francis and Norman Foster do fairly well in other important roles.

"Gentlemen of the Press" serves its purpose as an only moderately interesting talkie. But at that, the movies might have done a lot worse by it.

Printer's Ink.

Because it is an all-dialogue picture, "Gentlemen of the Press" entertains more through the power of speech than the inherent drama of the piece. The latter, strong as it is intended to be, never registers fully. Yet the characters are played by capable actors with interesting personalities. It is the special audience, with a knowledge of newspaper life and types, that will find what the casual moviegoer may not. Its humor is sardonic, its tragedy is marked, and over all is futility. Surely not the prescription for a snappy movie, with plenty of laughs and no afterthoughts. The central character is *Wickland Snell*, night editor and veteran newspaper man. He is absent from home when his daughter is born, again absent when she marries, and is too busy getting out a special edition to be present when she dies. The irony of his life is stressed when, in the face of all this, his advice is sought by a hero-worshiping youth who wishes to be a great newspaper man. *Wickland Snell* advises him

to get out of the game before it poisons him.

The cast is comprised of stage players, all of whom do well, particularly Charles Ruggles, as an inebriated reporter. Others are Walter Huston, Kay Francis, Betty Lawford, and Norman Foster.

Picture Play Magazine, August, 1929, p. 107

"GENTLEMEN OF THE PRESS"

Newspaper plays are the craze of the hour. Paramount offers an all-talking pieturization of the cream of the current Broadway hits. With the great American stage star, Walter Huston. Play by Ward Morehouse. Supervised by Monta Bell, formerly an ace Washington newspaper man.

Exhibitors Herald-Moving Picture World, December 15, 1928, Coverff



AD TIPS—Played up the fact that this is a newspaper story with something different, interestingly told and packed with good laughs, A. N. Roy, Mgr. of the Tampa Theatre, Tampa, Fla., declares. He estimates that the cast is worthy of special attention, that the drunk in the picture is sure fire for belly laughs and that he should be played up. Adult audiences of all classes will enjoy the film, believes Mr. Roy.

The featuring of the newspaper angle is also advised by the Mgr. of the Tivoli Theatre, Chattanooga, Tenn., who tells exhibitors to mention the star reporter who was too busy to attend his dying daughter. The stars and dialogue should also be played up as well as the fact that the film is a picturization of a stage success with leading stage stars in the roles. At its pre-view showing the Chattanooga management invited all of the city's newspaper men to see the picture. He agrees with Mr. Roy that it contains appeals mainly for adults.

A midnight screening for all newspaper folk was held by W. E. Burton, Mgr. of the Allen Theatre, when the film played in Cleveland, O. The show was held under the auspices of the Women's Press Club. Lunch was served in the theatre tea room and written opinions on the picture were obtained and later published in the newspaper ads. Mr. Burton thinks that the picture appeals to a limited class—to those interested in newspapers.

Have advertisement appear as if it is breaking through a newspaper. Exploit as a Paramount all talking hit or drama behind the headlines with Walter Huston. Without question the finest all talking picture to date. Greater than anything the stage could offer. An amazing experience such as you have never had in a theatre before. Audience appeal: a 100% puller with all members of the newspaper profession and the best inside newspaper stuff ever put on the screen which should appeal to many.—Charles Raymond, Gen. Mgr., Loew's Century, Baltimore, Md.

Exploit as an all talking drama of the newspaper world. Feature brilliant cast of Broadway stage stars. Billed as the Dramatic Sensation of the Season. Audience appeal: all classes, especially men patrons.—Greater Palace Theatre, Ernest W. Morrison, Mgr., Dallas, Texas.

Called it best of newspaper pictures and had good notices to back it up. Huston proved hit with women. Great human drama. Appeal: adult audiences.—Colonial Theatre, L. B. Cool, Mgr., Akron, O.

Play this very good newspaper play in the highlights. Have the newspapers cooperate on some press stunt.—Buffalo Theatre, Vincent P. McFaul, Mgr., Buffalo, N. Y.

Here Is How the Talkies Have Changed



THIS is a close-up of the newspaper city room built in the Paramount-Famous-Lasky Astoria, Long Island, studios for the all-talkie version of the Broadway play, "Gentlemen of the Press."

This is the first complete detail picture of a talkie studio ever made and shows the entire set-up of sound-proof camera booth, the director's signal switch box and the microphones (here enclosed in white circles) in position.

In the immediate foreground you see Walter Huston, the

stage star, who has the leading rôle of Wick Snell, and Mary Williams, who portrays the society editor. Just back of Huston is Charley Seay, who has the part of Willie, the veteran news editor. Remember Seay as an Edison director of the old days?

In the camera booth you see George Folsey, chief cameraman, and Sam Leavitt, his assistant.

Seated in front of the booth is Millard Webb, the director of the picture.

Our Best 1929 Motion Picture Studios



Standing at the extreme right is S. C. Chapman, in charge of the sound recording for this picture. Webb's hand rests upon the green and red light switch used to start and stop the motors driving the cameras and the sound-recording apparatus. This little machine has succeeded the old time megaphone.

An important gentleman is not visible in this picture. He is the monitor, the new power behind the pictures. The monitor is an electrical expert who sits in a sound-proof

booth overlooking the stage and controls the volume of sound that reaches the machines in the recording room. He prevents the players' voices from reaching the screen either too loudly or too softly.

Here, then, is the new studio lay-out.

Note how the cameraman, a former over-lord of motion picture making, is retreating in power, giving way to electric experts.

The electrician is the new god of the films.



Status: Print exists

Viewed on DVD

Type: Movie

Genre: Drama

Gender: Males (Wickland Snell, Ted Hanley, Charlie Haven, Kelly, McPhee, Copy-Desk Editor, Copy Boy, Yale Graduate). Female (Female Reporter). Group.

Ethnicity: White ((Wickland Snell, Ted Hanley, Charlie Haven, Kelly, McPhee, Copy-Desk Editor, Copy Boy, Female Reporter, Yale Graduate). Unspecified.

Media Category: Newspaper

Job Title: Reporters (Wickland Snell, Charlie Haven, Kelly, McPhee, Female Reporter). Cub Reporter (Ted Hanley, Yale Graduate). Editor (Copy-Desk Editor). News Employee (Copy Boy). Miscellaneous (Editorial Newsroom).

Description: Major: Wickland Snell, Ted Hanley, Positive

Description: Minor: Charles Haven, Negative. Kelly, McPhee, Copy-Desk Editor, Copy Boy, Female Reporter, Yale Graduate, Positive. Miscellaneous, Neutral.

The Girl in the Glass Cage (1929)

Reporter John Cosgrove (Ralph Lewis) is a con artist who steals and commits murder.



In a squalid manufacturing town in New York State, Gladys Cosgrove, who lives with her bachelor uncle, court reporter John Cosgrove, sells tickets at the Elysium Theater, suffering the insults and smirks of the town loafers and wise guys, particularly Striker, owner of the speakeasy, his halfwit



friend, Carlos, and Sheik Smith. She is saved from embarrassment one night by Terry Pomfret, a wealthy young college student, promised to Isabelle Van Court, and despite her uncle's determination to prevent it, a romance develops. Terry's mother disapproves of Gladys and prevails upon her to persuade him to return to school. Learning of Striker's decadent behavior toward Gladys, Terry whips him. Smith is killed, and Gladys, believing Terry guilty, confesses to the crime, claiming to have had an affair with Smith. Later, she exacts a confession from her uncle that he killed Smith, mistaking him for Terry. Her uncle then kills both Striker and himself, while Terry wins forgiveness and his family's consent to marriage with Gladys. *American Film Institute Catalog of Feature Films*



GIRL IN GLASS CAGE

(Silent)

First National production and release. Synchronized with music and featuring Loretta Young, Ralph Lewis and Carroll Nye. Directed by Ralph Dawson. Story by George Kibbe Turner. Cameraman, Ernest Haller. Adaptation by James Gruen. Cast includes Matthew Betz, Lucien Littlefield, Charles Sellon and Julia Swayne Gordon. At Loew's New York, one day (Sept. 13), half double bill. Running time, 75 minutes.

This picture was originally intended for dialog but wound up dumb. The story as screened is nothing to rave about. Direction is ordinary. Photography rates better than average. As half of a double bill, however, the film is well graded.

There is nothing much to the glass cage idea. It merely means a box office.

Locale is a small town. The town's pip movie ticket seller is annoyed by members of the "Deep River Social Club." The chief annoyer is "Doc" Striker. Sheik Smith rates second.

Striker gets socked by Terry Pomfret, the town's biggest high-brow, in a squabble over the dame and the picture gets its excuse for a killing. This happens in the last half hour of the action.

Sheik Smith has followed the girl home. "Doc," however, trying to frame Pomfret for the coffin, has him lured to the girl's house also. Then the "Doc" sends the dame's crab of an uncle to bump off Pomfret. But fate intervened for the picture and the old man shoots Sheik Smith instead.

Everything winds up at the trial. Although the dame is up for the murder she takes hold of the case and miraculously persuades everybody to confess.

'The Girl in the Glass Cage'

with Loretta Young, Carroll Nye

(Silent)

First National Length: 7,204 ft.
Silent, 7,056 ft.

RATES POOR WITH WEAK STORY OF SMALL TOWN LIFE AND UNDERWORLD ANGLE THAT HAS NOTHING NEW. JUST A FILLER.

Small town romance. The title is derived from the fact that the heroine works behind the glass of a film house box-office. She is annoyed by an underworld gang, whose chief tries to force his unwelcome attentions on her. Her uncle takes all her dough, and refuses to allow her to have anything to do with the young son of the richest family in the town, who has befriended her from the advances of the gang leader. The uncle is used as a tool by the gang, and they frame the hero to visit the gal's home one night. Then they send the uncle to shoot him, but he kills the gang leader by mistake. The gal takes the rap as the murderess. At the trial she forces the disclosures through hocus pocus, and the two young lovers are happy and reunited. Just a small town story for small town theaters where this hokum may appeal. Lacks class in direction and story.

Cast: Loretta Young, Carroll Nye, Matthew Betz, Lucien Littlefield, Ralph Lewis, George Stone, Julia Swayne Gordon, Majel Coleman, Charles Sellon, Robert Haines.

Director, Ralph Dawson; Author, George Kibbe Turner; Scenarist, James Gruen; Editor, Terry Morse; Titler, Paul Perez; Cameraman, Ernest Haller.

Direction, poor. Photography, okay.

Status: Unknown
Unavailable for Viewing

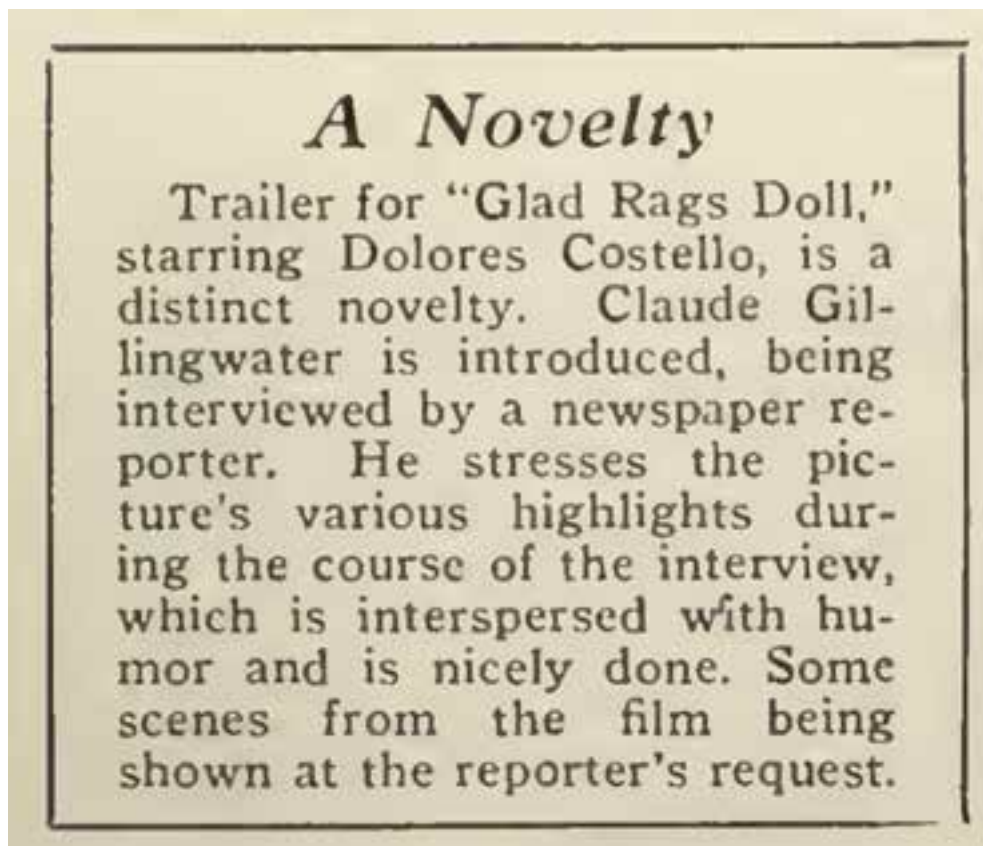
Type: Movie
Genre: Drama
Gender: Male (John Cosgrove)
Ethnicity: White (John Cosgrove)
Media Category: Newspaper
Job Title: Reporter (John Cosgrove)
Description: Major: John Cosgrove, Very Negative
Description: Minor: None

Glad Rags Doll (1929) and Glad Rags Doll Trailer (1929)

Newspaper Reporter. Newspapers. Press Agent (Lee Moran). Publicity.

In the trailer, a newspaper reporter interviews one of the characters – Sam Underlane played by Claude Gillingwater – on the picture's highlights including some scenes from the film.

In the film, a property man gives a stage actor a loaded revolver. The actor is a poor shot and only grazes his head. The press agent and publicity promoter make capital out of the incident and it is exploited on the front pages of the newspapers with the result that the actor becomes more popular than ever.



The Film Daily, June 11, 1929, p. 7

GLAD RAG DOLL: Traller (3007). Claude Gillingwater, seated in armchair, is questioned by reporter concerning facts in making this Warner Brothers-Vitaphone picture.

Exhibitors Herald-World, July 6, 1929, p. 114

Queer Fun.

THE GLAD RAG DOLL, with Dolores Costello, Ralph Graves, Audrey Ferris, Albert Gran, Maude Turner Gordon, Thomas Ricketts, Claude Gillingwater, Arthur Rankin, Dale Fuller, Douglas Gerrard, Andre Hieranger and others, directed by Michael Curtiz: "Hard-Boiled Hampton," a talking comedy; "In a Chinese Temple-Garden," a prismatic subject; Fox Movietone news. At the Mark Strand.

An amateurish audible film comedy, known as "The Glad Rag Doll," is now decorating the Mark Strand screen. It is a disjointed affair with dialogue that seems to have been written on the run. Some of the voices are fair enough, but there are patches when the utterances are muffled and indistinct. If there is a flattering comment to be made of this offering, it is that occasionally an audience yesterday afternoon laughed loudly at its queer fun.

It is, one might almost say, rich in surprises, for extraneous incidents pop up, and they are apt to cause one to reflect that at least three comic contraptions could have been made with the same stuff had it been properly developed. Why this Vitaphone production became known as "The Glad Rag Doll" is as perplexing as some of its sequences. Dolores Costello fills the rôle of the young woman who causes a heap of trouble, and then in the end, aboard a steamship bound for Europe, she has the recalcitrant young man eating out of her hand.

This film begins promisingly, for there is a sequence from a playlet being acted before an unseen audience. The hero is desirous of putting an end to his love-sick existence, so he fires a bullet into his head and drops, a little matter that is taken with a sense of humor by the girl, played by Miss Costello. Later it is revealed that this is not a serious affair, but merely a sophisticated melodrama. Then one turns into the narrative, and there is some excitement backstage because it has been learned that a property man had given the actor a loaded revolver. It was just an accident, and subsequently the press agent of the show is told that the actor was a poor shot and only grazed his head. The alert publicity promoter, however, makes capital out of the incident and it is exploited on the front pages of the newspapers, with the result that Annabel Lea (Miss Costello) becomes more popular than ever.

In Annabel Lea's dressing room there is seen Jimmy Fairchild, whose heart aches with devotion for the actress. He brings her white flowers and chatters about red roses, which leads, somehow or other to scenes in the snobbish Fairchild home, the head of which family is John Fairchild, who is willing to pay rather than have his silly brother marry the beautiful Annabel Lea.

Annabel Lea, who has a stack of letters from Jimmy, is, of course, unwilling to turn them into cash. Yet, one feels reasonably certain that she does not love Jimmy. Annabel Lea is perceived at a lawn party on the Fairchild estate, where she has amusing experiences and shows that

she is able to hold her own in the matter of repartee. An Admiral seems to enjoy being initiated into a new dance and, in course of time, Annabel Lea is quite astonished to find out that Aunt Fairchild, a snob of the snobs, is a kleptomaniac. This leads to further strange scenes, including one in which Aunt Fairchild snatches a watch from a butler's pocket as she kisses him.

Michael Curtiz may be a master of fade-outs and dissolves, but he is not in his element in directing dialogue. Miss Costello does quite well with her weird lines. Albert Gran affords some fun as a genial old uncle. Ralph Graves plays John Fairchild moderately well, but his speech does not betoken much thought concerning the meaning of what he is saying. Claude Gillingwater interprets the rôle of the lawyer, who pays \$10,000 to Annabel Lea, not knowing that the sympathetic girl is going to hand the money over to Jimmy, who becomes more foolish as the story continues.

Mordaunt Hall, New York Times, June 3, 1929, p. 27



\$10,000 in bad checks, and to cover him Annabel arranges with the Fairchild family lawyer to exchange the love letters for that sum. John is at first heartbroken to find that Annabel seems to be a gold digger; but when he learns that she took the money to help out Jimmy, he forgives her, making her his bride. *American Film Institute Catalog of Feature Films*

Sunday, June 9, 1929

Dolores Costello in
"The Glad Rag Doll"
 (Part-Talker Version)

Warners Length: Sound, 6885 ft.
 Silent, 5449 ft.

CRUDE PRODUCTION FILLED WITH EXAGGERATIONS AND OVERDRAWN SITUATIONS THAT REFLECTS LITTLE CREDIT ON ALL.

Light comedy. Set in an atmosphere of wealth and refinement, the subject matter which is vulgar, cheap and tawdry appears worse in comparison. The very best and richest family in Philadelphia is held up to ridicule of the crudest kind. It makes them out to be a family whose individual members are variously four flushers, thieves, liars, rouses and forgers. Dolores Costello as a show girl comes into their home uninvited and shows 'em up for all these things. Then at the end she marries the eldest son, and the film attempts to explain away all the damaging case it had previously built up against the "nice" family. Dolores Costello is miscast. She is given a supposedly light comedy part and walks through it mechanically, missing all the satirical and farcical situations. Ralph Graves also is miscast.

Cast: Dolores Costello, Ralph Graves, Audrey Ferris, Albert Grant, Maude Turner Gordon, Tom Ricketts, Claude Gillingwater, Arthur Rankin, Dale Fuller, Douglas Gerrard, Andre Beranger, Lee Moran, Tom Kennedy, Louise Beaver, Stanley Taylor.

Director, Michael Curtiz; Author Harvey Gates; Scenarist, Graham Baker; Dialoguer, the same; Editor, Not listed; Titler, Graham Baker; Cameraman, Byron Haskin.

Direction, blame the material. Photography, very good.



The Film Daily, June 9, 1929, p. 8

THE GLAD RAG DOLL

(ALL DIALOG)

Warner Brothers production and release. Michael Curtiz, director. Asst., Cliff Salm. Dolores Costello starred. Written by Harvey Gates. Adapted by Graham Baker. Cameraman, Hyron Haskin. Vitaphone sounded. Musically synchronized. At Strand, New York, week June 1. Running time, 70 minutes.

Annabel Lee.....	Dolores Costello
John Fairchild.....	Ralph Graves
Bertha Fairchild.....	Audrey Ferris
Nathan Fairchild.....	Albert Grant
Aunt Fairchild.....	Maude Turner Gordon
Admiral.....	Tom Hicketts
Sam Underlane.....	Claude Gillingwater
Jimmy Fairchild.....	Arthur Rankin
Miss Peabody.....	Dale Fuller
Butler.....	Douglas Gerrard
Barry, an actor.....	Andre Beranger
Press Agent.....	Lee Moran
Manager Foley.....	Tom Kennedy
Hannah.....	Louise Beaver
Chauffeur.....	Stanley Taylor

Dolores Costello has been well enough fitted with this story, titled after the song selling hit, three months old. Where the Costello draw is rampant any reliance may be placed upon "Glad Rag Doll." Where the Costello name is not so warm at the b. o. this Warners should do an average week's trade.

If this broadly lined farce comedy had been held down to its satirical conception it would have been a finely done bit of picture work, in story and action. But perhaps just as well that it was broadened out. Several laughs at frequent intervals, and oftentimes some giggles from the ready to wear dialog handed Arthur Rankin.

Ager, Yellen & Bornstein publishes "Glad Rag Doll," with Milt Ager and Jack Yellen of that firm its writers. You hear "Glad Rag Doll" sung two or three times by unseen singers during the picture, but you hear it played by the synchronizing orchestra all of the time. When leaving the Strand it may be heard again through a loud speaker in the entrance. If that isn't a plug for a theme song that isn't, then what can be? Whoever eased that song for title and plug into Warners can tip his cap for promotion work.

Another back stage story that moves into an aristocratic Philadelphia home. It makes Miss Costello winsome and smart. She out-smarts the hi-hat clique against her, laughs her way in and out of bedroom jams and wins the tough mugg for a husband, after he had said she couldn't marry his younger brother.

The Fairchilds were it socially in Philly. As dug up by Annabel Lee, the musical comedy queen, after 24

hours in their home, this was the layout:

Uncle John Fairchild had started after the housekeeper; Auntie played a bit with the butler while manifesting kleptomaniacal tendencies; Sis Bertha kept her eye so closely on the chauffeur he married her, and John Fairchild, the grouchy elder brother, fell for the same pretty face his sappy brother had before him.

Going against this layout in a fairly breezy way, Annabel just ambled along, for the script was aimed right, along with Hannah, her colored maid, very well done by Louise Beaver. Miss Beaver sang the only other song, "Some of These Days."

Ralph Graves is Brother John and got the right slant upon the role. Albert Grant as Uncle Nathan responsible for several of the laughs with stereotyped farcical stuff of any vintage.

Good production and elaborate for the Philly mansion sight. John and Annabel taking a long walk up a flight of stairs and down a hall. It looked as if the studio had shoved three sets together.

A pleasant talker with Claude Gillingwater of course as an attorney making himself stand out through excellence of everything, but voice first. It has an extremely pleasant girl too in Dolores Costello. *Sime.*



Status: Unknown
 Unavailable for Viewing

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

Grantland Rice's Spotlight (1928)

Henry Grantland Rice, an American sportswriter known for his elegant prose. His writing was published in newspapers around the country and broadcast on radio. He produced and was the guiding force behind a series of shorts including these produced in 1929.



Episodes produced in 1929 include *Boyhood Memories*, *Bridle Byways*, *Close Figuring*, *Clowning the Game*, *Conditioning*, *Crystal Champions*, *Dogging It*, *Duffers and Champs*, *Feminine Fitness*, *Fish and Feathers*, *Follow the Leader*, *Footwork*, *Girls Will be Boys*, *Gridiron Glory*, *Hook Line and Melody*, *Knowing the Ropes*, *Mild or Mighty*, *The Modern Rhythm*, *Players at Play*, *Rhythm*, *Right Technique*, *The River Drivers*, *Running the Scales*, *Sport Afloat*, *Sport A-La-Carte*, *Sport Almanac*, *Stamina*, *Surf and Sail*, *Three Aces*, *Winning Patterns*, *Water Wonders* and *Young Hopeful*. Another episode was produced in 1930, *Cobb Goes Fishing*.

**Capitol, Detroit,
Ties Rice's Column
With His Shorts**

of the Capitol Theatre in Detroit, Mich.

You will note the wording of this 2 column by 7 inch ad., and how it ties in with his newspaper work. I have already seen several of the Grantland Rice Spotlight Reels and they make corking good fillers for any program anywhere. Now in "sound" they should be even more attractive and entertaining than ever before. Even aside from the newspaper tie-up where Grantland Rice's Spotlight Column appears, it still remains as a good short subject.

**Now You Can
Hear Him**

Free Press Readers
Know

**Grantland
Rice's
Spotlights**

You read Grantland Rice's "Spotlight" column in The Free Press. You have seen "Spotlights" on the screen. But now you can hear Grantland Rice explain the motion pictures. See and hear the first talking "Spotlight."

Starting Saturday, March 2
"Winning Patterns"

Capitol Theatre

laughs. The same with the "talking shorts," the sound effects come in for lots of real comedy in addition to the dialogue itself. With so many theatres going into sound,

There are many newspapers today using the Grantland Rice Spotlight Column. If your local paper, or even nearby city papers, carry Rice's column then you could well afford to copy this idea

Those of you who have been following the Club pages lately have no doubt noticed that we are stressing the importance of playing up the short subjects with sound. The reasons need not be gone over again here; the best recommendation we can make is that you see one or more of the recent "talking shorts" and you will then understand why we are raving so much about them. "Sound" comes natural to comedy subjects because, like a good "hoke" comedy act in vaudeville, the drummer's effects are relied upon for most of the

it would be a shame if they passed up this great program asset for too many so-called "acts."

"Dogging It"
Grantland Rice—Pathe
Pappy Action
 Type of production....1 reel Sport-
 light
 The lovers of dogs will get a real
 kick from this one. It shows the
 part the canines play in lending pep
 to various outdoor sports. A nice
 sequence of a whippet race carries
 plenty of action, and then the marsh
 scenes with the dogs pointing for the
 quail is an art study in beautiful animal
 posing.

The Film Daily, January 31, 1929, p. 19

"Duffers And Champs"
(Pathe Sound Spotlight—One Reel)

The famed Grantland Rice is seen and heard
 in person in this "Spotlight," turned this time
 upon the golf world. With Willie MacFarlane
 collaborating, Mr. Rice discusses the fine points
 of the game, warning duffers how *not* to play
 golf, and following his remarks with an illus-
 tration by Mr. MacFarlane of the proper
 method to be followed. The discussion is inter-
 esting, and the novelty of hearing the "Sport-
 light" columnist in a verbal discourse should be
 appreciated by those among the fans who re-
 spond to sport. The subject shapes up like an
 entirely suitable one, and it should have no dif-
 ficulty in successfully capturing the interest.—
 RAYMOND GANLY.

Motion Picture News, September 21, 1929, p. 1062

"Follow the Leader"
Spotlight
Pathe
Very Good
 Here we are treated to a series of
 swimming shots showing juveniles
 who some day will be champs dis-
 porting themselves at various water-
 ing places. Views are shown of Silver

Springs, Fla., Culver, Ind., Coral
 Gables, Fla., and Stillwater, N. J. The
 swimming stunts are clever and di-
 versified, with music and voice aiding
 to build it up into a first-class num-
 ber.

The Film Daily, October 20, 1929, p. 9

"The River Drivers"
Grantland Rice—Pathe
Not So New
 Another title for this one-reel short,
 one of the Grantland Rice Sportlights,
 might be "A Day in the Life of a
 Lumberjack." It displays familiar
 shots of shooting the logs down to
 ye sawmill, with jams and the lum-
 bermen risking their lives in the
 rapids. Part of the short is devoted
 to the lumberjack's pastimes on a
 Sunday afternoon, with log-rolling,
 log-splitting and other outdoor stuff
 placed under the heading of amuse-
 ment.

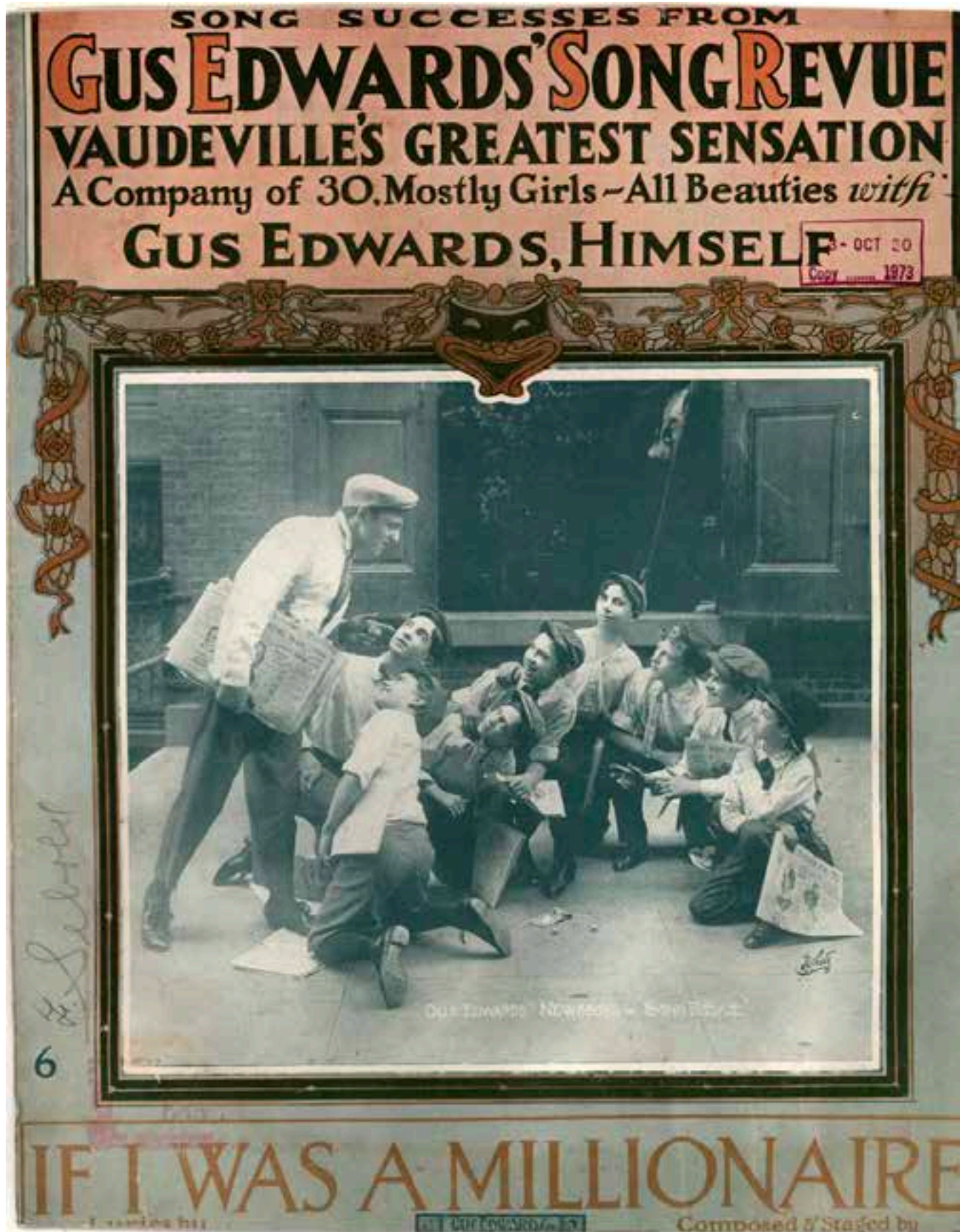
The Film Daily, September 8, 1929, p. 9

Status: Prints may exist
Unavailable for Viewing

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

Gus Edwards' Song Revue (1929)

Newsboys sing "If I Was a Millionaire." Gus Edwards (himself).



EDWARDS "Song Revue"
METRO MOVIE TONE
 11 Mins.; Songs
 New York, New York

Done entirely in Technicolor the short is a revue of old time songs written by Gus Edwards. While the screen revue is nicely enough mounted, each song having its own setting, short suffers because of the too obvious voice doubling. Not as good as other of Edwards' shorts but worth a spot on a grind program because of color photography.

Opening in a parlor set has Edwards at the baby grand with group of men singing an oldtimer. "Silvery Moon" is then doubled by a boy and girl standing besides a brook. Flashback to the parlor with the men discussing his song successes with the composer. Appropriate settings are provided after similar flashbacks and conversations for such songs as "Jimmy Valentine" and "Sunbonnet Sue," none of the singers being billed. A group of newsboys go through the motions of singing "If I Was A Millionaire," the voice doubling being most evident here and in "School Days," which followed.

Schoolroom scene also lacked the usual punch.

SOUND
Gus Edwards' Song Revue
 M-G-M Movietone
Ordinary

This one is handled rather ordinarily, with Technicolor production giving it some class. Edwards and his gang sing his old time songs, such as "Silvery Moon," "Sunbonnet Sue" and "Jimmy Valentine." Newsboys sing a number, "If I Was a Millionaire," and it looks as if synchronization was done after shooting the film. All the songs are given their own settings, and this with the color work is the best part of the offering. The old "School Days" number is done, which is about the best of the lot. Time, 12 mins.

Variety, June 26, 1929, p. 12

The Film Daily, June 30, 1929, p. 14

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Comedy
 Gender: Group
 Ethnicity: Unspecified
 Media Category: Newspaper
 Job Title: News Employee (Newsboys)
 Description: Major: Newsboys, Positive
 Description: Minor: None

Hearst Metrotone News Newsreel Vol. 1, No. 239: Harry Hershfield Now Tells one
Hearst newspaper cartoonist Harry Hershfield tells two of his favorite jokes.



Scenes from *Hearst Metrotone News Newsreel, Vol. 1, No. 239* (1929)

Status: Print exists

Viewed on *Moving Image Research Collections Digital Video Repository*

<https://mirc.sc.edu/islandora/object/usc%3A30235>

Type: Movie

Genre: Documentary

Gender: Male (Harry Hershfield)

Ethnicity: White (Harry Hershfield)

Media Category: Newspaper

Job Title: Cartoonist (Harry Hershfield)

Description: Major: Harold Hershfield, Positive

Description: Minor: None

High Treason (1929)

Newspapers. In the future (20 years from 1929) there will be electric newsboards for newspapers.

Tele-radiographer (Al Goddard). Television phone calls. World-wide network of news reports via radio signals.

Traditional Magazine article.



"High Treason" -deals with such boob-bumping scientific items as women's fashions 10 years from now, television phone calls from your sweetie, roofs where helicoptered aeroplanes can land in London, electric newsboards for newspapers, women drafted for war service, English Channel train service by tunnel, and, in fact, everything yellow newspapers give the mob on Sunday.

Variety, October 2, 1929, p. 22



High Treason is a 1929 film based on a play by Noel Pemberton Billing. It was directed by Maurice Elvey, and stars James Carew, Humberstone Wright, Benita Hume, Henry Vibart, Hayford Hobbs, Irene Rooke, and Jameson Thomas. Raymond Massey makes his first screen appearance in a small role. The sound film was presented in a London trade show on 9 August 1929, then went into UK general release in silent and sound versions on 9 September 1929. The sound version was released in the US by Tiffany Productions on 13 March 1930. The silent version and a trailer for the sound version are preserved and held by the British Film Institute; the only known surviving original copy of the sound version is a lavender fine grain of the American release version held in the collection of Alaska Moving Image Preservation Association (AMIPA), which has been recently restored by the Library of Congress. The film is a science fiction drama set in a futuristic 1940 (though this is changed to 1950 in later releases). The plot and aesthetics of the film are heavily influenced by Fritz Lang's *Metropolis*.
Wikipedia



HIGH TREASON

(BRITISH MADE)
(ALL DIALOG)

London, Sept. 28.

Gaumont-British production and release. Directed by Maurice Elvey. Adapted from play by Pemberton Billing. British music sounded. Starring Benita Hume and Jameson Thomas. At Marble Arch Pavilions, London. Running time, 95 minutes.

Evelyn Seymour.....Benita Hume
President of Europe.....Earl Gill
Dr. Seymour.....Humberston Wright
Michael Deane.....Jameson Thomas
President of Atlantic States.....Milton Brown
The Judge.....Henry Victor

Gaumont tossed this one cold into Marble Arch and it's proved a hot hit. American-made and plugged, it would have been a sensation, and it will make a lot of money for Gaumont even with its dumb sense of showmanship.

"High Treason" deals with such boob-bumping scientific items as women's fashions 10 years from now, television phone calls from your sweetie, roofs where helicopter aeroplanes can land in London, electric newsboards for newspapers, women drafted for war service, English Channel train service by tunnel, and, in fact, everything yellow newspapers give the mob on Sunday.

What every British producer has done to date is to follow the American lead—years later. Not so, Maurice Elvey. When he saw the talker wave coming he stopped production for eight months and then with no sound studio and a lousy untried recording system, set out to make a glorious clean-up or a terrible flop. He let the other birds play 'em close to the chest, but for himself he tossed out blue chips as if they were cigar bands.

He didn't have a story, but he had a climax. This scene showed a man about to broadcast a declaration of war to the world and being shot down by a peace advocate who sent out a peace message instead. With that as his hop-off, Elvey zoomed into the unknown and landed with the best entertainment that has come out of Europe since "Metropolis."

This, of course, is faint praise, but with some healthy editing, shearing the last half reel or more completely, "High Treason" can be made into acceptable entertainment for any house anywhere. They'll like it or they'll hate it, but they'll all go.

A pip of a cast and Elvey's old stage producing days show in the directing of this all-talker, all-screacher. Chief among the eye-fillers is Benita Hume, hummingbird. She's the first femme they've flashed on a British screen who didn't look like a powdered frump. And to show her a. a. is not at all in her eye, they have her do a strip act behind a frosted glass that's more complete than an old Moulin Rouge number. She skips from her office

(Continued on page 31)

Wednesday, October 2, 1929

HIGH TREASON

(Continued from page 22)

to a dressing room next door, takes a shower and then nose-dives into what the young girl of 1940 will wear. For dinner dances their clothes don't differ much from today except that instead of silk knickers that only show half the time, the girls wear silver panties that show plenty all the time.

But that's not Elvey's picture. That's merely to get the mob by the foot. His real idea is to show that 20,000,000 people can't be wrong. A mob of that size against war could stop an international row whatever the provocation. This one is caused by booze troubles on the frontier (Canada) between the Federated Atlantic States and the United States of Europe. Before you could say Cecil B. DeMille, everybody is turning everybody else and the bombing squad is all set to make New York look like a dumping ground.

The love-interest is pumped up between Miss Hume, who is the daughter of the head of the peace league, and Jameson Thomas, head of the air force. They act well and are awful good to look at, so the fact that the love-interest is dragged in by the ears doesn't matter. Humberston Wright, looking like a white-robed General Booth entering heaven, gives a swell performance as head of the peace league.

There are lots of ideas the coupon-clippers will think seditious in this picture, but what of it? If Shaw had done as well by the forward-lookers of the world as Elvey has, even Swaff would have been satisfied. It's a rough diamond as productions go, but that's better than a smooth performance about nothing at all.

With anti-war feeling on a rising market, this one's in the bag.

Scully.

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Sci Fi-Horror
Gender: Male (Tele-radiographer). Group-2.
Ethnicity: White (Tele-radiographer). Unspecified-2
Media Category: Radio/Magazine
Job Title: Anchor-Reporter (Tele-radiographer). Unidentified Magazine Staff. Unidentified News Staff.
Description: Major: None
Description: Minor: Tele-radiographer, Positive. Unidentified Magazine Staff Unidentified News Staff, Neutral.

The Hole in the Wall (1929)

Reporter Gordon Grant (David Newell), police reporter for the *Chronicle*.



In this remake of the 1922 film, Gordon Grant (David Newell) is the reporter in love with Jean Oliver (Claudette Colbert), who is disguising herself as a gypsy fortune-teller. Jean intends to kidnap a child and turn her to a life of crime to get revenge against the grandmother of the child, who falsely accused Jean of theft. Grant helps the police bust the gypsy parlor, not realizing the fortune-teller is Jean. After being cleared by the grandmother, Jean is freed and reunited with Grant. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 67.

Police Reporter Gordon Grant of the *Chronicle* is trusted by the chief of police who often asks his help. “I’m a newspaperman. I never read the newspapers,” he tells the chief. “I don’t care who was at the opera, who was run over or who committed suicide.” The problem facing the police is a jewel heist: “There’s not a ray of hope,” says the chief in solving this crime. “Do you want me to print that?” asks Grant, laughing. He asks him if he has any hunches about the robberies and the reporter points out that another robbery also involved spiritualism and a Madame Mystera, the medium. “Mystery has always interested me....that’s why I like this racket,” he tells the cop adding that he will follow his hunch and visit Madame Mystera.



Meanwhile, Jean Oliver poses as the fortune teller Madam Mystera in cohorts with The Fox, a dapper gangster. Jean seeks vengeance against the wealthy dowager who sent her to prison on a false robbery charge to get her away from her wealthy son. Jean kidnaps the old woman’s granddaughter. She plans to raise her and teach the young girl to be a thief to get even with the old woman.



The reporter goes back to the police station to update the chief. The rich woman shows up at the police station to find out why the police haven’t found her granddaughter. She shows them a note written by Jean Oliver telling her why the girl was kidnapped – to get revenge. The reporter looks at the note and recognizes his schoolmate’s handwriting. A police report shows that Jean Oliver was killed in a bus wreck, but realizes that the note was written after the accident so Jean is alive.



On a hunch, the reporter and the old woman visit Madam Mystera with the police outside ready to raid the place. Gradually, the plot unravels. A cohort has taken the child away to avoid the police and when helping the girl up a ladder to get to the pier from a boat, he falls and is killed leaving the kidnapped girl on the ladder as the tide gets higher and higher.



The police arrest The Fox but the crafty gangster is the only one who knows where the missing child is wants to trade that information and a statement from the old woman saying Jean is innocent for that information. The police don't want to make a deal with the gangster, but the reporter convinces them that to save the child is worth any sacrifice. The police chief finally agrees with the reporter, the child is saved, and Jean is freed and reunited with the reporter. Grant holds out his hand to thank The Fox who tells him to give it to the police who collect that sort of thing as the film ends.





Scenes from *The Hole in the Wall* (1929)



Jean Oliver falls in love with a wealthy young man, and his mother, Mrs. Ramsey, sees to it that she is sent to prison on a trumped-up charge. Time passes. Jean is released from stir and throws in with a band of phony spiritualists, donning the robes of Madame Mystera, a crook recently killed in an accident on the elevated. Jean quickly proposes that her new companions in crime kidnap the granddaughter of Mrs. Ramsey and hold the child for ransom. The child is taken, but the police arrest the gang. The Fox, crafty leader of the spiritualists, is the only one who knows the whereabouts of the missing child, however, and he trades this information for immunity *and* a statement from Mrs. Ramsey that Jean had not in fact committed the crime for which she was sent to jail. Jean is freed

and reunited with Gordon Grant, her childhood sweetheart, a reporter who has accompanied the police in the raid on the gang. *American Film Institute Catalog of Feature Films*

The Hole In The Wall

A Good Place To Stick This One

(Reviewed by Freddie Schader)

THIS must have been one of the very first efforts on the part of Paramount to make a sound picture. It looks like it anyway. How they ever stuck it into their Paramount theater is a question. It isn't so much the manner in which the picture is done as the story that is used. It was an original stage play by Fred Jackson, but that doesn't make it a good play for the screen even if the screen talks.

"The Hole in the Wall" is an underworld story inasmuch as it deals with a group of racketeers who, through employing a fake spiritualistic medium, get the low down on prospective victims, most of them credulous women whom they fleece for their jewels and other valuables. In this particular case the racketeers lose their medium. She is killed in an elevated train crash and they finally succeed in getting another to take her place. The new medium is a girl who has been framed by her mistress, and sent to jail. On regaining her freedom she has made up her mind to be revenged on the woman responsible for her arrest. This is accomplished through the kidnapping of the grandchild of the woman and the story in the main concerns itself with the efforts to recover the child. Through the aid of a newspaperman this is accomplished, but it seems rather too coincidental that the reporter should be the old sweetheart of the girl in the case.

Claudette Colbert, a stage star of considerable experience and with a following in New York, plays the feminine lead and does very well indeed, although she does not hit one forcibly between the eyes as a new screen-talkie star. Edward G. Robinson, as the crook leader, gives by far the best performance of the cast, although Alan Brooks and Donald Meek are not far behind him. The cast is a 100 per cent stage organization although many of the players have had screen experience in the silent days.

The production in the matter of sound and talk is not all that could be desired, and that elevated train smash is so palpably miniature that it brought a laugh from the audience on Saturday afternoon.

Robert Florey is responsible for the direction, and he has done much better things since he made "The Hole in the Wall," so he'll have to be forgiven for his mistakes in this instance.

The only reason that this picture will get by is that it is a talkie and there are still a lot of spots in the country where the audiences have not yet arrived at a spot where they are discriminating between the good and the bad in talkers.

Produced and distributed by Paramount.
Length: 5,850 feet. **Released:** March 23, 1929. **Running time:** an hour and four minutes. From the play by Fred Jackson, adapted by Pierre Collings. **Directed by** Robert Florey.

THE CAST

Jean Oliver.....	Claudette Colbert
The Fox.....	Edward G. Robinson
Mme. Mystera.....	Nelly Savage
Goofy.....	Donald Meek
Jim.....	Alan Brooks
Mrs. Ramsay.....	Louise Closser Hale
Mrs. Carlslake.....	Katherine Emmet
Marcia.....	Marcia Kagno
Dogface.....	Harry MacCollum
Inspector.....	George McQuarrie
Mrs. Lyons.....	Helen Crane

Queer Revenge.

THE HOLE IN THE WALL, with Claudette Colbert, Edward G. Robinson, Nelly Savage, Donald Meek, Alan Brooks, Louise Closser Hale, Katherine Emmett, Marcia Kagno, Barry Macollum, George McQuarrie and Helen Crane, based on the play of the same name by Fred Jacques, directed by Robert Florey; "Pearls of Bagdad," featuring Jacques Cartier, Walzer and Dyer, a Persian ballet, F. Gladys St. John, and others. At the Paramount Theatre.

"The Hole in the Wall," an audible screen adaptation of a play by Fred Jackson, is a queer combination of senseless drama and some excellent pictorial direction. The plot of this mystic melodrama fails to be in the least disconcerting, but the idea of the imaginative swindlers having a mirror they use as a giant periscope to see who is at the door is interesting.

This production was directed by Robert Florey, who is unfortunate in having such a silly yarn to film, especially considering he has had also to direct the dialogue. Mr. Florey, however, introduces sharp shadows for the people with sharp practices which are infinitely more absorbing than the supposedly thrilling incidents. There is also a fairly impressive sequence dealing with a crash of elevated railroad cars, in which Mme. Mystera is killed. Mr. Florey takes advantage of this tragedy to show his spectators the morgue, where the swindlers identify Mme. Mystera's body as that of Jean Oliver. Jean has consented to pose as Mme. Mystera so long as she can revenge herself on a Mrs. Ramsay, who was responsible for Jean spending several years in prison.

It is Jean's idea to kidnap Mrs. Ramsay's little girl and bring up the child to steal. Then, when in later years the Ramsay girl is caught, Jean intends to let Mrs. Ramsay know who was responsible for her daughter's wrongdoings.

As Mme. Mystera, Jean tells fortunes and aids in thefts, or at least she is supposed to. The chief crook, alluded to as the Fox, falls in love with Jean. His attentions do not interest Jean, who has by that time succeeded in kidnapping Mrs. Ramsay's child.

Mrs. Ramsay, portrayed by that excellent stage actress, Louise Closser Hale, pays a visit to Jean, who as the clairvoyant wears a thin black veil. Why Mrs. Ramsay does not recognize Jean's voice is one of the minor discrepancies of this would-be thriller. The most absurd sequence takes place toward the end, when the kidnapped child is taken to the railroad docks. The man who accompanies her falls in the water and is drowned without so much as a struggle, and the little girl is beheld standing on a rung of a ladder mumbling as fast as she can: "Mama! Mama! Mama!"

The villains remind Mrs. Ramsay that the tide is rising and that any moment her offspring may be engulfed by the water. Then the picture swings to the child, still bleating "Mama! Mama! Mama!"

Another unfortunate feature of this production is that the able Claudette Colbert was called upon to act in it. So was Edward G. Robinson. Both are competent so far as their lines and the action permit.

"Pearls of Bagdad," a stage contribution devised by Frank Cambria, precedes the picture. It is a nicely staged affair, with pleasing hues in costumes and appealing backgrounds.

HOLE IN THE WALL

(ALL DIALOG)

Paramount 100 per cent talker, featuring Claudette Colbert and Edward G. Robinson in Fred Jackson's play. Adapted by Pierre Collings. Directed by Robert Florey. Titled by Morton Blumenthal. Produced by Manta Bell at the Long Island studios. Runs 60 minutes at the Paramount, New York, week of April 14.

Jean Oliver.....	Claudette Colbert
The Fox.....	Edward G. Robinson
Mrs. Mystra.....	Netty Savage
Goofy.....	Donald Meek
Jim.....	Alan Brooks
Mrs. Ramsey.....	Louise Closser Hale
Marcia.....	Marcia Kago
Dodgers.....	Harry MacCollum
Inspector.....	George McQuarrie
Mrs. Lyons.....	Helen Crane

A good mystery meller, okay as a program release and insured as to its 100 per cent qualifications as a 100 per cent talker through a 100 per cent legit cast. Not only the principals, such as Claudette Colbert, Edward G. Robinson (now the star of "The Kibitzer") and Louise Closser Hale, but the balance of the support is virtually a dramatic troupe transplanted to the screen. No going wrong that way as far as the dramatics are concerned.

Almost nine years ago to the day this Fred Jackson play was produced at the Punch and Judy theatre in New York, and while the then chief shortcoming was that the reporter-here was pretty much of an impossible character, the intervening years has seen the elimination of that type of role to such a degree that his reintroduction becomes almost plausible. Furthermore, direction has taken care of that detail.

Direction and adaptation also has cleverly dwelt on the chicanery and double-dealing of the spiritualism racket to stress its fake and take, although the climax introduces what is represented as a legitimate spiritualistic message when, through the femme medium, a man's voice materializes with instructions where to find the kidnapped child, who is imperiled at the decks from a fast-rising tide. This should be enough to square it for the crystal addicts, besides which it is the real dramatic punch of the picture.

The gimmick, with the electrically worked coded transmissions, and the rest of the props and the layout, is a good inside on the racket, broadly sweeping the situation and yet with enough detail and thoroughness for the necessary authenticity.

The compromise, with the climaxing introduction of a real spirit communication from a dead man, may be dismissed, at its worst, as theatrical license. Anyway, it serves the excellent purpose of saving the sympathetic girl-child, Marcia, and effecting the clinch between the wrong Jean Oliver (Miss Colbert)

and the reporter (for some strange reason not programmed).

Miss Colbert experiences the same difficulty which has confronted her in her stage career, lack of a sufficiently sturdy vehicle. She is difficult to write for, not having had a good stage assignment since "The Barker." Hence here she is but passably satisfying, although doing her average assignment quite well. Edward G. Robinson as the sinister "Fox" gives better account through shading his "master mind crook" with a thoroughly sympathetic touch.

Even the concluding heroics, when he extracts two conditions from the inspector, are plausible. He holds out for the girl's freedom and forces a confession from the dowager who had originally framed her on a grand larceny charge which resulted in a four years' stretch. He makes no bid for self-immunity. For once the player's own sense of proportions and the director's judgment governed them aright in toning all this down and allowing average intelligence to grasp whatever import the Fox's self-assured statement had when he casually remarked that they had nothing on him.

"The Hole in the Wall" refers to the layout of Mme. Mystra. Usual spook stuff, sliding panels, mysteriously reflecting mirrors and the like are part of the props.

Plenty of action throughout—physical effects and dramatic. Big punch right off is the elevated train wreck. Most of it thereafter is in the spiritualistic stronghold, switching back and forth to the inspector's office. A gruesome flash of the morgue, with a corpse tilted forward for identification, is a realistic touch if nothing else.

Paramount has a good program release in this 100 per cent talker. They'll like it on the whole, balancing its mystery and melodramatic elements with enough romance and not a little heart stuff (via the kidnapped kidlet) to appeal generally.

Abel

Sunday, April 21, 1929

"The Hole in the Wall"
 with Claudette Colbert, Edward G. Robinson
 (All-Talker)

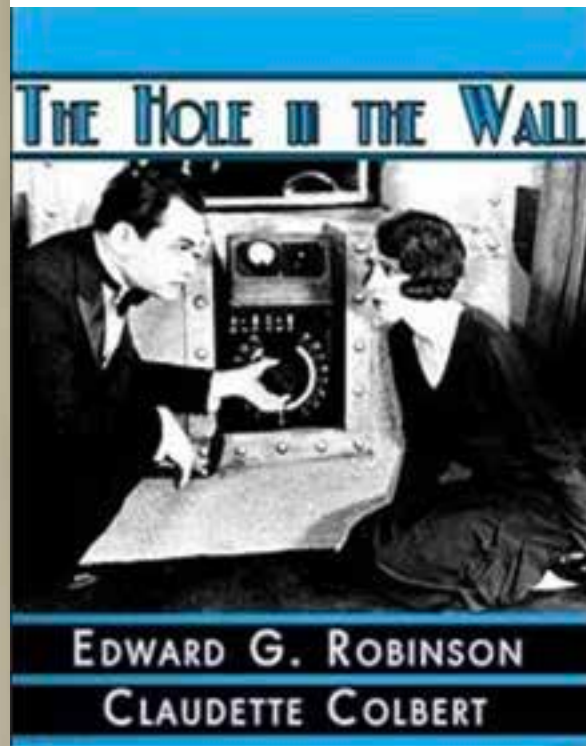
P-F-L Length: Sound, 5850 ft.
 No silent version

RATES JUST FAIR PROGRAM. CONTINUITY IS RAGGED AND STORY DISJOINTED. GOOD CAST AND CAMERA EFFECTS.

Mystery melodrama. Adapted from the stage play by Fred Jackson. Director Robert Florey seemed more concerned with atmospheric camera effects than with a concise and clear development of the story. The picture proved to be very jumpy in spots and some of the action is not properly explained, thus probably confusing the minds of the average observer. Claudette Colbert as the fake medium, and Edward G. Robinson as the chief crook are immense, their voices register beautifully. In every way they are far superior to their vehicle and make it look better than it really is. The rest of the cast is also commendable. Story concerns a girl who becomes a fake medium to revenge herself on a woman who sent her to prison unjustly. The action takes place in a weird underground apartment with mysterious doors and sinister atmosphere.

Cast: Claudette Colbert, Edward G. Robinson, Nelly Savage, Donald Meek, Alan Brooks, Louise Closser Hale, Katherine Emmet, Marcia Kagno, Barry Macollum, George McQuarrie, Helen Crane.

Director, Robert Florey; Author, Fred Jackson; Adaptor, Pierre Collings; Scenarist, the same; Dialoguer, the same; Editor, Morton Blumenstock; Titler, Fred Jackson; Cameraman, George Folsey.



The Film Daily, April 21, 1929, p. 8

Status: Print exists

Viewed on DVD

Type: Movie

Genre: Crime-Mystery

Gender: Male (Gordon Grant)

Ethnicity: White (Gordon Grant)

Media Category: Newspaper

Job Title: Reporter (Gordon Grant)

Description: Major: Gordon Grant, positive

Description: Minor: None

The House of Horror (1929)

Reporter Thelma (Thelma Todd). Reporter Joe (James Ford).



Reporters Joe (James Ford) and Thelma (Thelma Todd) are among those gathered at the old house of a recluse, although their profession is not revealed until the end of the film. The plot involves weird happenings and a missing diamond. The film was advertised as a talking picture, but the dialogue was limited to the first few minutes of the film and the remainder employed a number of familiar comedy bits, with lots of scenes of people chasing each other around. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 67

Bachelor Chester and his spinster sister, Louise, are summoned from Ohio by a "mystery man" who instructs them to visit their Uncle Abner in New York City. A miserly recluse, Abner lives in an old house where he has gathered a strange collection of people: Brown and his wife Gladys; two untrustworthy servants; the mystery man; and Thelma and Joe, two young people on the track of a missing diamond owned by Abner. Chester and Louise arrive at the house and are frightened by weird happenings. After much fuss and confusion, the mystery of the diamond is solved, and Joe and Thelma are revealed to be newspaper reporters in search of a good story. *American Film Institute Catalog of Feature Films*

"The House of Horror"
 with Louise Fazenda, Chester Conklin, Thelma Todd
 (Synchronized)
 First Nat'l Length: Synch., 5919 ft.
 Silent, 5656 ft.

JUST A DUD THAT DEVELOPS NOTHING IN A FLAT MYSTERY STORY WITH A LOT OF PHONEY SITUATIONS.

Mystery melodrama. Filled with creaking doors, but the entire affair creaks of its own accord with ancient gags and phoney "thrill" situations. One of the most carelessly constructed productions we have lamped in a long while. You never get in the atmosphere of the chills and suspense that the director is so laboriously trying to build up. But it was not the fault of Benjamin Christensen, the director. He was hopelessly handicapped with material which simply defied intelligent treatment. Chester Conklin and Louise Fazenda, as middle aged brother and sister, come to visit an old miserly uncle in his mysterious house. He is guarding a great blue diamond, and William V. Mong as the mystery man, hid behind a mass of whiskers, bobs in and out as the "horror" element. Louise runs around in antique underwear.

Cast: Louise Fazenda, Chester Conklin, James Ford, Thelma Todd, William V. Mong, Emil Chautard, William Orlamond, Dale Fuller, Tenen Holtz.

Director, Benjamin Christensen; Author, Richard Hes; Scenarist, Richard Hes; Editor, Frank Ware; Titler, Tom Miranda; Camera-men, Ernie Haller and Sol Polito.

Direction, material to blame. Photography, phoney.



The Film Daily, June 23, 1929, p. 12

The House of Horrors

Any Theatre Will Be With This

(Reviewed by Don Ashbaugh)

FIRST NATIONAL'S latest "meller-drama," "The House of Horrors," is correctly named. If it isn't classified as a horror by audiences, it will be admittedly rated a bore.

Mack Sennett is going to have several fond memories when he sees this feature length slapstick melange. Besides having three of his graduates gather for a homecoming reunion, he will see many of his cobweb-covered gags of ten years ago stalk forth without even refurbishing.

Everything is there in "The House of Horrors" except the custard pie. Maybe that will be inserted in the sound version. In any case, it will neither add nor detract from the present story; because there is none.

Chester Conklin and Louise Fazenda, who were classmates a number of years ago at Sennett's, play the main roles. Perhaps the previous experiences of First National officials with this pair teamed made them believe that Conklin and Fazenda would put over any picture, regardless of story material. Thelma Todd, more recently at Sennett's, is seen as the slick little siren—who after all turns out to be only a newspaper reporter.

First National will install sound and dialogue in this picture. Maybe that will be the shot-in-the-arm it needs. However, in its silent form, the film seemed to need a drastic major operation.

The picture consists largely of wind blowing, doors opening and closing, and books falling off shelves. Even the sequences where Louise Fazenda runs around madly and merrily garbed in 1876 model lingerie fail to cheer the audience.

The main action of the story centers entirely in an antique shop, this providing plenty of gagging opportunity that is not fully utilized. In fact, the opening sequences with Conklin doing some table-tipping and enjoying a spiritualistic seance of his own, gives a promise which is not fulfilled later on.

Drawing Power: Will only be accepted where audiences are not particular about the picture story nor the age of the gags and situations presented. Conklin and Fazenda have done some good work in features teamed, and this is your only hope of getting them in. Don't promise anything, for the picture is not up to even program standard.

Produced and distributed by First National. Length, 6,700 feet. Release date not set. Story and scenario by Richard Bee. Directed by Benjamin Christensen. Photography, Ernest Hallor. Editor, Frank Ware.

THE CAST

Louise	Louise Fazenda
Chester	Chester Conklin
Thelma	Thelma Todd
Joe	James Ford
Miller	William Orlamond
Brown	Emile Chautard
Gladys	Dale Fuller
Mystery Man	William V. Mong
Chauffeur	Michael Visaroff

Motion Picture News, March 2, 1929, p. 709

Just barely considered a talkie (the film contains about two minutes worth of sound), *House of Horror* is a typical sliding panel, secret passageway, things-that-go-bump-in-the-night thriller which stars Fazenda and Conklin as the owners of an antique shop besieged by crooks after a valuable gem. *TV Guide*.

<https://www.tvguide.com/movies/the-house-of-horror/101387/>

HOUSE OF HORROR

(1% DIALOG)

First National production and release. Featuring Louise Fazenda, Chester Conklin and Thelma Todd. Directed by Benjamin Christensen. Titles by Tom Miranda and dialog by William Irish. Western Electric sounded, with score by Louis Silver. In cast: William V. Mong, Dale Fuller, T. Holtz, Yola D'Averille. At Loew's New York, one day, June 14, one half of double bill. Running time, 65 minutes.

"The House of Horror" is one of the weakest and most boring afterbirths of pseudo mystery-comedy grinds out of Hollywood. The thing actually rants and rambles, with audience of any mental caliber at sea until the last reel when the title writer makes a supreme effort to account with cart before horse angle.

Fans who miss the first three or four minutes will figure theatre has pulled a fast one in billing dialog. It all takes place then between Louise Fazenda, Chester Conklin, as a country store couple, and William V. Mong. The latter always carries an umbrella and essays a charlatan role until just before finish when he is revealed as head of a gang of gem smugglers.

Old gags are strained by Fazenda and Conklin who overwork for the few spotted laughs they clock. Christensen directs as if he had been instructed to consider the players

secondary and concentrate on every bit of old property in the Burbank studios. If the thing ever had a script Christensen apparently never knew it, judging strictly from the finished product, and Tom Miranda stayed up nights trying to dope out the hodge-podge of shots turned over to him for sequential explanation.

Every trick in the moth-eaten bag ripped time and again, first by the legits and then passed on to the picture people, is pushed into "The House of Horrors." Panel doors are used most. Falling crockery and a lot of things boring to grandpa fill in when those that flopped on Broadway are exhausted.

People chased each other around until the audience is dizzy.

Miss Fazenda finally loses all but her drawers and Conklin, tiring of his own woolen undie, exposes his fat tummy for many feet before he suddenly appears a la femme in togs with bustle, etc.

Then Miss Todd flashes a gat and reveals that the rush is all about a blue diamond. Her pal joins the melee and the two are calculated a couple of crooks until the brain-storm breaks and they are titled as just hard working reporters out to solve the mystery before the cops.

Waly.

Variety, June 19, 1929, p. 32

The House of Horror

House of Horror. First National Pictures/First National, 28 April 1929, 7 reels/5,939 feet (sound effects and music by Vitaphone); also 7 April 1929, 7 reels/5,700 feet (Silent) [both LOST]

CAST: Louise Fazenda (*Louise*); Chester Conklin (*Chester*), James Ford (*Joe*); Thelma Todd (*Thelma*); William V. Mong (*Mystery Man*); Emile Chautard (*Uncle Abner*); William Orlamond (*Miller*); Dale Fuller (*Gladys*); Tenen Holtz (*Brown*); Michael Visaroff (*Chauffeur*)

CREDITS: Director Benjamin Christensen; Producer Richard A. Rowland; Writers Richard Bee (scenario and story); William Irish (dialogue); Tom Miranda (titles); Directors of Photography Ernest Haller and Sol Polito; Film Editor Frank Ware; Music Louis Silvers

Sh! The Octopus is supposed to have been the original title of this picture, but it is not the same story, for the reason that *Sh! The*

Octopus was to be the stage play by Ralph Murphy and Donald Gallaher, whereas *House of Horror* has been founded on a story by Richard Vee [sic]. It is not the picture you bought and therefore you are not obligated to accept it [Harrison's Reports, 1 June 1929].

It's not known why First National failed to deliver the expected adaptation of *Sh! The Octopus*, a mystery farce that played on Broadway from February 21 until April 28 in 1928. The play had barely departed the Great White Way when Warner Bros. bought the film rights. (Through a rather complicated arrangement, Warner Bros. had absorbed First National in 1928/29, but was obliged to release some films under the First National banner.) In November 1929, First National announced that *Octopus* would be director Benjamin Christensen's follow-up to his two earlier mystery-comedies: *The Haunted House* and *Seven Footprints to Satan*. *Sh! The Octopus* had been a success with critics and audiences alike, and no doubt exhibitors booked the promised film partly on that basis; hence, Harrison's ruffled feathers at the change of program.

Perhaps in an effort to distract exhibitors from their disappointment, First National claimed that *House of Horror* was based on a true story and written by a well known author who did not wish his name to be divulged. Of course, the film's only real author was Christensen, once again writing under the name, Richard Bee. Given the reviews, anonymity was a wise choice.

The following synopsis of the film based on the press-book and contemporary reviews:

Chester and Louise, brother and sister, own a small store at an Ohio crossroads. They are visited one night by a Mystery Man who summons them to New York to visit an Uncle Abner. Although they have not heard of this uncle for thirty years, Chester, who is a spiritualistic enthusiast, believes he has been told of a fortune by the spirits, and he and Louise go at once to New York.

Uncle Abner is a miserly recluse who owns an extensive antique store called The Curiosity Shop and lives in the same building. He is watched over by two untrustworthy servants, Brown — a drunkard — and his wife, Gladys. While pretending to be asleep, the old man overhears plots against his life and a certain great blue diamond he is known to possess. The Mystery Man is likewise an occupant of the house, and Thelma and Joe, two young people who are in love, are also hiding there, on the trail of the same diamond.

Chester and Louise arrive and are admitted under mysterious and terrible circumstances. Also, Chester is suffering from new woolen underwear. They learn to their terror that they are trapped in a weird house and terrible things are taking place on all sides of them. Amidst the dust-covered antiques, a hair-raising search and flight ensues up the many stairs and through the rooms. Louise is partly undressed while being searched for the diamond, and Chester is forced to masquerade in women's clothes after finally ridding himself of the itching underwear.

Eventually, all the forces meet in the room occupied by the old miser himself; he alone knows the hiding place of the blue diamond, he also knows his life is safe only while the diamond is missing. He tells Louise how to find it, but the Mystery Man surprises her in the act of taking it, and she is forced to swallow the stone.

The Mystery Man is revealed to be the head of a gang of smugglers after the diamond. Thelma and Joe turn out not to be jewel thieves, but rival reporters after a story. They end up saving Chester, Louise, and Abner from the smugglers.

It is not clear how the blue diamond is recovered, and perhaps it's better that it remain a mystery.

Given all of the above, it would be hard to dispute the assessment delivered by *Variety's* Waly:

Every trick in the moth-eaten bag ripped time and time again, first by the legits and then passed on to the picture people, is pushed into the *House of Horrors*. Panel doors are used most. Falling crockery and a lot of things boring to grandpa fill in when those that flopped on Broadway are exhausted.... If the thing ever had a script, Christensen apparently never knew it, judging by the finished product, and Tom Miranda stayed up nights trying to dope out the hodge-podge of shots turned over to him for sequential explanation [26 June 1929].

The reviewer for the *Manitoba Free Press* (13 May 1929) was equally bored: "Very ordinary.... It is one of those mystery films with the complement of secret doors and panels.... Terrifying happenings that don't get you anywhere except that you cannot tell whether to laugh or snicker." *Harrison's Reports* (22 June 1929) called the film "hokum" and full of "useless chasing in and out of rooms," but still felt it to be "a fair enough neighborhood caliber picture."

While the grim title sounds promising, this house obviously contained little horror — unless you count Chester Conklin and Louise Fazenda cavorting about in their underwear. Clearly the comedy element was predominant. In spite of this, the PR department did make attempts to promote the film as a thriller. William V. Mong's *Mystery Man* was sold as the big "scare" factor, but reviewers found him more comic than frightening. Publicity shots showed Mong with beard and long hair, wearing a big slouch hat and sporting an umbrella: a seedy Svengali smacking more of Theater of the Absurd than Grand Guignol.

The ads sometimes acknowledged this: one shows a drawing of Mong peering mysteriously over the top of a house with the tag line "LOOK OUT. He'll get you. In the funny bone." A more sinister ad depicts the Mystery Man — minus the silly hat and looking rather like Nostradamus—framed through a keyhole and looming in the shadows over the smooching lovers.

In keeping with the mystery theme, another bit of PR claimed that one E. R. Simons, described as an assistant to Houdini, was a consultant on the film though it's hard to imagine — assuming he even existed — what his contribution would have been. The weird sets got their due in another press-book article which stated that the movie's set designer had given names to a few of his weird creations: "The Uncanny Room," "The Vampire Dungeon," and "The Black Magic Temple."

One ad was particularly significant: "Movies—Talkies—Now the Creepies!" ("Shriekies" was used earlier for *Seven Footprints to Satan*.) In 1928 the jury was still out on the fate of the silent drama, but by 1929 it had reconvened and sentenced the silents to the nitrate heap of history. Thus, *House of Horror*'s biggest selling point as a thriller was not what you might see but what you would hear: "Ghostly sounds in the cellar ... weird noises in the night — a sarcastic laugh ... a girl's scream." Another ad showed the house with snippets of dialogue flashing from the roof: "Don't shoot! He's crazy! Help! Police! Bang! Let Go of the Girl! Hand over the Diamond!" Still another ad announced that "They all talk! Now you can hear those famous stars talking and yelling and screaming. Vitaphone takes you right inside this spook-packed house.... You'll hear noises that will send your heart right into your mouth."

The claims of "Sound and Talking!" however, were somewhat misleading. While there are sound effects and music throughout the film, there is dialog only in the first reel (more honest promoters would describe their similar efforts only as having "talking episodes"). These early scenes depict Chester trying to contact the spirits of Napoleon and Cleopatra, and then getting dosed with castor oil by his skeptical sister. Following a brief chat with a customer, Chester is confronted by the Mystery Man who summons him to New York. After some bickering, Louise agrees they should go. The sound discs have not survived, but a written record of the dialog can be found in the New York State Archives. The following is a sampling of it:

MYSTERY MAN: "You must be in New York tomorrow. It is both a warning and a command."

CHESTER: "Yes ... yes ... yes."

MYSTERY MAN: "A command from a power greater than life."

CHESTER: "Yes ... yes."



release 22" x 28" poster.

A hirsute William V. Mong threatens Thelma Todd in this original-release 22" x 28" poster.

MYSTERY MAN: "Death rides in the air." (He leaves)

CHESTER: "Sister — sister — come here quick."

LOUISE: "What happened?"

CHESTER: "Come here. I have seen him. I have seen him. There is no doubt about it."

LOUISE: "Who? What?"

CHESTER: "He was a ghost."

LOUISE: "Ghosts don't carry umbrellas."

CHESTER: "I know he was a ghost ... I heard him breathing."

Perhaps audiences in 1929 didn't feel too cheated there wasn't more of the same. Part of the scene was replayed in a trailer for the film which also featured Thelma Todd and James Ford (who talk in the preview, but not in the movie). The New York censor, by the way, had only one problem with the movie: "Eliminate all distinct views of revolver exploding," as such close-ups "tend to incite to crime." Presumably, the sound of the gunfire was not an issue and did not inspire any criminal acts.

Benjamin Christensen was fascinated by the possibilities of sound in film. While most directors played mood music to get their cast in the proper spirit, Christensen used sound effects to make his actors jittery during the filming of *Seven Footprints to Satan*. These effects included shrieks, moans, howls, ringing bells, and pistols shots. Apparently Christensen screamed himself hoarse in the process. Whether any of this cacophony made it onto *Seven's* sound discs is impossible to say.

Christensen also later claimed that he invented the boom during the filming of *House of Horror*:

At the start of the sound era, the microphone was firmly secured, forcing the actors to move themselves in relation to it rather than the other way around. I found that to be exceedingly impractical, so during a pause between two takes, I sent a man out to find a long bamboo fishing pole. We hung the microphone up on the pole and I called over to the little comedian Chester Conklin and told him, "Now run around the studio, Ches, and just say some stuff and ignore the fact that you're being pursued by the microphone." And it worked, disproving the nonsense that the microphone must remain stationary ... a week later, the "discovery" was being used in all the Hollywood studios [letter to Ove Brunsendorff].

It should be noted that there is a long list of claimants to that particular discovery. In any case, *House of Horror* marked the inauspicious end of Christensen's disappointing sojourn in Hollywood.

Thelma Todd, Chester Conklin and Louise Fazenda are covered elsewhere in this volume, but perhaps it's worth mentioning the odd fact that the real first names of the performers are used for their characters. (Thelma Todd would likewise deal with this in her Hal Roach *Girlfriends* series).

Emile Chautard (Uncle Abner) spent 20 years as the leading man to the great French stage actress, Madame Rejane, often playing Napoleon to her "Madame Sans-Gêne." He also originated the role of reformed safe cracker, Jimmy Valentine, as well as serving as the artistic director of the Royal Theater of Belgium. In the 1910s, Chautard switched to film, first as an actor and then as a major director at Éclair, in Paris. Soon to work under him at Éclair was another former stage actor, Maurice Tourneur. In 1914, at the behest of film magnate, Jules Brulatour (see entry, *While Paris Sleeps*), the two of them moved to the United States to run Éclair's film company there. Both

went on to work for other studios. Chautard directed such popular stars of the 1910s as Pauline Frederick, Alice Brady and Elsie Ferguson but, in spite of the gospel maxim "No disciple is above his master," Tourneur's career much overshadowed his former mentor's. Chautard briefly had his own production company and made a film version of Gaston Leroux's *Mystery of the Yellow Room* (which he had done for Éclair in 1912) (see appendix) and the mysterious *Whispering Shadows* (see entry).

In the mid-1920s, Chautard gave up directing for good and returned to acting. Though publicity claimed *Paris at Midnight*, a 1926 adaptation of Balzac's *Père Goriot*, was Chautard's first American film as an actor, Chautard had previously played — of all things — a director in Tourneur's *A Girl's Folly* (1916). Unlike Tourneur, Chautard did not return to France and continued acting — in small roles and uncredited bits — until his death in 1934.

James Ford (Joe) was, like Thelma Todd, born in Lawrence, Massachusetts. This gave the First National publicity department the excuse to claim that Ford and Todd were childhood sweethearts, and that they had vowed to one day to play lovers in the movies. (Never mind that Todd had actually trained to be a schoolteacher.) Ford was an extra when Corinne Griffith spotted him during the shooting of *The Divine Lady*. She arranged for a screen test for him and he promptly won a contract at First National; it was undoubtedly the highlight of his career. After making a couple of movies with Griffith (including *Prisoners with Bela Lugosi*), Ford's career fizzled with the coming of sound (as did Corinne Griffith's; see *Black Oxen*).

Dale Fuller (Gladys) had a successful musical comedy career in the 1910s, highlighted by Zigfield's *The Girl in the Kimono* and Harry Bulger's *The Flirting Princess*. Her friendship with actor James Murray led her to sign with Mack Sennett's Keystone films in 1915, and she spent the next few years at Keystone and then Triangle playing comic parts. Fuller dropped out of the movies for several years for reasons that are not clear; later stories referred to an unspecified accident as the cause. Possibly, there was some connection to a terrible fire that started in her dressing room while she was playing at the Whalan Theater in Fitchburg, Massachusetts, in 1918.

In any case, when Fuller returned the movies in 1922, she began playing unappealing and shrewish characters and became a regular in Erich von Stroheim's films. She also lost her two front teeth during the filming of von Stroheim's *Foolish Wives*, when a fight scene with "The Man You Love to Hate" got a bit out of hand. Besides noteworthy roles in *Greed*, *The Wedding March*, *Merry-Go-Round*, and *The Merry Widow*, Fuller had a memorable part in William Beaudine's excellent *The Canadian*, playing the harsh and hardscrabble farm wife who has no sympathy for her genteel sister-in-law.

Her roles grew smaller as sound came in but Fuller, who had gone to Mills Agricultural College before starting her stage career, simply bought an orange grove and retired from Hollywood.

Michael Visaroff, who has a small part as the chauffeur, is best remembered for another brief role, namely that as the innkeeper in Tod Browning's *Dracula*, a role he largely reprised for Browning's *Mark of the Vampire*. Visaroff, a distinguished Rus-

The House of the Lost Court

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sian stage actor, came to the United States in the mid-1920s. His dream was to do a film version of Leo Tolstoy's life, and his hopes brightened when Tolstoy's daughter, Countess Alexandra, expressed interest in the project when she visited the U.S. in 1938. Nothing came of it, but Visaroff continued to have steady work on stage and screen. In 1951 he chuckled over a report in a Russian newspaper that he had died: "The only sad thing was that the only one who sent me flowers was my mother who knew I was very much alive."

John T. Soister and Henry Nicolella, *American Silent Horror, Science and Fantasy Features Films, 1913-1929*, pp. 277-280¹⁰

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Joe). Female (Thelma)

Ethnicity: White (Joe, Thelma)

Media Category: Newspaper

Job Title: Reporter (Joe, Thelma)

Description: Major: Joe, Thelma, Positive

Description: Minor: None

Hugh O'Connell: Dead or Alive (1929)

Reporter (Hugh O'Connell) is a gin-soaked star reporter for the *Times*. City Editor. Editorial Room.



Third in a series of short newspaper films written by Russell Crouse, the columnist for the *New York Evening Post*.

"DEAD OR ALIVE," with Hugh O'Connell
VITAPHONE NO. 895
9 Mins.; Comedy Sketch,
Strand, New York

One of Russell Crouse's newspaper sketches and all right if for no other reason than it gets away from the usual singing short. Hugh O'Connell does his familiar drunk reporter.

City editor sends his prize stew news hound to find out how serious is the illness of a Wall Street financier. Reporter gains entrance to the sanitarium through mistaken identity, finds the financier's room and both start on a drinking bout, the money man figuring O'Connell a fellow patient. O'Connell gets back to the office with an exclusive story, photograph, and in the financier's clothes to save his job.

Not overly strong as entertainment, but will stand up because, at least, it's a change. O'Connell does all right with the assignment and figures to make it hold, although a punch somewhere in the running would help plenty.

Two flimsy sets, editorial room and the sanitarium, plus a brief exterior outside the latter edifice.

Sid.

Hugh O'Connell has taken the lead in another of the newspaper shorts written for the Vitaphone Corporation by Russell "Buck" Crouse of the *New York Evening Post*. It's called, "Dead or Alive." O'Connell, as a gin soaked newsman, is assigned to interview a Wall street banker, "dead or alive." By all accounts, it was not a dead assignment. In the supporting cast are Irene Shirley, Granville Bates, Harry Beck, William Shelley, Milton Singer and Lex B. Luce.

Variety, December 25, 1929, p. 20

Exhibitors Herald-World, September 14, 1929, p. 57



The Film Daily, January 3, 1929, p. 7 - *The News-Palladium*, Benton Harbor, Michigan, March 21, 1930 p. 2

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Reporter, City Editor). Group.

Ethnicity: White (Reporter, City Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Reporter). Editor (City Editor). Miscellaneous (Editorial Room).

Description: Major: Reporter, City Editor, Positive.

Description: Minor: Miscellaneous, Neutral

Hugh O'Connell: The Familiar Face (1929)

Reporter (Hugh O'Connell) is a drunk who is a crackerjack newshound for the *Times*. City Editor. Another Drunken Reporter. Third Reporter. Editorial Room.

First in a series of short newspaper films written by Russell Crouse, the columnist for the *New York Evening Post*.

"THE FAMILIAR FACE" (8)
 By Russel Crouse
 VITAPHONE No. 807
 Comedy-Drama
 10 Mins.
 Warners, New York

Neatly written story for one so substantially condensed, by Russell Crouse, the columnist for the New York Evening Post. Good for any house as a comedy-drama with laughs and a surprise finish.

Scene is set in a newspaper office. City editor is yelling for one of the crack but soused reporters to go on a murder mystery. He is finally rounded up and given a photo of the suspected murderer.

Still soused and too much so to grasp the sense of the assignment, the reporter goes to a speakeasy, meets up with a stranger and drinks plenty more. Stranger keeps up with him. Hazzily the reporter recalls having seen his companion's face somewhere before. Stranger can't remember either.

After a dispute over who shall pay for the drinks, the two drunks stagger out, to go back to the reporter's office to settle it. It left the helpless bartender of the speak ringing up a no charge.

Back at the office the two stews fall asleep on chairs. Another reporter seeing the stranger, recognizes him as the wanted murderer. An officer is called and the man is handcuffed as the soused reporter is informed he has done a great piece of news work, bringing the murderer right in and there is a \$5,000 reward waiting for him.

Soused reporter well played by Arthur R. Hurley, featured in "Gentlemen of the Press," in which Crouse also acted without apology.

Good short because it holds novelty, besides laughs in the list of hum-drums being turned out.

Sime.

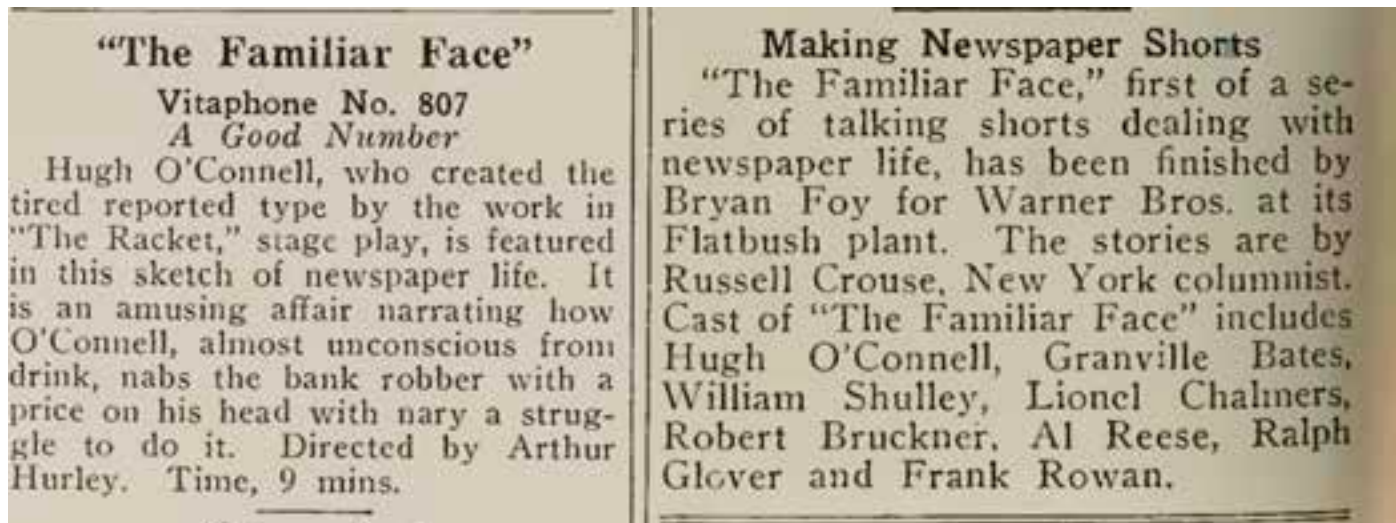
Sound Shorts

"The Familiar Face"
Good Little Newspaper Comedy
 (Vitaphone—One Reel)

THIS Vitaphone talking comedy of newspaper life is well worth while. It is one of those O. Henry twist plots and should be liked by audiences. The hero is a drunken reporter who is assigned to a story to discover the identity of "The Lone Wolf," a safe-cracker. He is seen in a speakeasy with a man for whom he is buying drinks and trying to recall where he has seen him before. Finally he takes the stranger to his office with him and, being stewed, both fall asleep. While they are sleeping the identity of the crook is discovered by the assistant city editor and he is captured. The souse reporter earns the \$5,000 reward for his arrest, and at the final fadeout he begs his pals not to divulge his good fortune to the speakeasy owner for fear he will have to pay his tab. It runs ten minutes and has any number of laughs.—FRED SCHADER.

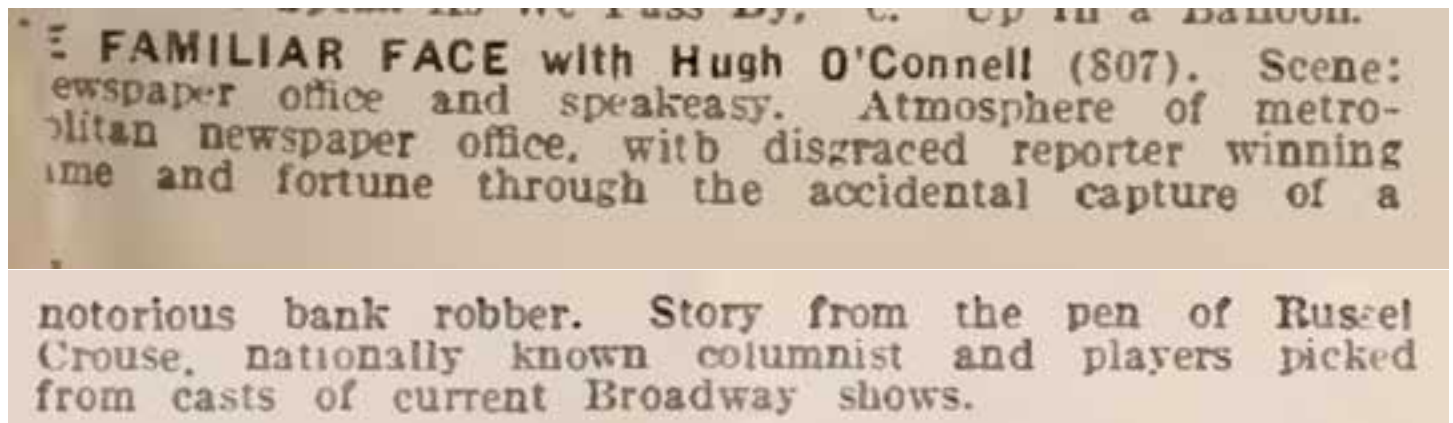
Variety, June 12, 1929, p. 16

Motion Picture News, June 8, 1929, p. 1969

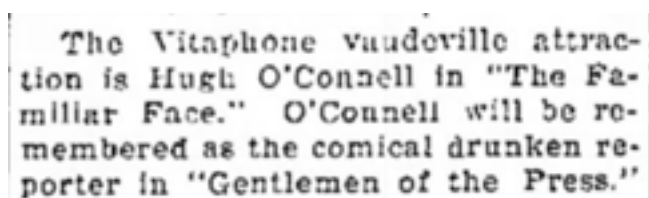


The Film Daily, June 19, 1929, p. 10

June 9, 1929, p. 8



Exhibitors Herald-World, July 27, 1929, p. 55



Moberly Monitor-Index, Missouri, August 31, 1929, p. 5

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Reporter, City Editor, Another Drunken Reporter, Third Reporter). Group.

Ethnicity: White (Reporter, City Editor, Another Drunken Reporter, Third Reporter). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Reporter, Another Drunken Reporter, Third Reporter). Editor (City Editor). Miscellaneous (Editorial Room).

Description: Major: Reporter, City Editor, Another Drunken Reporter, Third Reporter, Positive

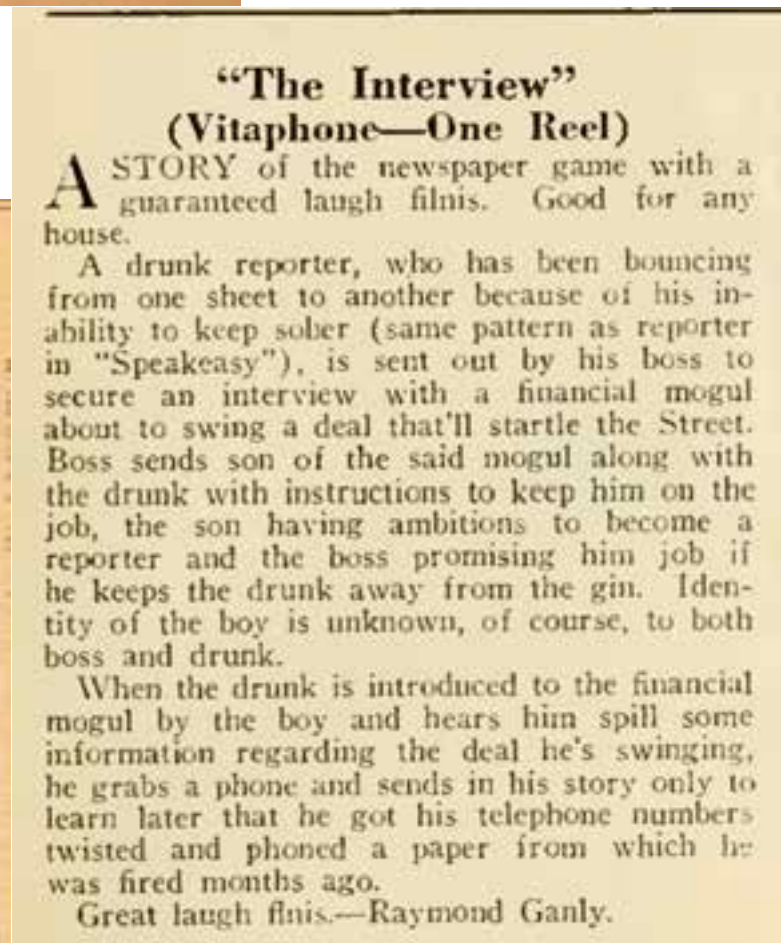
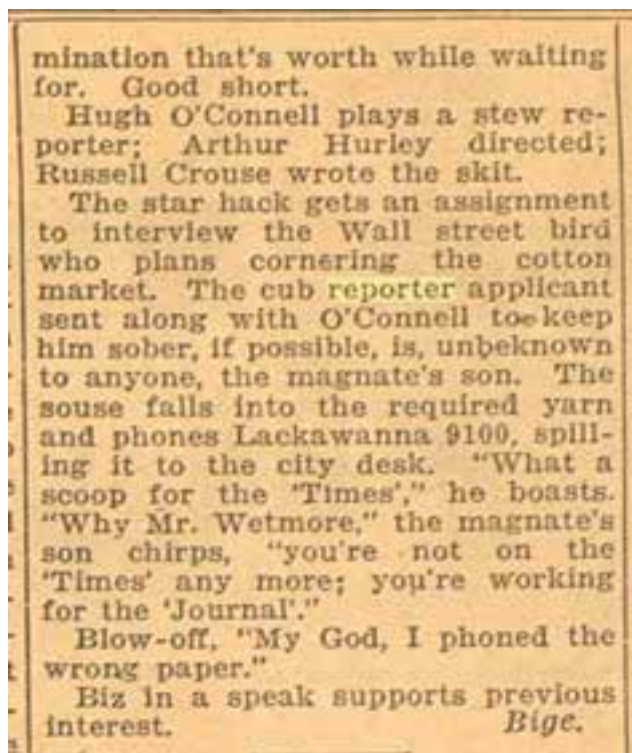
Description: Minor: Miscellaneous, Neutral

Hugh O'Connell: The Interview

Reporter Wetmore (Hugh O'Connell), star reporter for the *Journal*. Cub Reporter. City Editor. Rival City Desk. Editorial Room.

Number two in a series of short newspaper films written by Russell Crouse, the columnist for the *New York Evening Post*.

In this short, he gets an exclusive story. "What a scoop for the 'Times,'" he says. An observer tells him, "Why Mr. Wetmore, you're not on the 'Times' anymore; you're working for the 'Journal.'" The reporter: "My God, I phoned the wrong paper."



THE INTERVIEW (835). Three Scenes. Hugh O'Connell, as the veteran reporter, presents the second serio-comic sketch in the Russell Crouse newspaper series.

Exhibitors Herald-World, August 24, 1929, p. 45

Days." Another two reel sketch written by Russell "Buck" Crouse, columnist on the *Evening Post*, has also been completed at the Eastern studio. It is titled "The Interview," and Hugh O'Connell plays the part of the newspaperman who is assigned to "get his man." The cast includes John Dillaway and Henry Warwick. O'Connell also played the lead in "A Familiar Face," another newspaper short from the Crouse typewriter.

Exhibitors Herald-World, July 15, 1929, p. 56

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Wetmore, Cub Reporter, City Editor, Rival City Editor). Group.

Ethnicity: White (Wetmore, Cub Reporter, City Editor, Rival City Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Wetmore, Cub Reporter). Editor (City Editor, Rival City Editor). Miscellaneous (Editorial Room).

Description: Major: Wetmore, Cub Reporter, Positive

Description: Minor: City Editor, Rival City Editor, Positive. Miscellaneous, Neutral.

Hunting Tigers in India (1929)

Photographer-Narrator Commander George M. Dyott verbally illustrates what the audience is seeing.



A film record of the Vernay-Faunthrope expedition that was organized by Mrs. A. S. Vernay on behalf of the American Museum of Natural History in New York. As narrated by Comdr. George M. Dyott, the group travels all over India after paying its respects to Lord Reading, the Viceroy. Highlights include observing elephants in southern India, hunting rhinoceros with the Maharaja of Nepal, and a climaxing tiger hunt (also in Nepal). The life of the Indian people is depicted to some extent--for example, in scenes of bazaars and funerals in central India. *TCM*

Hunting Tigers In India

(Talking Picture Epics—Dialogue and Synchronized)

More Talk Than Hunting

(Reviewed by Red Kann)

COMMANDER DYOTT and his fellow-huntsmen apparently had to wait patiently to bag their three tigers in the Indian jungle. So did the audience. The tigers came on the screen with a mild flourish about fifteen minutes before the picture ended. Elephants, religious festivals, bazaars, wild pigs and a miscellany of humans and animals all had precedence. That's no way to treat the tigers.

There are scenes of interest, but they don't have much to do with big game hunting. And there you have the reason why the picture comes through as a lukewarm—or less—celluloid record. Through it, the commander in his completely uninteresting monotone explains what the shooting was all about. He had to, because no where do you see a shot laying low its game.

The entertainment is pretty tame, bearing in mind what the title suggests for the picture. Only here and there do you get the mood of danger. The proceedings somehow take on all the aspects of a routine affair. Everything apparently runs off on schedule. The hunters go out after their game and nab it—purely a perfunctory proceedings. The fault might be in the editor's, but it is a fact that the element of suspense is practically nil.

Dubious for straight picture houses. Build up shorts if you play this; you'll need good ones.

Distributed by Talking Picture Epics. Photographed by George M. Dyott for the Vernay-Faunthrope expedition. Edited by Dyott. Length, 7886 feet. Running time, 1 hour, 20 mins. Release date, Dec. 9, 1929.

"Hunting Tigers in India" (All-Talker)

Talking Pict. Epics Length: 7650 ft.

**INTERESTING RECORD OF
HUNTING BIG GAME IN INDIA
WITH CAMERA AND RIFLE.
EDUCATIONAL AS WELL AS
ENTERTAINING.**

This picture is based upon pictures made by Commander G. M. Dyott in the jungles of India. J. Leo Meehan, who edited the picture, made a few shots showing Dyott in his library relating his experiences and occasionally cuts back to the explorer in order to stress the fact that it is a screen narrative that is being told. Dyott's voice goes through the picture relating its tale. This recording was done at RCA's Gramercy studio. The film opens with the approach to India and takes its viewers through native bazaars as well as into the jungle. It contains some excellent photos of one-horned rhino, the slaying of a rogue elephant and various small game. The climax is staged with a hunt for tigers which have been bad acting around a native village.

Cast: Natives of India.

Directors, Commander G. M. Dyott and Leo Meehan; Author, none; Scenarist, none; Editor, J. Leo Meehan; Cameraman, Dal Clawson.

Direction, fine. Photography, good.

Hunting Tigers in India

(Descriptive Dialog)

Talking Picture Epics, Inc., presentation of Commander George M. Dyott's scenic and wild game film. RCA sounded. Copyrighted by Dyott. Photographed by Dyott in conjunction with A. S. Vernay on Vernay-Faunthorpe Expedition, under auspices of American Museum of Natural History. Descriptive dialog by Dyott. No plot cast. Opened Dec. 9 at Cohan, New York, two-a-day at \$1.50. Running time, 81 minutes.

Strictly a scenic and jungle-life educational for schools and the lecture halls. Doesn't rate as theatre after the record of weakness in the regular pop houses of preceding animal films, making this one particularly dubious.

Run as a \$1.50 spec at the Cohan may help the distributors sell it as a commercial in the regular stands here and there. Some plugging in the schools and places of instruction may aid, and plenty of it is needed, besides being employed.

After 65 minutes of footage, during which time not a single tiger is produced, the picture reaches a 16-minute climax in form of a tiger hunt. Three of the jungle kings are bagged and not much excitement. The antics of the frightened transport elephants is interesting but not provocative of extra heart beats. It's probable that without the 65 minutes of build-up the tiger hunt would not be as exciting as it is.

Of course, the views of the people and lower animals of India are arresting. For the record the picture is valuable. For the popular theatre box office even the praiseworthy photography holds slight value.

Previous to the tiger hunt, the gun and camera sportsmen seek elephant, rhino and spotted deer. Interesting but not thrilling. More like a natural history exhibit.

Every few feet hold an inserted shot of vultures on the wing or looking for dead flesh. Next-to-closing scene of the picture (fade-out is old-fashioned sunset) flock of vultures on a carcass. Vulture is an ugly creature, almost sickening to look at. Not so pretty and leaves a not-so-nice farewell impression.

Commander George M. Dyott, photographer, first introduced in a drawing room set and proceeds to verbally illustrate the entire picture. The Commander is a pleasant talker but apparently his memory is not so good. When in view of the camera while talking (all the talk was added) he obviously glances at notes planted behind a silver receptacle.

A well-played score of jungle and oriental music runs through the footage and mingles nicely with the Commander's chatter.

RCA sounding job was impressive at the Cohan, where projection is faultless.

Program announcement by the sponsors of "Hunting Tigers in India" informs that other pictures of the same type will follow. Others should have the semblance of a story. If wishing to improve the commercial worth of an educational. *Big.*

"HUNTING TIGERS IN INDIA," AT GEORGE M. COHAN THEATRE

GAY HOLLYWOOD PLANS FETE FOR STARS OF STAGE

By FLORABEL MUIR.

Hollywood, Cal., Dec. 10.—Never in its history has cinemaland played host to so many celebrities of the stage as now. They are held literally by the scores and for everyone that goes back to New York it seems that at least three arrive to settle more or less permanently.

In such a situation the academy of motion picture arts and sciences felt that it ought to do something since it is the officially recognized holly of hollies of our most exalted pundits and poobahs. So the academy is tendering the visiting firemen a large testimonial feed. It will be at the Biltmore and Hollywood will hear many nice things said about itself.

The guests of honor will be Joe Weber and Lew Fields, Louis Mann, DeWolf Hopper, Fay Templeton, William Collier, Josephine Sabel, Barney Fagin, Marie Dressler and Trixie Friganza.

Almost nobody is permitted to visit Clara Bow, who is in Sylvan Lodge hospital. This is not because of the seriousness of her condition, for Clara, she announces, is planning to start the new year by becoming welded to Harry Rich-



Travelogue Slow on Animal Stuff; Mediocre Photography; Has School Interest

By IRENE THIRER.

(Reprinted from yesterday's late editions.)

"Hunting Tigers in India," a Frank D. Wilson production, photographed by Commander George M. Dyott and presented at the George M. Cohan theatre.



At seven minutes of eleven Monday evening, after an audience had watched an hour and a half's worth of travelogue, the great climax of "Hunting Tigers in India" was reached. A tiger came to view. Not



Tiger title-roleist.

just one tiger, but a trio of them—shot, killed and made ready for the Museum of Natural History by Commander George M. Dyott and his gallant gathering of sportsmen.

It was hard to wait so long for the "lord of the jungle." Maybe it wouldn't have been, if Commander Dyott's title had been different. If it had just been called "Hunting in India," or merely "India."

As it was presented, the film seemed long, badly edited, and either poorly photographed or else suffering from the fact that the celluloid had been shelved too long, and was getting pretty faded when Commander Dyott decided to synchronize a lecture into it and put it on view at the two-a-day George M. Cohan theatre.

It should make suitable fare—indeed, educational fare—for the schoolrooms, and a fit subject for the museum lecture room. But it proved rather slow on thrill for a hard-boiled Broadway premiere audience.

With the aid of a great band of natives, the sporting party is

With the aid of a great band of natives, the sporting party is shown first calling on the Viceroy of India, Lord Reading. Then starting off for southern India to kill a single elephant—not an ordinary elephant (they're the best workers in India and are regarded as almost sacred), but a rogue elephant—the black sheep of his family, who'd go around the jungle trampling other beasts to death if he weren't gunned himself.

So, with the elephant killed—the party adjourns to the civilized city, and we get glimpses of the natives in their quaint garbs and note their quaint customs. (We feel as though we must needs report here



A native of India.



Commander G. M. Dyott

that only recently the Fox Movietone camera crew came back with a much more vivid account of Indian mannerisms, filmed with Movietone, while the Cohan travelogue is only synchronized.) After city life, we travel to northern India where our party shoots a deer. Then back to the cities for a rest. And on to the jungles where a rhino is shot by special permission of the maharajah. If a native is caught killing a rhino without permission, he's fined heavily, we learn. If he commits the offense twice, off with his own head.

Then, more views of Indian customs—the tortures to which these people submit themselves for their sins. Living customs—they relish a nice juicy rhino steak, we're told. And they bathe their elephants every day, and feed them a ton of food a day.

Interesting data for the classroom, but reported in a much duller fashion than you'd think. For instance, Commander Dyott explains the journey in a British monotone while the picture is unfolded. He anticipates shots. We hear what's coming, and then see what comes in long drawn out reels. Which is too much. Titles instead of voice would have been preferable, as far as this reviewer is concerned.

The Cinema Circuit

By MARTIN DICKSTEIN

'Hunting Tigers in India' Is Presented at the George M. Cohan Theater—'Skinner Steps Out'

The first of a promised series of Travel Talking Pictures, this one bearing the informative title of "Hunting Tigers in India," was presented at the George M. Cohan Theater last evening. It is a pictorial record, photographed by Commander George M. Dyott, of the Vernay-Paunthorpe expedition to India, which had the sponsorship of the American Museum of Natural History. Some thrilling scenes of the pursuit and the killing of the big striped cats furnish the high spots of this picture, Commander Dyott having been particularly successful in securing a number of vivid shots of these beasts at close range.

But as exciting as are the pictures of the actual tiger hunt (these

episodes constitute a comparatively brief portion of the film) there are long stretches in this expeditionary diary that are dull and uneventful. Considerable footage is taken up with scenes showing Commander Dyott standing beside a desk in his library and discoursing audibly upon the expedition's adventures in the jungle. As a matter of fact, the commander's voice is heard throughout the picture in a running fire of explanatory comment which, unfortunately, happens to be a more distracting than helpful influence.

"Hunting Tigers in India," as already mentioned, is not confined to scenes of the tiger pursuit, but includes numerous glimpses of other members of the jungle family. An early chapter is devoted to the tracking and killing of a troublesome "rogue" elephant, so named because of his vicious and destructive habits. Another sequence depicts vividly the capture of a huge single-horned rhinoceros, while in still others one observes the activities of the spotted antelope, the black buck, the water buffalo, etc.

All this might have been made into a more interesting account with better photography and a more judicious editing of some of the fascinating material at hand. As it is (with the exception of the brief scenes of the tigers in the closing chapter) "Hunting Tigers in India" is only a fair example of its kind, lacking the distinction in such matters of "Simba" and "Chang."

Preceding the main attraction on the George M. Cohan program is an entertaining film called "Today—and Yesterday" in which some of the outstanding news events of the

present and the past are reproduced in strange contrast.

At the Colony.

The talkie screen version of "Skinner Steps Out," as presented at the Colony Theater, Manhattan, this week is an amusing picture for those who like their comedy broad, to the point of burlesque. It is likely to have less appeal, however, for those who enjoyed the subtleties of its humor as written by Henry Irving Dodge and published several years ago in the Saturday Evening Post. These latter are liable to resent the liberties taken by Director William James Craft in making half-wits of Mr. Dodge's engaging fiction characters.

Those who like burlesqued characterization will doubtless find Glenn Tryon a "scream" as the \$35-a-week Skinner, who attains, via a dress suit, luck and bluff a \$100-a-week salesmanager's post from his initial clerkship. They will also chuckle at length over the dumb-Dora of which the charming Merna Kennedy is made in the role of Mrs. Skinner. Neither, in the movie version of this delightful story of a young suburban couple, is permitted more than a meron's I. Q., the mental status which is also wished upon E. J. Ratcliffe, Burr McIntosh and Lloyd Whitlock as the captains of industry who are secondary characters of the plot.

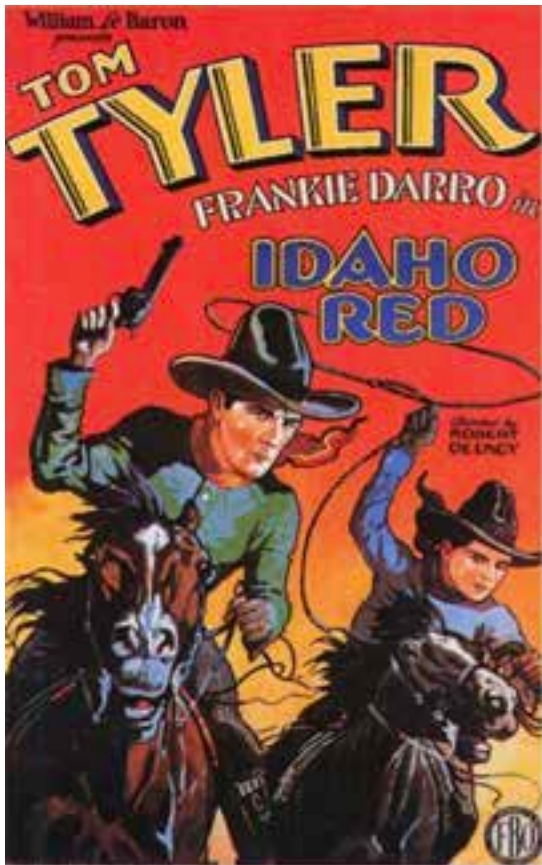
The Colony Theater offers additional to the Skinner picture a farce comedy film featuring the Pat Rooney family, the usual news reels and a hilariously funny animated cartoon.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Commander George M. Dyott).
Ethnicity: White (Commander George M. Dyott)
Media Category: Newsreel
Job Title: Reporter (Commander George M. Dyott)
Description: Major: Commander George M. Dyott, Positive
Description: Minor: None

Idaho Red (1929)

Newsboy Tadpole (Frankie Darro), an orphaned newspaper boy.



An orphaned newspaper boy, Tadpole, eluding the authorities is aided by Andy Thorton, an ex-Marine, who acts as his guardian and takes him to his ranch in Idaho. A guest there, who introduces herself as Mary Regan, sister of Jim Regan, the half owner of the property who was killed in the war, manages the ranch along with Andy. Foreman Dave Lucas, who has been secretly manufacturing counterfeit money, tries unsuccessfully to frame Andy, and to avoid suspicion, he and his men decide to leave town. Andy becomes suspicious, and Mary, discovering their secret workshop, sends word to the sheriff through Tad, but he is captured. Andy arrives before they are able to escape and is overcome by acid fumes; in an exciting chase, Andy follows the villains, leaping from his horse to their automobile, and captures them. *American Film Institute Catalog of Feature Films*

Tom Tyler and Frankie Darro in
“Idaho Red”
(Silent)

FBO *Length: 4769 ft.*

A FAIR AMOUNT OF ACTION STUFF FOR TOM TYLER WITH FRANKIE DARRO HELPING TO MAKE IT AN ACCEPTABLE PROGRAMMER.

Western. The story has a strong human interest angle, with Tom Tyler as the ranch owner acting as guardian for the little orphan kid. The plot has a new angle, with the crooked foreman and his gang running a counterfeit plant on the ranch. They try to frame Tom as the guilty party, and it looks pretty bad for him for a time. Then Frankie and the girl, who is part owner of the ranch, get busy and start the action going for a hurricane finish and some fast riding and fighting. The girl, Patricia Caron, is above the average as a western heroine, and helps to inject some nice heart interest. This combination of cowboy heroics, with the kid angle and the love interest, always gets a play from the neighborhood houses, and this current example meets all the requirements.

Cast: Tom Tyler, Patricia Caron, Frankie Darro, Barney Furey, Lew Meehan.

Director, Robert Delacy; Author, Frank Howard Clark; Scenarist, Same; Editor, Leona De Lacey; Titler, Helen Gregg; Cameraman, Nick Musuraca.

IDAHO RED

(SOUND)

FBO production and release. Starring Tom Tyler. Featuring Frankie Darro. Directed by Robert DeLacey. Photographed by Nick Musuraca. Cast includes Patricia Caron, Lew Meehan, et al. Fifty mins. One day at Stanley, N. Y.

Inferior cowboy stuff with counterfeiting outfit attached to hero's ranch. Photography O. K. Story simple.

Story about fellow returning from France, meeting dame in city whom he doesn't know is sister of his buddy killed in France. In picking up girl's purse, he accidentally kicks it into gutter getting it all wet. Girl sore from then on. Fellow takes train home with little boy he adopts. Played by Frankie Darro.

Meets same girl on the train. Takes auto to home. Girl obliged to use same car. Wreck. Arrives home, the foreman of the ranch being a villain who makes counterfeit money in cellar of owner's house. Hero finds he and girl both own the house, insomuch as hero and his buddy owned it together and when buddy was killed he willed it to sister. Tyler and girl now own house and ranch. Girl takes beautiful close-ups but not so good at distance.

Fake dough being passed in country store. Sheriff calls and Tyler is blamed. Shooting affray in the night in which Tyler wlags a man in the dark. Proves to be counterfeiting outfit making getaway.

Windup with Frankie Darro on pony getting to Tyler in sheriff's office to tell where the hidden staircase is leading to counterfeit plant.

Tyler gets to scene and is bound and tied, acid (used in counterfeiting) turning over and nearly suffocating him. Frankie is on hand

Auto and horse chase in which Tyler licks the mob with fists and turns 'em over to sheriff. Uninteresting picture, except for possibility of holding kids by virtue of Frankie's pony.

Status: Unknown
Unavailable for Viewing

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

In the Headlines (1929)

Star Reporter Nosey Norton (Grant Withers) of the *Evening Press*. Cub Reporter (Ben Hall). Cub Reporter Anna Lou Anderson (Marian Nixon), a recent journalism graduate. City Editor (Edmund Breese). Flashlight (Clyde Cook). Rival Reporters.



Nosey Norton (Grant Withers) is a star reporter investigating a double murder and Anna Lou Anderson (Marian Nixon) is a journalism graduate assigned to help him. Although Norton's half-sister Blondie-Alice Adair (Pauline Garon) offers him money to leave the case, he refuses. Anna Lou is kidnapped, but Norton arrives in time to prevent her from ingesting a drugged drink. He captures Blondie and her partner Parker (Robert Ober). The murders are solved when it is revealed that Parker killed one of the brokers after the broker had killed his partner. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, pp. 67-68.

A newspaper editor sends Anna Lou Anderson, a recent journalism graduate, to assist star reporter Nosey Norton when Norton, assigned to a double murder case, fails to come up with anything. Nosey has a hunch that the two brokers shot each other or were killed because of a woman, and he believes that office manager Parker is somehow implicated. Nosey's half sister, Alice Adair, offers to give him a large sum of money if he will take Anna Lou and get out of town. Nosey refuses the money, and Anna Lou is kidnapped. Believing that Alice and Parker kidnapped her to persuade Nosey to accept the money, Nosey visits Parker's apartment, arriving in time to prevent Anna from swallowing a drugged drink. Anna Lou tells him that after Kernell, one of the brokers, killed his partner, Randall, Parker killed Kernell. Parker and Alice get a prison term, while Nosey and Anna Lou get a paid honeymoon. *American Film Institute Catalog of Feature Films*



September 1, 1929 Los Angeles ~~Sunday~~ Sunday Times

FAST MOVING AND ENTERTAINING STORY



Quite utterly pleasing are Grant Withers and Marian Nixon as the two reporters.

Pauline Garon and Robert Ober fix up a bottle of knock-out drops.

Edmund Breese provides an amusing characterization—Big Boss City Editor.

Pauline Garon and Robert Ober fix up a bottle of knock-out drops.

Edmund Breese provides an amusing characterization—Big Boss City Editor.

By WHITNEY WILLIAMS

RRACING along at a fast and furious tempo, "In the Headlines," written by James A. Starr, may be accredited one of the best newspaper yarns of the year. Both story and scenario were prepared by former newspaper men, so that the picture fairly reeks with authenticity, at the same time presenting a plot both entertaining and suspenseful.

John Adolfi directed the production from Joseph Jackson's scenario, and not for a moment does he permit the interest to lag. Warner Bros., in offering "In the Headlines" to the public, may feel that they have produced a film with all the elements of a popular hit.

The background, of course, for the plot is the city room of a large metropolitan daily, and the hero and heroine are the star police reporter and his assistant, respectively. The picture opens with a double murder, and the reporter, played by Grant Withers, takes it upon himself to unravel the case, relying upon his own judgment and ability to ferret out the real murderer. Naturally, he finds himself in difficulty before long, and the affair is further complicated by his half-sister appearing on the scene as one of the parties to the crime.

Not as a murder mystery is the film notable so much as for the interest that follows the action of the police reporter and his assistant. In fact, it is not at all difficult to determine the author of the crime. But that is the least important element of the picture; it is diverting as a whole rather than for any particular feature.

The author was somewhat optimistic in concluding his story as he does: with the city editor giving Withers and his assistant a vacation of three weeks, with pay, for the work they have accomplished in solving the mystery. It's a nice thought, anyway, and brings the picture to a satisfactory close.

Grant Withers gives a convincing performance as the police reporter and Marian Nixon is charming as his assistant. Of course, they marry—that's the reason for their getting the three weeks. Pauline Garon is Withers' half-sister and Robert Ober is the manager of the office in which the two brokers are killed. Edmund Breese presents an outstanding portrayal of the city editor, and while quite dynamically bombastic in the role, he takes the part admirably. Others are Clyde Cook, Vivian Oakland, Frank Campeau, Hallam Cooley, Spec O'Donnell, Jack Wise and Ben Hall.

"In the Headlines" opens shortly at the Warner Theatre.

IT'S A FRONT PAGE STORY!



GRANT WITHERS, MARIAN NIXON AND EDMUND BREESE IN
"IN THE HEADLINES," AT THE WELLMONT.

ALL-COLOR SEQUENCES FEATURE "DANCE OF LIFE," SCREEN VERSION OF STAGE SUCCESS, AT CLAIRIDGE

Gorgeous scenes in full color feature "The Dance of Life" that will be shown at the Clairidge the last three days of this week, commencing tomorrow.

The story, a screen adaptation of the famous stage play "Burlesque"

wrong associations. Eventually he is removed from the cast of the show. The climax arrives when Skid, a broken and tragic figure, returns to his former pals.

A word must be said about the music, which is unusual inasmuch as

'IN THE HEADLINES' DUE AT WELLMONT

Grant Withers Seen There Tomorrow in Dashing Newspaper Comedy.

All the thrills, the headaches and heartaches and the sure-fire sensations of tabloid journalism are packed into "In the Headlines," the all-talking feature which, starring Grant Withers, comes to the Wellmont Theatre tomorrow for a run of three days.

The infernal clamor of the city room at press time, and the awful inevitable roar of the presses are the background for a story which is told at all times in three-inch block type with an exclamation at the end of every sentence.

As "Nosey" Norton, star reporter for the Evening Press, Withers plays a roll well-suited to his rugged, expansive personality. The part of Nosey Norton is anything but subdued or retiring, but it has an appeal of genuine romance and it certainly is exciting.

Withers throws himself into the characterization and makes the vivid, reckless personality of the inveterate newshound, Norton, stand out as few actors in similar parts have succeeded in doing before. Marion Nixon, Pauline Glavin, Edmund Breese and Maliam Coolley are the leading notables of the supporting cast.

The story is based on a magazine tale by James A. Starr. In the plot, the methods of reporters in securing news are not idealized and the character of Nosey Norton is romanticized in one sense only. Arriving ahead of the pack at the scene of a double shooting, the Evening Press representative evolves a story from what his imagination can make of what he sees, and this story furnishes him with weeks of mingled thrills and romance enough to make six reels of exciting and entertaining screen drama.

Whether "Nosey" Norton is typical or not of the men of his profession, whether his story as told in "In the Headlines" is implausible, unreal, or simply impossible, is a matter of small concern to a film audience which seeks to be entertained at any cost. If this were not the case, there would be no dashing cavaliers, no honorable thieves, no knights in shining armor in the movies, and that from the standpoint of the spectator, would be a grave mistake.

Besides there have been dashing cavaliers and professional robbers whose lives were marked by deeds of pure godness and heroism; a certain amount of chivalry really did flourish when knighthood was in flower—and there have been, and still are, many characters like "Nosey" Norton.

The newshound's stirring story has, besides its fire and romance, the tang supplied by clever, pungent speeches. Joseph Jackson is responsible for the scenario and the vivid dialogue, and John G. Adolph directed the picture.



Grant Withers-Marion Nixon-Pauline Godon, featured in
"In the Headlines"-A Warner Bros. Production

**"In the Headlines," All-Talking Picture of Newspaper Life, Now At The Liberty,
Featuring Grant Withers**

Playing a part on the screen with which one is absolutely familiar in real life rarely falls to the lot of a film player, but such is the good fortune of handsome Grant Withers in "In the Headlines," Vitaphone comedy-drama of modern newspaper life which is now playing at the Liberty Theatre.

Previous to Grant's entrance into the films, he was a reporter on a prominent Los Angeles daily paper, covering a police beat.

In "In the Headlines" he portrays a police reporter through whose keen insight a double murder mystery is solved. His characterization

is typically that of a metropolitan newspaperman and is greatly enhanced by his practical experience as such, but the part is made amusing by the fact that he plays the role of an extravagantly egotistical youth who trusts to luck rather than work to win his rise in the newspaper field. His fake murder story starts a war which he cannot stop and results in his acquaintance with two astonishing blondes and a more disturbing brunette.

In addition to Grant Withers, the cast of "In the Headlines" includes Marian Nixon, Edmund Breese, Clyde Cook, Frank Campeau, Pau-

NEWSPAPER DRAMA AT WALKER TODAY

Playing a part on the screen with which one is absolutely familiar in real life rarely falls to the lot of a film player, but such is the good fortune of handsome Grant Withers in "In the Headlines," Warner Bros.' all-talking Vitaphone comedy-drama of modern newspaper life, coming to Walker's State theater today.

Previous to Grant's entrance into the films, he was a reporter on a prominent Los Angeles daily paper, covering a police beat.

In "In the Headlines" he portrays a police reporter through whose keen insight a double murder mystery is solved. But the part is made amusing by the fact that he plays the role of an egotistical youth who trusts to luck rather than work to win his rise in the newspaper field. His fake murder story starts a war which he cannot stop and results in his acquaintance with two astonishing blondes and a more disturbing brunette.

In addition to Grant Withers, the cast of "In the Headlines" includes Marian Nixon, Edmund Breese, Clyde Cook.

Life of News' Gatherers Is Film Theme

'In the Headlines,' at Lyric, Interesting Drama of Newspapers

Modern newspaper life is presented in "In the Headlines," an all-talking picture featuring Grant Withers and Marian Nixon, former Minneapolis girl at the Lyric. It is a comedy drama and the moment chosen as the opening of the story is the "deadline"—when the paper must go to press.

The star reporter, "Nosey" Norton, played by Grant Withers, is out on a double murder case. He sends in a story to the effect that the murdered men were quarrelling over a mysterious blonde. The "blonde" is a figment of "Nosey's" imagination, but real blondes—two of them—come on the scene to take part in the war that the ingenious reporter has started.

Big Moment Comes

The big moment for "Nosey" and the paper is when Anna Lou arrives to be trained in reportorial duties by "Nosey," who promptly forgets his own. Many unusual characters and situations make "In the Headlines" both unusual and thrilling.

The cast includes, besides the featured players, Clyde Cook, Edmund Breese, Pauline Garon, Frank Campeau, Hallam Cooley, Vivian Oakland, Ben Hall, Spec O'Donnell and Jack Wise. A tune-ful theme song, "Love Will Find a Way," is sung by Miss Nixon and Withers.

MONDAY—TUESDAY—WEDNESDAY

PALACE THEATRE

3 DAYS
Starting
MONDAY

WARNER BROS. present



IN THE HEADLINES

GRANT WITHERS
MARIAN NIXON—PAULINE GARON
EDMUND BREESE—HALLAM COOLEY

Directed by JOHN ADOLFI

Comedy "In and Out"—Paramount News
Matinees 15c, 35c—Evenings 20c, 50c

EMPIRE THEATER

"In The Headlines" the motion picture production which opened a week end engagement at the Empire theater Wednesday, is a whirlwind story of modern life, showing the way in which a double murder mystery is solved by a star and a "cub" reporter—the latter a lady.

How the news-gatherers' work is always interesting to the lay mind. Crimes sometimes are solved by those reporters and editors of great dailies even before the police have found the criminal. Such is the case in "In The Headlines," in which Grant Withers as the star reporter and Marian Nixon as the "cub" stumble upon a clue which brings the arrest of the criminal.

Clyde Cook adds comedy to the picture and Edmund Breese, Hallam Cooley, Vivian Oakland and Pauline Garon are seen in important roles.

At the Latonia.

Those who have wondered how newspapers get the lowdown on murder mysteries, many times even before the police, need only witness "In the Headlines," Warner Bros.' new all-talking Vitaphone picture of modern journalism which comes to the Latonia Theatre tomorrow to see the press machinery in operation.

"In the Headlines" depicts a newspaper's activity in running down a story, after it was the first to hit upon a clue to a baffling double murder mystery.

Grant Withers enacts the role of an egotistical star reporter whose tenacity is instrumental in bringing about the solution of the enigma. Marian Nixon in the feminine lead as a cub reported is responsible for some startling revelations on the case.

Honolulu Star-Bulletin, Hawaii, May 15, 1930, pg. 8

The News-Herald, Franklin, Pennsylvania, October 2, 1920, p. 14

Newspaper Action In Film at Queen

Modern newspaper life is vividly and humanly presented in "In the Headlines," the picture now playing at the Queen Theater.

The story opens at the ominous moment when the glowering city editor awaits word from his star reporter on the double murder which has just been committed—the "deadline," when the paper must go to press—and yet no story.

Grant Withers plays with humor and understanding the part of the gangling, opinionated and ingenious "Nosey," who, in order to scoop the news for his paper, has invented a "blonde menace" out of his imagination. Other reporters of rival papers are also at work on the mystery, when matters are complicated by the arrival of a petite damsel who introduces herself as Anna Lou Anderson, and announces that she is the new reporter.

Tuesday and Wednesday the College has the newspaper picture "In The Headlines" in which Grant Withers is featured with Marian Nixon, Pauline Garon, Edmund Breese and Hallam Cooley in important roles. In this picture, said to be one of the best dealing with newspaper life that has yet been staged, a mysterious double murder provides the plot and the story that results to a mingling of romance, thrills and comedy.

The Brownsville Herald, Texas, April 27, 1930, p. 6

The Winnipeg Tribune, Manitoba, Canada, August 2, 1930, p. 11



**DRAMA BEHIND
THE HEADLINES!**

Over the wire goes the story as "cub" reporter solves baffling murder mystery. Front page news and a thrill packed romance.

Grant Withers

— IN —

'In The Headlines'

A Vitaphone
All Talking Romantic Drama
With

**MARIAN NIXON — EDMUND BREESE
HALLAM COOLEY**

Valley Morning Star, Harlingen, Texas, August 10, 1930, p. 12

Al Dubin and Joe Burke are the composers of the theme song which will be featured by Warner Bros. in their forthcoming Vitaphone talking picture, "In the Headlines," a fast moving story of newspaper life featuring Marion Nixon, Grant Withers and an all-star cast. The piece is called "Love Will Find a Way" and is said to be one of the most melodious songs that has yet resulted from the collaboration.

LAST TIMES TODAY

All Talking

"IN THE HEADLINES"

with **GRANT WITHERS** : **MARION NIXON**

A newspaper story of life told in thrills that climax with a sensational murder mystery.

Exhibitors Herald-World, August 10, 1929, p. 51

Dunkirk Evening Observer, New York, October 9, 1929, p. 18

Now and Friday **BIJOU** 10^c and 25^c

100%
All
Talking
Show

MURDER WILL OUT!
Especially When a "Cab" Reporter Falls in Love and His City Editor Snaps His Back "Onto His Job" Shocks! Thrills! Punches! Kicks!

IN THE HEADLINES

GRANT WITHERS
MARIAN NIXON - PAULINE GARON
EDMUND BREESE - HALLAM COOLEY
Based on the story by JAMES A. STANLEY
Directed by JOHN ADOLFI

—AND—

Talking Serial
"King of the Kongo"
The Thrills of a Lifetime

A Great Story of
Underworld and Newspaper Life
Thrill Follows Thrill!

WARNER BROS. VITAPHONE EDITION



LOVE WILL FIND A WAY

SON THINKS THE MOVIES

never thought I'd be Al Jolson, now extra in Warner Bros. "The Singing Fool."

widest flights of imagination picture star, or myself even as I was thoroughly of there was one of where I did not in front of the business.

ago D. W. Griffith, at I would be a success. His arguments, and so plausible that even unkind to doubt as a preliminary my makeup one fine underwent what is camera test.

next day I saw the screen! I was shocked beyond expression—but I promptly went to place and took the wraps. I felt that enough room in this both me and my

car or so ago, the surrounded me.

moderated, and somehow I was so awful

In fact, I thought so. But little did I know I would have to the unfeeling glee with me. I entirely new—there was nothing at the foot of the

the Jazz Singer' and the public was used now 'The Singing Fool'—you ain't



WHAT JOE NOW OF

"You know, I've been converted," said at the The Bros. "The Singing Fool."

"Even in my fancy, I was not myself as a man. I could hardly be an extra. In fact convinced that place in the war belonged, it was a new end of a era."

"A few years ago I was on the set, and I was so sure it would have I them. And so step, I donned morning and known as a c."

"And the result on the and agitated so much so, I away from the first boat for I there was not country for shadow."

"Then, a ja Warner Bros."

"Well, I can't say how I didn't know as I had before. I was pretty good realize how much unheard before camera would a found myself in roundings, and to do but start class."

"We made 'The Singing Fool' the verdict of mistake. An Fool!" Really, even nothing yet!"

"SINGING FOOL" NOT IN

Arthur Housman was during the months up

MARION NIXON *and* GRANT WITHERS
IN THE HEADLINES

OL' HEAVY NAVY NOW

served in the navy, and during

Lyrics by
AL DUBIN



Music by
JOE BURKE

PRINTED IN U.S.A.

M. WITMARK & SONS
NEW YORK

HAROLD R. MILLER

Status: Unknown
Unavailable for Viewing

Type: Movie

Genre: Crime

Gender: Male (Nosey Norton, Cub Reporter, City Editor, Flashlight). Female (Anna Lou Anderson).
Group-2.

Ethnicity: White (Nosey Norton, Cub Reporter, Anna Lou Anderson, City Editor, Flashlight).
Unspecified-2.

Media Category: Newspaper

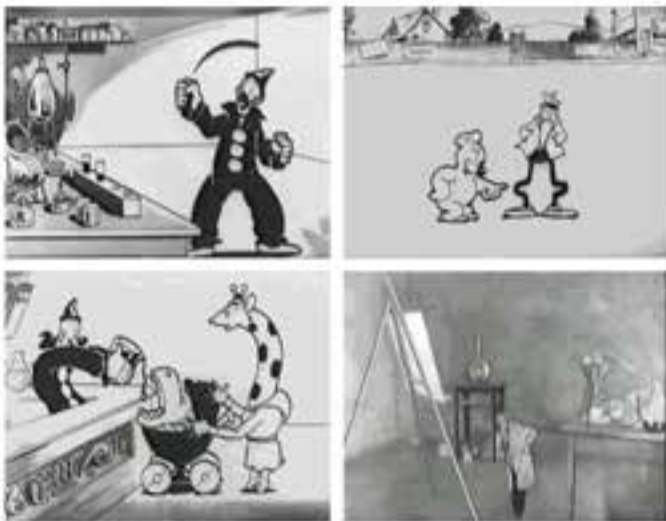
Job Title: Reporter (Nosey Norton, Anna Lou Anderson, Cub Reporter). Editor (City Editor)
Photojournalist (Flashlight). Miscellaneous-2 (Pack Journalists-Rival
Reporters, Editorial Newsroom).

Description: Major: Nosey Norton, Anna Lou Anderson, Positive.

Description: Minor: City Editor, Cub Reporter, Flashlight, Positive. Pack Journalists (Rival Reporters), Positive.
Miscellaneous, Neutral.

Inkwell Imps: Chemical Ko-Ko (1929)

Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.



Ko-Ko the Clown tries a mad scientist's formula on various animals. A live-action chemist invents a potion that turns a black janitor white. On the drawing board, Koko the clown tries his version on various animals, including a mouse that becomes man-sized.

In this one Ko-Ko becomes enamored with science. With the help of mad scientist David, he begins to concoct all kinds of stuff. Dave, in a raging racist way, turns a black janitor into a white man (expressing huge gratitude). Soon we are in the animal world where Ko-Ko supplies different creatures with things they need. A giraffe gives birth to a hippo and Ko-Ko's elixir turns the hippo into a giraffe (although complications ensue). It's a pretty good ride. *IMDb*



The series continued for two years until July 1929, ending with "Chemical Koko." Due to alleged mismanagement under Alfred Weiss, the Inkwell Studios filed bankruptcy in January 1929, and Koko was put into retirement for two years.

Status: Print exists
Unavailable for Viewing

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

Inkwell Imps: Ko-Ko Beats Time (1929)

Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Status: Unknown
Unavailable for Viewing

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

Inkwell Imps: Ko-Ko's Big Sale (1929)

Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

An unidentified animator, drawing Koko and Fitz, is interrupted by an unsuccessful salesman. The clown and dog decide they could be better salesmen – with surrealist results.

This late silent Koko the Clown cartoon has Max pestered by an ink salesman, so he throws him through the door, whereupon Koko and Bimbo announce that if they were salesmen, they could sell anything to anyone, and so they do, to Scotchmen and scrubwomen.

KOKO'S BIG SALE (1929, Fleischer)

Koko and Fitz become travelling salesmen, selling two frugal Scotsmen a single pair of shoes to share, a hair tonic to grow hair and a lawnmower to cut it. Pleasant cartoon with inventive gags. ***

Piotr Borowiec, *Animated Short Films: A Critical Index to Theatrical Cartoons*, pg. 96¹¹







Scenes from *Inkwell Imps Ko-Ko's Big Sale* (1929)

Status: Print exists

Viewed on YouTube

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleisher)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleisher)

Description: Major: Max Fleisher, Positive

Description: Minor: None

Inkwell Imps: Ko-Ko's Conquest (1929)

Cartoonist David Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Ko-Ko encounters a slinky blonde and is given the task of rescuing her. First, he must save her from drowning (not an easy task because she is not cooperative). Next, she is captured by a classic villain and he must get through the door to help her. The clown thinks being a hero is easy, but his animator tries to prove him otherwise. *Various Sources*

KOKO'S CONQUEST (1929, Fleischer)

Koko wants to be a hero. He saves a girl from drowning and later rescues her from an old, knife-throwing lecher and his hooded henchmen. He marries the damsel-in-distress and they live happily ever after. ***

Piotr Borowiec, *Animated Short Films: A Critical Index to Theatrical Cartoons*, pg. 96





Scenes from *Inkwell Imps: Ko-Ko's Conquest* (1929)

Dave Fleischer takes over for brother Max in the role of the cartoonist. He shows off a medal and tells Ko-Ko he got it for saving a town from a flood, and Ko-Ko winds up in a melodramatic situation in which, with Fitz's connivance he saves a beautiful blonde girl from a melodramatic captor. There are the usual surrealistic gags, including a very nice one in which the villain throws knives at him into a wall, and Ko-Ko escapes by climbing them like a ladder. Ko-Ko was the most successful silent cartoon character after Felix the Cat. Neither would survive the coming of sound, although the Fleishers would use him occasionally over the next decade. Their Future lay with characters like Betty Boop and Popeye. Bob Lipton, *Movies From the Silent Era: A repository for movies from the silent era*, <https://backtothepastweb.wordpress.com/2017/08/20/ko-koss-conquest-1929/>

Status: Print exists
Viewed on YouTube

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

Inkwell Imps: Ko-Ko's Crib (1929)

Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleisher)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleisher)

Description: Major: Max Fleisher, Positive

Description: Minor: None

Inkwell Imps: Ko-Ko's Focus (1929)

Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleisher)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleisher)

Description: Major: Max Fleisher, Positive

Description: Minor: None

Inkwell Imps: Ko-Ko's Harem Scarum (1929)

Not Encoded

Koko and Fitz emerge from an inkwell to enter the sultan's harem – with the expected results.

An Arabian Nights potentate receives at last the magical bottle he desires...an inkwell from which Koko and Fitz emerge for adventures in the Sultan's harem.

KOKO'S HARUM SCARUM (1929, Fleischer)

Koko and Fitz find themselves in Arabia, disappearing under mysterious circumstances, peeping through key-holes to observe semi-nude belly dancers and escaping from a sultan's henchmen. ***

Piotr Borowiec, *Animated Short Films: A Critical Index to Theatrical Cartoons*, pg. 96

No cartoonist is seen in this Ko-Ko cartoon.

Status: Print exists

Viewed on YouTube

Inkwell Imps: Ko-Ko's Hot Ink (1929)

Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Drawn with steaming ink, Koko and Fitz try to cool off. Max Fleischer draws Koko the clown with steaming ink; he and Fitz toil under a tropic sun, from which they escape to a live-action swimming pool for some malicious mischief. Written by Rod Crawford puffinus@u.washington.edu

KOKO'S HOT INK (1929, Fleischer)

Max Fleischer torments Koko and Fitz by asking them to break a pile of rocks and answering their pleas for a nice swim by drawing a pond of boiling water (useful only to catch a fried fish). The poor characters manage to escape from their sadistic animator, but they only end up causing mayhem at a real-life New York swimming pool. ***

Piotr Borowiec, *Animated Short Films: A Critical Index to Theatrical Cartoons*, pg. 96



Max makes the swimming pool boiling hot so Koko and Fritz decide to leave the drawing board to have a real swim and then figure out a way for revenge. But Max gets the last laugh.





Scenes from *Inkwell Imps: Ko-Ko's Hot Ink* (1929)

Status: Print exists
Viewed on YouTube

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

Inkwell Imps: Ko-Ko's Hypnotism (1929)

Cartoonist David Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Fleischer is the problem this time. He gets book on hypnotism and then torments the clown and his little dog. He makes them act in various ways, making fools of them. However, what's good for the goose prevails. Ko-Ko and Fitz find a way to learn hypnotism themselves when a witch helps them out.

KOKO'S HYPNOTISM (1929, Fleischer)

The power of hypnosis and its effects on animated characters are explored in this Max Fleischer cartoon starring Koko and Fitz as two guinea pigs forced to change themselves into various animals (including squirrels and chickens). But they soon get their revenge by hypnotizing their boss and forcing him to dive into a fishbowl (getting his head stuck inside). **

Piotr Borowiec, *Animated Short Films: A Critical Index to Theatrical Cartoons*, pg. 96





Scenes from *Inkwell Imps: Ko-Ko's Hypnotism* (1929)

Status: Print exists
Viewed on YouTube

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

Inkwell Imps: Ko-Ko's Knock Down (1929)

Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleisher)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleischer)

Description: Major: Max Fleisher, Positive

Description: Minor: None

Inkwell Imps: Ko-Ko's Reward (1929)

Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.



Max Fleischer keeps his little girl waiting while he draws Koko the clown and Fitz the dog, so she jumps into the drawing (by aid of Magic Ink) and joins them in a haunted-house adventure.

KOKO'S REWARD (1929, Fleischer)

Max Fleischer's little girl is transformed into an animated character. A fairly confusing cartoon featuring crying ghosts, wimpy skeletons and scary witches. **

Piotr Borowiec, *Animated Short Films: A Critical Index to Theatrical Cartoons*, pg. 96



Scenes from *Inkwell Imps Ko-Ko's Reward* (1929)

Status: Unknown
Unavailable for Viewing

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

Inkwell Imps: Ko-Ko's Saxophonies (1929)

Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleisher)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleisher)

Description: Major: Max Fleisher, Positive

Description: Minor: None

Inkwell Imps: Ko-Ko's Signals (1929)

Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleisher)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleisher)

Description: Major: Max Fleisher, Positive

Description: Minor: None

Inkwell Imps: No Eyes Today (1929)

Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Live action Max Fleischer is drawing a curvy model who morphs into Ko-Ko. Ko-Ko starts ogling the model who takes offense, so Fleischer erases Ko-Ko's eyes. He goes around town getting into trouble until the dog tracks him down with the help of a snake. They take the snakes eyes for Ko-Ko and now that he can see, they go back to eyeing the model again. *Big Cartoon Database*, <https://www.bcdb.com/cartoon-story/23911-No-Eyes-Today>

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleisher)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleisher)

Description: Major: Max Fleisher, Positive

Description: Minor: None

Inkwell Imps: Noise Annoys Ko-Ko

Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleisher)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleisher)

Description: Major: Max Fleisher, Positive

Description: Minor: None

The Installment Collector (1929)

Editor (Fred Allen), “The Newspaper Editor” of the *Sac-Harbor Bee*.



When the boob rural editor of the *Sac-Harbor Bee* arrives at work he posts the “Weather Report:” Friday FAIR. Probably followed by SATURDAY.” Then he tries to get his newspaper work done but is constantly interrupted by the installment collector. The editor first has to give up his watch, bought on a payment plan, then his coat and vest and finally his trousers. Using an umbrella to cover himself up, he is asked by a female customer if he knows anything about her husband’s affair. “You want to know if I know what’s going on around here,” he says. As the installment collector arrives again, he adds, “I don’t even know what’s coming off around here.”



Scenes from *The Installment Collector* (1929)

FRED ALLEN
"Installment Collector" (Comedy)
PARAMOUNT
9 Mins.
Rivoli, New York

Fred Allen is the nut comic from vaudeville and now a Broadway hit, "The Little Show," here doing a bit of low comedy talk for a Paramount talking short.

Allen's role is rather more legitimate in character than the usual nut routine. He is a sort of boob rural editor who tries to do his work in spite of constant interruptions by an installment collector. Collector does a foil making his tough demands to Allen's flip replies, made funny by his helplessness and suppressed answer.

Editor has to give up first his watch, bought on the payment plan; then his coat and vest, and finally his trousers. For the finale he retreats behind an outspread umbrella to talk to a woman visitor. Sallies are funny, with good humorous situation, but the finish is weak.

Acceptable comedy short with this reservation: talk is pretty fast for the average fans, and the action itself is not intrinsically comic.

Rush.

Variety, May 29, 1929, p. 14

Status: Print exists

Viewed on YouTube

Type: Movie

Genre: Comedy

Gender: Male (Editor)

Ethnicity: White (Editor)

Media Category: Newspaper

Job Title: Editor (Editor)

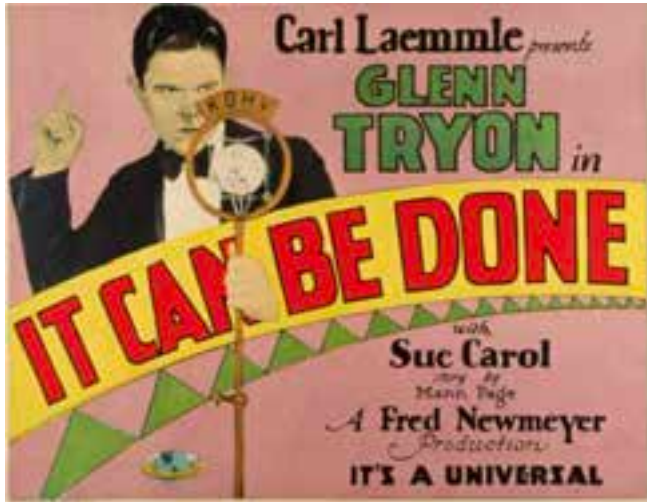
Description: Major: Editor, Positive

Description: Minor: None

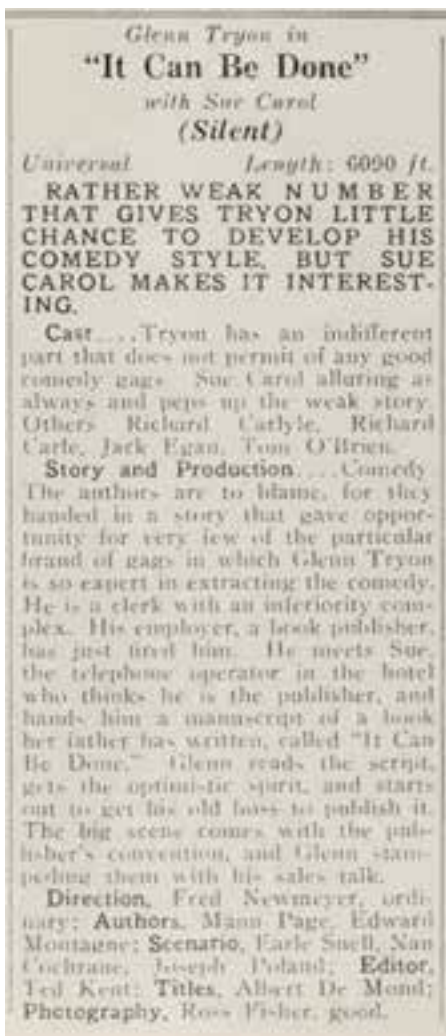
It Can Be Done (1929)

Writer Rogers (Richard Carlyle).

Rogers' book on how to succeed in business is pushed by a young clerk in a publishing house who masquerades as his boss to get the book published and ends up as a junior partner in the firm.



Jerry Willard, a clerk in a publishing house who is possessed of a massive inferiority complex, is fired from his job and, on the way out of the office, is mistaken for the boss, Watson, by Anne Rogers, the daughter of an author, who gives Jerry the manuscript of her father's latest book. Jerry reads this text--on how to succeed in business--and puts some of its ideas to work. He attempts to persuade Watson to publish the book and fails; undeterred, he then steals Watson's dress suit and addresses the Publishers' Convention, extolling the virtues of the Rogers book. The response is so enthusiastic that Watson not only decides to publish the book but takes Jerry into the firm as a junior partner. Jerry proposes to Anne and is accepted. *American Film Institute Catalog of Feature Films*



The Film Daily, April 7, 1929, p. 5

Status: Unknown
Unavailable for Viewing

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

Jealousy (1929)

Newsboys shouting “Extra” about the sensational murder news.



Yvonne, proprietor of a Paris gown shop, marries Pierre, a poor artist, concealing from him an affair she had with Rigaud, an elderly boulevardier who bought the shop for her. Encountering financial difficulties, Yvonne goes to Rigaud for aid and finds him murdered. Pierre confesses to the murder, thereby exonerating Clément, an innocent man, suspected of killing Rigaud, whose sweetheart Rigaud wronged. Pierre submits to arrest, confident that he will get off with a light sentence. *American Film Institute Catalog of Feature Films*

The brilliant (and ultimately tragic) Broadway actress Jeanne Eagels made her second and last talking-picture appearance in Jealousy. Based on a French stage drama by Louis Verneuil, the film casts Eagels as Yvonne, the wife of temperamental artist Pierre (Fredric March). Jealous of Yvonne's still-friendly relationship with her former lover Rigaud (Holmes Herbert), Pierre goes off the deep end when Rigaud lends the couple some much-needed money. Discovering Yvonne in Rigaud's apartment, Pierre misunderstands the innocent situation and kills his "rival"

then stands by silently as another man is accused of the murder. The truth finally "outs" in an overwrought courtroom finale. Production stills from Jealousy reveal that Jeanne Eagels was seriously ill throughout shooting, but she valiantly insisted upon completing the picture; within a few months after filming wrapped, she was dead of a heroin overdose at the age of 35. At least two foreign-language versions of Jealousy were filmed in 1930. Hal Erickson, *all-movie.com* <https://www.allmovie.com/movie/v97091>

The news venders in this queer conception of Parisian atmosphere are wont to cry "extra" and shout their sensational murder news in English.

New York Times, September 14, 1929, p. 17

A "Parisian" Potpourri.

JEALOUSY. with Jeanne Eagels, Frederic March, Halliwell Hobbes, Blanche Le Clair, Henry Daniel and Hilda Moore, based on the play by Louis Verneil and the translation by Eugene Walter, directed by Jean de Limur; Abe Luman and his "Californians" in "Marathon Frolics," a musical revue staged by Charles Niggemeyer; Mr. and Mrs. Jeanne Crawford, organists. At the Paramount Theatre.

An extraordinarily English Jeanne Eagels is to be heard and seen in a talking film adaptation of the two-character play, "Jealousy," which comes to the screen with six characters. Miss Eagels affects a drawl and during many of her lines it sounds as though she were endeavoring to out-Albion the Albion. Frederic March, who plays Yvonne's husband, Pierre, on the other hand, talks frankly like an American business man. Halliwell Hobbes, whose work easily excels that of his colleagues, figures as the conniving Rigaud, who was the unseen menace in the stage version. Mr. Hobbes quite evidently hails from Britain. The news vendors in this queer conception of Parisian atmosphere are wont to cry "extra" and shout their sensational murder news in English.

There is little spontaneity in the lines allotted to Yvonne or Pierre and while the Rigaud is very much present the film has nothing like the drama of the stage version. Added to these shortcomings, the voices were a trifle out of synchronization at the initial showing yesterday.

The cinematic side of the production, a feature that might have been turned to some account, is frequently reminiscent of the tried and trusted methods of days gone by. Yvonne immediately after her marriage to Pierre goes with her husband to her apartment and it is not long before Pierre calls attention to the fact that everything is under lock and key. Yvonne then hands a set of keys to Pierre and goes out of the room. The director, or somebody responsible for these scenes, persists in calling attention to the keys, to emphasize that they are uppermost to Pierre's mind at that moment.

When the wealthy Rigaud's body is stretched out in his parlor, the camera turns to a glimpse of Pierre standing by a window and one at once concludes that he is not far from the murdered man. An instant later, however, one perceives that Pierre is in his own home, where after a lengthy discussion he admits that he strangled Rigaud because he was jealous of the older man's attentions to Yvonne.

Although the story is not sketched with the suspense of the original, it is fairly well preserved. Rigaud poses as Yvonne's guardian and Pierre becomes intensely jealous of the older man. Yvonne, after elapse of time, finds herself in financial straits and with the intention of borrowing the necessary 500,000 francs, she goes to Rigaud's apartment, after telling her husband that she has been called to the bedside of a

sick relation. Then there is the murder, the questioning of witnesses, the suspicion attached to an innocent man and finally Pierre's admission over the telephone to the police that he killed Rigaud.

Miss Eagels is quite attractive. Mr. March is hardly suited to his part. But Mr. Hobbes is excellent, so good that one felt rather sorry that he, as Rigaud, was slain.

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VARIETY

F I L

Under Greenwood Tree

Continued from page 29

ress from the pathetic angle as represented by the forcing out of the instrumentalists composing the choir, whose posts—and instruments—have been handed down through generations.

Choir practices, a rural party with barn-dances and quartet singing (the Gotham Quartet was used here and records equisitely), all the atmosphere touches building up the forlorn despair of the old gaffers when the choir is displaced, are finely done. Composition is always faultless, and nothing is hoked.

As a contrast to jazz and backstage, it is a sweet piece of work. Whether it will stand up for a public used to snap and hectic sound and movement is another matter. Certainly it is a clean and pretty picture. But this reviewer doubts, because of the story and the weak juveniles, whether it is box office despite the talker shortage on this side.

Frat.

JEALOUSY

(All Dialog)

Paramount production and release. Starring Jeanne Eagels. Jean de Limur, director. Adapted by Garret Fort from Eugene Walter's stage adaptation of French play by Louis Verneuil. John D. Williams' dialog. At Paramount, New York, week Sept. 13. Running time, 66 minutes.

Yvonne.....	Jeanne Eagels
Pierre.....	Frederic March
Rigaud.....	Halliwell Hobbes
Renee.....	Blanche Le Clair
Clement.....	Henry Daniell
Charlotte.....	Hilda Moore

Notable performance by Jeanne Eagels doesn't go far enough to help "Jealousy" to become better entertainment for picture audiences than

its story permits it to. One of the most inexpensive (to produce) of last season's dramatic shows, calling for but two characters and a single set, "Jealousy" was similarly economical for screen usage. That might be the best reason for its selection. Otherwise it does little more than sell Miss Eagels as a personality and an actress, although that's doing the same thing over again with Miss Eagels after "The Letter." All of "Jealousy's" drawing will be done by the star.

"Jealousy" as a picture has not greatly changed the original narrative. Film version also ends with the murder by Miss Eagels' husband of her wealthy but lustful ex-keeper. The play had the jealousy-wracked couple residing together before marriage. The picture begins with their marriage.

Will take about five minutes for average audiences to forget how very British the accents are. And then so much longer for this story to get going.

The jobs done by Frederic March as the husband and Halliwell Hobbes as the heavy-holding scoundrel compare well enough with Miss Eagels'.

Bigc.

Cast for "Vagabond Lover," RKO, Rudy Vallee, Sally Blane, Norman Peck, Danny O'Shea, Eddie Nugent, Marie Dressler, Nella Walker, Charles Fellon, Harry McCoy. Marshall Neilan directing.

Ned Sparks, Bebe Daniels next, untitled, Radio.

Seena Owen, "The Children," Par. Pat Collins, Gertrude Astor, for Fannie Brice picture, UA.

Barbara Kent, Harry Stubbs, Scott Kolk, for "Deadline," U.

Jeanne Eagels in
"Jealousy"
(All-Talker)

Paramount *Length: 6,107 ft.*

SOPHISTICATED STORY OF PARIS CARRIES DRAMATIC PUNCH. JEANNE EAGELS MAKES IT MORE IMPORTANT THAN IT REALLY IS.

Drama. Adapted from a play by Louis Verneuil. This is a highly sophisticated play, and not of the type that is suitable for family trade when the kiddies are included. But the grown-ups should enjoy it, especially the women. Jeanne Eagels is superb, and does some outstanding emoting that is a treat to watch. In her closeups she looks rather old, but you forget that in the fascination of watching her emote. She has been the mistress of an elderly financier who has backed her in opening a fashionable shop in Paris. Then she marries a young artist, and tries to convince him that the elderly lover has acted simply as her guardian. But various incidents arouse the husband's suspicions. Finally he goes to the financier's house one night and kills him in mad jealousy, little realizing that his wife is concealed there, bargaining for her freedom. Unhappy though logical ending. But Jeanne Eagels makes its worth while.

Cast: Jeanne Eagels, Fredric March, Halliwell Hobbes, Blanche Le Clair, Henry Daniell, Hilda Moore.

Director, Jean de Limur; Author, Louis Verneuil; Adaptors, Eugene Walter, Garrett Fort; Dialoguer, John D. Williams; Editor, not listed; Cameraman, Alfred Gilks.

Direction, clever. Photography, very good.



The Film Daily, September 15, 1929, p. 13

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: News Employee (Newsboys)

Description: Major: None

Description: Minor: Newsboys, Positive

Laughing Lady (1929)

Reporter Al Brown of *Picture Press*. City Editor Harry (Joe King). Rewrite Man McGuire. Editorial Staff Members: Eddie, Mac. Photographer. Editorial Room. Press Room.



Reporter Al Brown is hanging around trying to get some news when he overhears a big scandal story about a prominent society woman who is having a torrid affair with the dashing lifeguard who saved her from drowning at a recent beach party “Anyone have a nickel?” he asks. When a man asks what the story is about, he tells him, “Read about it in tomorrow’s morning paper.” He rushes back to the city room to tell City Editor Harry about his big exclusive story.



The *Picture Press* Extra headlines: “Wife of Hector Lee Prominent Banker Ordered from Exclusive Southampton Hotel. Life Guard Discovered in Room.” The story spreads the scandal. The woman’s husband reads of the incident and decides on an immediate divorce. In the divorce court, his attorney presents the woman as a depraved woman unfit to care for her child. She refuses to defend herself and subsequently is dropped by all her society friends. Brown is in court to cover the proceedings and calls in the story. “Get out an Extra,” he tells the city editor. “I’ll give you the flash on it as soon as the jury comes back.”



Brown follows up the story by visiting the wife who is devastated by the scandal. The society woman seeks revenge on the attorney but he becomes sympathetic after learning that her husband has been seeing another woman secretly and is falling in love with her. The woman's best friend is there when Brown arrives and when the woman leaves for another appointment, she tries to convince the reporter to be fairer to her friend over more than one drink.



When the woman returns, Brown tries to interview her, but she has nothing more to say to the press. When she takes a phone call from the attorney, he pretends to bend down to pick up some papers that he purposely dropped, eavesdropping to everything she says. He realizes the lawyer is coming over to be with her and he wants an exclusive picture of the lawyer leaving her apartment. He goes back to the city room and convinces the editor that this exclusive will mean a raise for him. He grabs a photographer and rushes back to the woman's apartment waiting for the lawyer to leave.



Brown and his photog are waiting outside the apartment while the woman explains to the lawyer he can't leave because she can't stand another scandal. But as he leaves, the flash goes off, the picture is taken and the two journalists run back to the office. The lawyer has an idea. He calls the newspaper and tells the city editor that he and the woman are engaged and wanted the photographer to return to take a better picture of them. The angry city editor tells Mac to inform Brown that the photo is useless. There is no scandal. The woman is delighted by the plan and agrees to marry the lawyer. They kiss and the scene fades to black.



Scenes from *The Laughing Lady* (1929)



At a Southampton beach resort, Mrs. Hector Lee, known as Marjorie, is rescued from drowning by Dugan, the lifeguard; meanwhile, her husband, Hector, is attending a business meeting at a New York bank headed by Daniel Farr, a brilliant corporation attorney. That evening Dugan, buoyed by his friends' remarks and intoxicated, enters Marjorie's room, clad in pajamas, and is seen by the housekeeper trying to make love to her. Marjorie is dismissed from the hotel without any explanation, and a newspaper story spreads the attendant scandal. Hector, reading of the incident, decides on an immediate divorce, turning the case over to Farr. In the divorce court, Farr presents her as a depraved woman, unfit to care for her child. Marjorie refuses to defend herself, and subsequently she is dropped

by all her society friends. Marjorie seeks revenge on Farr, but he becomes sympathetic after learning that Hector had been seeing another woman secretly, and ultimately they find happiness together. *American Film Institute Catalog of Feature Films*

"The Laughing Lady"
with Ruth Chatterton, Clive Brook
(All-Talker)
Paramount Time, 1 hr., 14 mins.
**CLASS PRODUCTION WITH
POWERFULLY DRAMATIC
STORY FINELY DIRECTED
AND ACTED. FIRST-RUN
QUALITY.**

Drama of society life. This picture seems strong enough to go in on an extended run, although it was booked for a week at the Paramount in New York. It has everything. Ruth Chatterton does top notch work. Clive Brook divides the honors with her. Credits go to author, director and dialoguers for one of the most entertaining program pictures seen for some time. Classy sets and tensely dramatic story make it a natural for the women everywhere. Sutro's stage play proved ideal material for the screen. Supporting cast from the stage was cleverly selected. The story is that of the wife of a banker who divorces her on purely circumstantial evidence, and the lawyer who flayed her reputation at the trial later falls in love with her.

Cast: Ruth Chatterton, Clive Brook, Dan Healy, Nat Pendleton, Raymond Walburn, Dorothy Hall, Hedda Harrigan, Lillian B. Tonge, Marguerite St. John, Herbert Druce, Alice Hegeman, JerKing, Helen Hawley, Betty Bartey.

Director, Victor Schertzinger; Author, Alfred Sotro; Adaptors, Bartlett Cormack, Arthur Richman; Dialoguers, the same; Editor, Emma Hall; Cameraman, George Folsey; Monitor Man, Not listed.

Direction, excellent. Photography, the best.
Harrower



THE SCREEN

By MORDAUNT HALL.

Beauty and the Lawyer.

THE LAUGHING LADY, with Ruth Chatterton, Clive Brook, Dan Healy, Nat Pendleton, Raymond Walburn, Dorothy Hall, Hedda Harrigan, Lillian B. Toomey, Marguerite St. John, Herbert Druce, Alice Hegeman, Joe King, Helen Hawley, Betty Bartley and others, adapted from Alfred Sautro's play of the same title, directed by Victor Schertzinger: "Streets of Bombay," with Rudy Vallee and others. At the Paramount Theatre.

The versatile Victor Schertzinger, who composed the music for Maurice Chevalier's "Love Parade," is the director of "The Laughing Lady," an admirable pictorial adaptation of Alfred Sautro's play of the same title. The leading rôles are portrayed by those able players, Ruth Chatterton and Clive Brook, and most of the other performers have been selected with unusual sagacity.

Judging by the reception of the picture by an audience at the Paramount yesterday afternoon, producers ought to be encouraged to make more such intelligent films. The subtlety in different passages was appreciated, as was also the comedy of the various incidents.

Miss Chatterton looks more attractive than she has in any of her other films, and Mr. Brook's immaculate presence and pleasing enunciation help to make this one of the outstanding vocalized productions. It is in fact a most agreeable change to find a pictorial story that does not at some time or other swing off into a stream of extravagant artificiality or exasperating banality. It is a story that might almost happen and it is acted for the most part so naturally that one does not wish to turn one's eyes from the screen. The voices are modulated and there are no distressing hushed periods. It is so well done that it is deserving of applause from everybody.

Bartlett Cormack and Arthur Richman are credited with the adaptation and they are to be congratulated on the rational lines put into the mouths of the characters. In fact, there is so much to be praised in this picture that one is wont to unloose superlative after superlative in an effort to discourage the many trivial affairs that have been set before the public.

Here there is a woman who is given to smiling or laughing at fate. She is Mrs. Hector Lee, wife of a powerful banker. In an early episode, Mrs. Lee is rescued from drowning at Southampton, L. I., by a lifesaver, who is given to understand by his comrades that his heroic performance has engendered in Mrs. Lee a great admiration for him. Under the influence of sin he breaks into Mrs. Lee's boudoir, with the result that the blameless Mrs. Lee finds her picture with the lifeguard exploited in a tabloid paper.

Her husband brings suit for divorce and prevails upon his lawyer, Daniel Farr (Mr. Brook), who is unaccustomed to such cases, to officiate as his attorney. Mr. Lee not only wins his divorce, but he receives custody of his little daughter Barbara. The society colony, one and all, begin to find an excuse for ostracizing Mrs. Lee, but this unfortunate woman, through intentionally not answering a telephone ring, goes to a party given by Mr. and Mrs. Playgate. Mr. Playgate is a trump, but his wife is fretful regarding entertaining Mrs. Lee. Mrs. Lee is good looking and becomingly attired and it is therefore no wonder that Mr. Farr, despite what has happened in court, is smitten with this laughing lady's charms.

Mrs. Lee does not take the affair seriously—that is, not until she hears in the end that Mr. Farr has been to see her ex-husband and informed him that, ethics or no ethics of the legal profession, he will act as Mrs. Lee's counsel if Lee does not consent to give Mrs. Lee the custody of her daughter.

In an effort to revenge herself on the handsome lawyer, Mrs. Lee manoeuvres so that he will find himself the victim of the tabloid paper. But when she hears that Mr. Farr has arranged for her to have the custody of Barbara, she is filled with regret. Mr. Farr shows himself equal to that emergency, and the editor of the tabloid paper, being only interested in scandal, betrays a strange news sense to conform with the dénouement of the narrative.

Raymond Walburn in an adroit performance succeeds in making Lee well disliked. Herbert Druce, on the other hand, makes Playgate an ingratiating individual. Marguerite St. John is interesting as the vacillating Mrs. Playgate. The newspaper reporter and photographer are, as usual, portrayed as exaggerated nuisances, but it is stressed that they are of the yellow journalism fraternity.

Rudy Vallee and his band officiate in a stage affair known as "Streets of Bombay." Mr. Vallee sings one song in which "sweeter than the sweet" are among the words and in which "wrecked" is rhymed with "effect." There is also a jazzed conception of the tune of "Mandalay," with dancing girls and dancing men, the rhythmic sounds of whose feet are quite effective.



★ *THE LAUGHING LADY—Paramount*

RUTH CHATTERTON and Clive Brook should be teamed forever.

True aristocrats of the talking tintypes, yet able to blow up a tremendous head of passionate steam when it is needed, this royal pair makes a sizzling, stinging thing of "The Laughing Lady," a play by the English Alfred Sutro.

The story is excellent talkie material, and the brilliant direction of Victor Schertzinger keeps affairs moving like the Twentieth Century Limited. But it is the superb work of the two trained and eager principals which makes "The Laughing Lady" a best picture in any league.

The regal Chatterton plays a young married woman, with a baby, whose husband divorces her on circumstantial evidence which blackens her character. From this point the story moves, with breakneck speed, toward her vamping, and then degrading, the brilliant attorney who handled her husband's case and did the besmirching.

She gets him in a compromising situation before a newspaper camera—but by this time he has so far given in to the Chatterton charms that he doesn't care. Moreover, he has proven his decency to her by getting back her child and attacking the ex-husband, involved with a baby-talking blonde. Hubert Druce shines in a bit, as does Danny Healey as a reporter. Another star in the blazing crown of Chatterton, the stage's supreme gift to the talkies. *All Talkie.*



THE LAUGHING LADY

(ALL DIALOG)

Paramount production and release. Featuring Ruth Chatterton and Clive Brook. Directed by Victor Schertzinger from Alfred Sutro's story. Adapted by Harlett Cornack and Arthur Richman. George Florey, cameraman. At Paramount week Jan. 3. Running time, 77 minutes.

Marjorie Lee.....	Ruth Chatterton
Daniel Farr.....	Clive Brook
Al Brown.....	Dan Healy
James Dugan.....	Nat Pendleton
Hector Lee.....	Raymond Walburn
Flo.....	Dorothy Hall
Cynthia.....	Hedda Hagan
Parker.....	Lillian B. Tonge
Mrs. Playkate.....	Marguerite St. John
Hamilton Playkate.....	Herbert Bruce
Mrs. Collop.....	Alice Hegeman
City Editor.....	Joe King

The seventh film in a sophisticated mind realizes through its interpretation of a well written book is rarely true of screen translations. The student who in this respect has been captured by Paramount in its adaptation of the Sutro story, the operation of the film with the extremely much and yet with per-

formances of the leads, Ruth Chatterton and Clive Brook, make "The Laughing Lady" a picture that will be highly appreciated by the upper strata of fans and one that will be enjoyed for the general tenacity and semi-originality of its plot by the commonalty. It will register as an exceptionally fine program attraction, one fully capable of standing a week's run.

The scandal sheet, city and court rooms, beach party and house dance are all a part of the theme, but compact, finished and never allowed to verge on the point of satiation. While the audience knows from the start that Marjorie Lee did not encourage the lifeguard who had rescued her to later visit her bedroom, it is never positive that Daniel Farr, dignified but vitriolic counsel for Hector Lee during the divorce trial, is going to close the production by assuming his client's place.

Why Mrs. Lee interposed no defense and yet immediately after the decree set about ruining the young attorney, forgetting the freed husband, would have indented the continuity were it not for the versatile Miss Chatterton and Mr. Brook's ability to reciprocate with a consistently finished and sincere performance.

Lee, a small part fittingly characterized by Raymond Walburn, is also early revealed to the audience, but is kept from the principals until his double life takes a natural course and the attorney who obtained him the divorce is enabled to return the child to the defendant.

Again Mrs. Lee, framing the lawyer with a newspaper as the climax to her vengeance, is in return quickly reframed by the attorney into a willing second marriage. **Waly.**

Variety, January 8, 1930, p. 69

Status: Print exists

Viewed on YouTube

Type: Movie

Genre: Drama

Gender: Male (Al Brown, Harry, McGuire, Eddie, Mac, Photographer). Group-2.

Ethnicity: White (Al Brown, Harry, McGuire, Eddie, Mac, Photographer). Unspecified-2.

Media Category: Newspaper

Job Title: Reporter (Al Brown, McGuire). Editors (City Editor Harry, Eddie, Mac). Photojournalist (Photographer). Editorial Room. Pressroom.

Description: Major: Al Brown, Harry, Positive

Description: Minor: McGuire, Eddie, Mac, Photographer, Positive. Editorial Room, Pressroom, Neutral.

The Leatherneck (1929)

Newspaper.



Posted in China, two Marines read in the newspaper about a Heckla Potash Company that is offering stock. They desert to seek revenge against Captain Heckla, a Russian responsible for the death of one of the private's wife's family during the Revolution. Heckla is killed. The private's wife shows up in court to corroborate the details of her husband's story at his court-martial. He is found innocent and reunited with his wife after three days in the guardhouse for desertion.



Scenes from *Leatherneck* (1929) and *Viewing Notes*



At the headquarters of the 6th Marine Regiment in China, Privates Schmidt and Hanlon are placed on trial for desertion, and Hanlon tells the following story: While his regiment was in Russia, he married Tanya, the daughter of an aristocrat. During the Revolution, he was separated from her, and she was reported dead. Time passed, and news was received of the whereabouts of the Russian (Heckla) responsible for the death of Tanya's family. Hanlon and Schmidt (joined by William Calhoun) deserted their posts in search of revenge. Heckla was killed; Calhoun was mortally wounded; and Schmidt was driven insane by water torture. Hanlon returned to his regiment with the crazed Schmidt. Back in the present, Tanya unexpectedly appears at the court-martial and corroborates the details of her husband's story. Hanlon's reunion with Tanya is delayed by the three days he must serve in the guardhouse for desertion. *American Film Institute Catalog of Feature Films*



At U.S. marine headquarters in Tien Tsiu, China, private William “Tex” Calhoun (William Boyd) is being court-martialed for murder and desertion. The story of Tex and his two Marine pals is then related in a series of flashbacks. After the three privates first met in France, they were posted with the Allied Intervention forces in Vladivostok. At a bar, they encounter a brawny “mysterious mug” who identifies himself as Captain Heckla (Fred Kohler) and who claims to be glad to hear “lingo” he can understand. Heckla introduces the Marines to a kindly old man named Petrovich who has “been hit pretty hard” by confiscations following the revolution. But he still owns a potash deposit in Manchuria. Tex falls in love with and marries Petrovich’s daughter, Tanya. Soon afterwards, the Civil War grows hot again and Heckla now appears as a leader of the Red Guards. Tanya’s father, brother and loyal servant are murdered and she is kidnapped. Posted to China, Tex’s buddies read in the paper about a Heckla Potash Company that is offering stock. His Marine pals, Fuzzy (Alan Dale) and Buddy (Robert Armstrong) desert to seek revenge. Tex follows as soon as he learns what’s going on. When Tex catches up with the others in Manchuria, he discovers the body of Heckla, a dying Buddy and a mute Fuzzy, driven insane through torture. Not convinced of the veracity of his story, the

officers of the court-martial are about to sentence Tex to death when Tanya appears and corroborates the tale. It is implied that Heckla was a mercenary world revolutionary who had once lived in the United States. This film had a few “talking” sequences.” Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 281¹²



Flash-back Testimony.

THE LEATHERNECK, with William Boyd, Alan Hale, Robert Armstrong, Fred Kohler, Diane Ellis, Paul Weigel, Jules Cowles, Wade Boteler, Philo McCullough, Joe Girard, Mitchell Lewis; based on a story by Howard Clawson, directed by Howard Higgin; an "Aesop Fable," called "Faithful Pup;" Clark and McCullough in a Movie-ton of "The Belle of Samoa." At the Cameo Theatre.

It is fortunate that most of the passages in "The Leatherneck," the current pictorial offering at the Cameo, are silent, for the voices during the audible portions are frequently so indistinct that they are as hard upon the ear as a flickering scene is to the eyes. The story has the merit of being something out of the ordinary, but the scenes are often directed with so little imagination that they spoil parts that might well have had their effect.

It is the yarn of three United States Marines, told in flashbacks as the testimony of one of the fighters. He is on trial for desertion and, if memory serves correctly, he is also held responsible for the death of one of his comrades. The other, Otto Schmidt, who returns to the district in China where this body of marines is quartered, is out of his mind.

The story as told by William Calhoun (William Boyd) is not corroborated. This being a motion picture, the court-martial never gives a hero an even break. But the fact that Alan Hale is cast in the rôle of Otto Schmidt, leads one to suppose that sooner or later he is going to turn up trumps and come to the aid of his pal. He does, and in the most absurd fashion. The girl who has figured in the testimony, pictured during the ceremony in which she is married to Calhoun as being dressed like a Russian princess, happens to pass a window out of which Otto can see. Otto rubs his forehead, looks about him, fastens his eyes once more on the lithe creature and then one realizes that he has come back to his senses.

It means there's somebody to help Private Calhoun, and also that this Russian beauty is Calhoun's bride. The presiding officer of the court-martial then renders a decision which causes others around the table to smile with satisfaction.

In the course of the narration of Calhoun's story there are clashes and men are punched and catapulted across a room, but in the end they go to the bar for a drink as if nothing untoward had happened.

William Boyd is the noble masculine spirit of this film. Fred Kohler introduces the menace with bangs and punches. Diane Ellis supplies the slender beauty.

THE LEATHERNECK

(10% DIALOG)

Pathe production and release. RCA Photophone recording. Produced by Ralph Block and directed by Howard Higgin. William Boyd starred. Story by Elliott Clawson. Photographer, John Munnell. At the Cameo (Keith's), New York, week of April 29. Running time, 76 mins.

William Calhoun.....	William Boyd
Otto Schmidt.....	Alan Hale
Joseph Hanlon.....	Robert Armstrong
Heckle.....	Kred Kicker
Tanya.....	Diane Ellis
Tanya's Brother.....	James Aidine
Petrovitch.....	Paul Weigel
Cook.....	Jules Cowles
Gunnery Sergeant.....	Wade Boteler
Judge Advocate.....	Philo McCullough
Colonel.....	Joe Girard
Captain Brand.....	Mitchell Lewis

Officers of the Court Martial:
Joseph Girard, Richard Neill, Lloyd Whitbeck, Leo Shumway, Jack Richardson and Philo McCullough.

No particular kick to this Pathe talker other than it is another "trial" picture. This time a court martial. That's about the only portions where there is dialog, during the snatches of the court scene, with William Boyd talking in them. It must rest with Boyd's popularity or the "trial" end. Picture itself has nothing to pull although some publicity should be gotten out of the names of the two legit's in the cast, Alan Hale and Robert Armstrong.

It is a film of cut backs. Picture opens with three buddies in the Marines being accounted for, after charged with desertion. One is dead, the other insane, while the remaining member is charged with the murder of his buddy. On trial for that and desertion William Calhoun testifies. Reciting the adventures of the three men after they accidentally got into a booze scrape, the picture cuts back continuously.

Their travels take them to several foreign countries, with fights and by-play, also a search for the Russian girl Calhoun had married in Russia. Calhoun is the one who locates the other two and also the menace who is dead by that time. As the court martial ends and Calhoun is pronounced guilty on both charges, Tanya, his wife, shows, with the trial reopened, and you know.

Boyd looks pretty good in uniform, with Hale and Armstrong playing competently. Diane Ellis looks to be in a constant pose. You get her from every angle.

Dialog during the court martial, especially when delivered by Joe Girard as the colonel, is excellent in reproduction. Sound process also helps Boyd's delivery.

Seems an attempt has been made in this picture to do a dissolve while the voice still speaks. This happens a few times in the cut backs. But there is no voice dissolve, that of one voice fading out and another coming up. The present dissolve is no more than if the music continued with the screen scene shifting. However, adds realism to a limited extent.

A theme song runs throughout the picture, most of the time by unseen singers. Latter of no apparent benefit and distracting at times. May have been voiced differently with a more melodious song.

Sims.

William Boyd in
"The Leatherneck"
 with Alan Hale, Robert Armstrong,
 Fred Kohler
 (Part-Talker)
 Pathe Length: Synch. 6965 ft.
 Silent, 6898 ft.

**SUREFIRE MONEYMAKER.
 BEST MARINE PICTURE YET
 FILMED. HAS COLOR—GUTS—
 ACTION—AND A SWELL CAST.
 BOYD CLICKS BIG.**

Cast...William Boyd will make himself with this role—a real U. S. Marine type. And he has a fine speaking voice. His buddies, Alan Hale and Robert Armstrong run him a close second. Diane Ellis a very attractive blonde and a hummer. Fred Kohler fine.

Story and Production...Drama of the U. S. Marines. Here is a pip, without any reservations. It's got the money tag all over it. The author knows his Marine Corps, and has told a dandy yarn that keeps building suspense right to the final shot. The direction has class, and with a superior cast and authentic shots in Russia and China, here is entertainment plus. The three buddies in China have apparently deserted the marine unit. They are finally rounded up—one dead, the other insane, and the third—William Boyd—is courtmartialed. It has fine love story, action, thrills—just about everything.

Direction, Howard Higgin, aces; Author, Elliott Clawson; Scenario, Same; Editor, Doane Harrison; Titles, John Krafft; Dialogue, Not listed; Photography, John Mescall, fine.



The Film Daily, April 7, 1929, p. 4



Status: Print exists
Viewed on YouTube

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

The Makers of Melody (aka The Melody Makers) (1929) Vitaphone Sound Short

Girl Reporter Miss Merrill, a feature writer for United Syndicate, who interviews Rodgers and Hart (Themselves as “the Makers of Melody”).

The boys tell her in song and pictures. “Gentlemen, you are about to be interviewed,” she tells them as she sits down. Hart: “Wait until I fix my tie.” Reporter: “Don’t you like being interviewed?” Rodgers: “Well I don’t mind. As long as you don’t ask us which we write first, the words or the music.” Reporter: “I’m not going to ask you that. I think our readers would be more interested in knowing how you get the ideas for your hits.” Rodgers: “You tell her, Larry.” Hart: “Oh no. You tell her Dick.” Reporter: “Suppose you tell me how you began.” Hart: “Have you have two or three days to listen.” Reporter: “Yes. If you tell it to Mr. Rodgers’ music.” Rodgers: “Laugh that off, Hart.” Hart: “It’s a long, heartless story...after many months, years, we went....”



We then see Rodgers and Hart leaving a music publisher’s office talking about going into the real estate business. Rodgers and Hart sitting on a bench reading a newspaper. Rodgers: “Murder, Suicide, Robbery, Blackmail...”

Hart: “Which one are you going to do.” Rodgers: “The way I feel I’d like to do them all.” Hart:” What a beautiful tough hard-hearted town it is.” Rodgers: “What?” Hart: “Manhattan: We’ll have Manhattan, the Bronx and Staten...” The song and production begins.



Reporter: “And boys, where does “The Girlfriend “come from.” Rodgers: “Which one?” Reporter: “The song!” Hart: “Oh, the song. One summer afternoon.” Rodgers: “Boy it was hot.”

Shows Rodgers and Hart writing the song.



Voice off-camera: “Your car is waiting, Mr. Hart.” Hart: “Thanks. Will you excuse me, Miss Merrill? I have an appointment. Reporter: “Just one more question. What was the name of that review you wrote in London?” Hart: “One Damn Thing After Another.” Reporter: “And was “The Blue Room” written over there too.” Rodgers: “No it was not.” Hart: “That was written in Washington.” Rodgers: “And it should have been called ‘He Forgot To Remember.’”

Go to sequence of the two fighting over the song. They have an invitation to the White House. Song production ends the short film



Scenes from *The Makers of Melody* (1929)

Here, they star in a musical short which manages to suggest that the songwriting life is not all peaches and cream. We see Dick and Larry at a piano, in a cluttered area which is allegedly backstage at a Broadway theatre, but which looks suspiciously like a dressed set at Paramount's studio in Astoria, Queens. An actor pretending to be a stage manager arrives, escorting an actress in a cloche hat and stole, whom he introduces as 'Miss Merrill', a reporter for 'United Syndicate'. She's writing an article about the songsters, and wants to get some background. Rodgers nervously entreats her not to ask them 'Which comes first, the words or the music.' (About 30 years later, when Rodgers was teamed with Oscar Hammerstein, he served a stint of jury duty ... and the judge asked him precisely this question. As far as Rodgers was concerned, the music came first when he was writing with Hart, but second when he was writing with Hammerstein.)

Miss Merrill wants to know how the lads got the ideas for some of their songs, so Dick and Larry proceed to offer some examples. Here, the film cuts to a series of flashbacks which are allegedly true incidents from Rodgers and Hart's scuffling days: the flashbacks are blatantly phony, but are still very enjoyable. In each flashback, somebody makes a casual remark which ostensibly inspires Dick and Larry to crank out their latest hit song. The ditties chosen here are 'The Girl Friend', 'The Blue Room' (one of my personal favorites), 'Here in My Arms' and one of the most famous Rodgers & Hart songs of them all: 'Manhattan'. Each song's flashback culminates in a performance of the song by various warblers. Among the performers here are Ruth Tester, Kathryn Reece, Allan Gould, Robert Cloy and Inez Courtney. F. Gwynplaine MacIntyre, *IMDb*



The Film Daily, June 16, 1929, p. 9 - June 19, 1929 p. 24



Variety, June 10, 1929, p. 24

Status: Print exists

Viewed on YouTube

Type: Movie

Genre: Comedy

Gender: Female (Miss Merrill)

Ethnicity: White (Miss Merrill)

Media Category: Newspaper

Job Title: Reporter (Miss Merrill)

Description: Major: Miss Merrill, Positive

Description: Minor: None

Mammy Trailer (1929-1930)

Reporter (Grant Withers). Al Jolson talks up his film to a reporter making jokes and chatter.



Scenes from *Mammy* trailer (1929-1930)

Status: Print exists

Viewed on DVD

Type: Movie

Genre: Drama

Gender: Male (Reporter)

Ethnicity: White (Reporter)

Media Category: Newspaper

Job Title: Reporter (Reporter)

Description: Major: Reporter, Positive

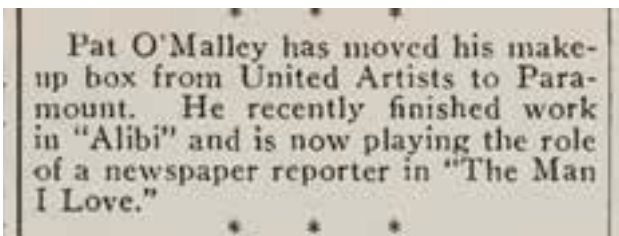
Description: Minor: None

The Man I Love (1929)

Sportscaster broadcasts fight from Madison Square Garden, New York City, while the fighter's girlfriend listens on the radio. The radio sports journalist gives both the girlfriend on the screen and the audience in the theater a blow-by-blow narrative of what is happening in the ring plus background information on the condition of the fighters. He appears on the screen during the fight with cutaways to the girl friend and the action in the ring.



Scenes from *The Man I Love* (1929) and Viewing Notes.



The Film Daily. February 19, 1929, p. 10 – D.J. McCarthy is not a journalist. He is listed in a title card as maker and manager of champions.”

Dum-Dum Brooks, a palooka fighter around Los Angeles, falls in love with Celia Fields, and they decide to marry in spite of the protests of his manager, Curly Bloom, and leave for New York. There Brooks wins a contract with promoter D. J. McCarthy and the admiration of Sonia Barondoff, an exotic socialite who is jealously guarded by her lover, Carlo Vesper. Over a period of 6 months Brooks wins 15 fights and is touted for a bout with the champion. Before the fight, Vester induces Brooks to drink heavily and precipitates a brawl in Sonia's apartment; the next morning, Brooks learns that Celia has left him and that he has been signed for the fight. But Brooks fights badly until Celia rises in the audience and roots for him, causing him to win. Celia leaves for California, but Brooks is reunited with her on the train, and together they renounce fame. *American Film Institute Catalog of Feature Films*



Status: Print exists

Viewed on DVD

Type: Movie

Genre: Drama

Gender: Male (Sportscaster)

Ethnicity: White (Sportscaster)

Media Category: Radio

Job Title: Sports Reporter (Sportscaster)

Description: Major: None

Description: Minor: Sportscaster, Positive

Man With a Movie Camera (1929) – Soviet

Cameraman Mikhail Kaufman (“The Man with the Movie Camera”). Film Editor Elizaveta Svilova. Director Dziga Vertov.



A man travels around a city with a camera slung over his shoulder, documenting urban life with dazzling invention. There are scenes superimposing the cameraman setting up his camera on top of a second camera and superimposing a cameraman inside a beer glass.



Vertov was concerned with the effect the camera had on the people he was filming and its corresponding effect on the “truth” of the work. He devised several strategies for dealing with this, from simply accepting people’s reactions...to minimizing people’s awareness of the camera by hiding it – setting up decoy fake cameras or simply shooting from a distance from a telephoto lens....



Underpinning this was an assumption that what you see with the “kino eye” will impart some truth, but as Vertov notes: it is far from simple to show the truth, yet the truth is simple.” To draw out this truth the process of editing and analysis must take place. In the film this is done by three figures: the invisible film-maker (Vertov himself), the cameraman (his brother, Mikhail) and the editor (Elizaveta Svilova, Vertov’s wife). It is not only the cameraman who interacts with the film but also the editor, so that it is always both a film and its own “making of.” Svilova is seen cutting the film, reordering shots that we then see on the screen, lining up the rolls thematically, followed by scenes of the cameraman shooting these very sequences. Her work is juxtaposed with images of women and machines, sewing,

stitching and weaving, so that the film celebrates both the industry of the proletariat and the work of the filmmaker in concert. Film-making becomes a task like any other piece of modern machine production, the duty of every citizen – creating a complete, useful and beautiful work. Coming right at the end of the silent era, *Man with the Movie Camera* shows us everything that film can do and everything that the cinema ought to become. Bryony Dixon, *100 Silent Films: BFI Screen Guides*, pp. 129-130¹³







Scenes from *Man With a Movie Camera* (1929)

'Man With a Movie Camera' opens with an empty cinema, its seats standing at attention. The seats swivel down (by themselves), and an audience hurries in and fills them. They begin to look at a film. This film. And this film is about--this film being made.



The only continuing figure -- not a "character" -- is the Man With the Movie Camera. He uses an early hand-cracked model, smaller than the one Buster Keaton uses in "The Cameraman" (1928), although even that one is light enough to be balanced on the shoulder with its tripod. This Man is seen photographing many of the shots in the movie. Then there are shots of how he does it--securing the tripod and himself to the top of an automobile or the bed of a speeding truck, stooping to walk through a coal mine, hanging in a basket over a waterfall. We see a hole being dug between two train tracks, and later a train racing straight towards the camera. We're reminded that when the earliest movie audiences saw such a shot, they were allegedly terrified, and ducked down in their seats.

Intercut with this are shots of this film being edited. The machinery. The editor. The physical film itself. Sometimes the action halts with a freeze frame, and we see that the editor has stopped work. But that's later--placing it right after the freeze frame would seem too much like continuity. If there is no continuity, there is a gathering rhythmic speed that reaches a crescendo nearer the end. The film has shot itself, edited itself, and now is conducting itself at an accelerating tempo. Excerpts from Roger Ebert's review in *Great Movies*, <https://www.rogerebert.com/reviews/great-movie-man-with-a-movie-camera-1929>

This playful film is at once a documentary of a day in the life of the Soviet Union, a documentary of the filming of said documentary, and a depiction of an audience watching the film. Even the editing of the film is documented. We often see the cameraman who is purportedly making the film, but we rarely, if ever, see any of the footage he seems to be in the act of shooting! George S. Davis, *IMDb*

Man With the Movie Camera opens brilliantly in the early hours of dawn, presenting an empty city, an empty cinema, and its empty seats as an orchestra stands at attention. The seats eventually swivel down by themselves, and an audience rushes in to fill its seats. They begin to look at the blank theater screen and right when the film begins to be presented to them, the orchestra begins to play.



The film is about this film being made, as the audience in the cinema (which includes us) watches a man with a movie camera present to us how this film got made. He carries an early hand-cracked camera model including its tripod, which looks slightly similar to the one Buster Keaton uses in *The Cameraman*. The camera and its tripod seems to be light enough for the man to carry around on his shoulder throughout the busy streets, as

the audience watches him take extraordinary photography shots of the movie, whether it's on the top of a speeding automobile, hanging in a basket over a magnificent waterfall, or stooping low enough through a claustrophobic coal-mine. This man with the movie camera gives us footage of the movement and function of heavy machinery, trolleys, babies, boats, sports, crowds, buildings, production line workers, children, streets, planes, beaches, crowds, hundreds of individual faces and expressions, and thousands of simple daily routines.



But these shots all have an organizing pattern that goes along beautifully with the rhythm of the boosting Alloy Orchestra (Which is included on the Image DVD, Michael Nyman presents the soundtrack for the Kino version) that Vertov has written, composed and accompanies for us. It's been said that Vertov worked the structure of the film within a Marxist ideology, as he strove to create a futuristic city that would serve as a form of commentary on the existing Soviet ideals with Russian society. These particular ideals were to awaken Soviet citizens and ultimately bring a form of understanding of truth and action to the people of Russia as Vertov's 'kino-eye' aesthetic is viewed by some historians as early modernism within film, with his portrayal of electrification, industrialization, and the achievements of workers through hard labor. Vertov's revolutionary avant-garde montage of Constructivist and modern architecture makes *The Man With the Movie Camera* one of the most fascinating and brilliant films to have ever come out of the movement of Soviet montage.

<http://www.classicartfilms.com/man-with-a-movie-camera-1929>

Status: Print exists in the George Eastman House Internal Museum of Photography and distributed by Kino International
Viewed on DVD

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

Masquerade (1929)

Reporter. First Reporter (John Breeden). Second Reporter (Jack P. Pierce). Third Reporter (Pat Moriarity). Fourth Reporter (Jack Carlyle).

Sylvia Graeme is a young, ingenuous girl whose father, Andrew, is in jail where he likely will remain owing to some incriminating papers being secured, she believes, in the apartment secretary of world traveler Dan Maitland. She is nearly surprised by Maitland and his companion Blodgett after she has broken in, and her escape is marred by leaving behind her gloves and purse. Crook Dan Anisty, also after the same papers, hovers about these events waiting for an opportunity to purloin the files. At one point he blackjacks Maitland and takes his place, trying to induce Sylvia to surrender the files by masquerading as Maitland. Maitland in turn impersonates Anisty, much to the dismay and confusion of both Miss Graeme and Blodgett. The climax is an encounter between the two look-alikes on the roof of the apartment building, with Maitland besting his double and winning Miss Graeme in the bargain. *American Film Institute Catalog of Feature Films*

The second version of Louis Joseph Vance's 1907 mystery melodrama *The Brass Bowl*, this early talkie featured stage actor Alan Birmingham as wealthy world traveler Dan Maitland and his evil lookalike, the master criminal Anisty. Leila Hyams played Sylvia Graeme, whose father Andrew (George Pierce) is in jail due to some incriminating papers which Sylvia believes are being kept in a safe belonging to Maitland. Both Maitland and his doppelgänger arrive on the scene and soon one is impersonating the other, and vice versa, in a confusing game of "who's got the papers." In the end, Sylvia helps bring about Anisty's downfall, saving her father and falling in love with Maitland along the way. *Masquerade* had been filmed twice earlier under its original title, in 1914 featuring early action star Benjamin F. Wilson and in 1924 starring Edmund Lowe. Hans J. Wollstein, *allmovie.com* <https://www.allmovie.com/movie/masquerade-v101837>

Masquerade

Fair Program Offering
(Reviewed by Raymond Ganly)

(All Dialogue)

PRESENTING Alan Birmingham, from the stage, in a dual talker role, this attraction makes a fair programmer for the box-office. It has some fast action, lots of comedy relief and a bewildering sequence of events showing a crook impersonating the hero and the hero impersonating the crook so that Birmingham is kept quite busy alternating between the parts. Outside of this, the picture has not sufficient draw to give it more than rating of four.

A young woman rifles the hero's apartment in search of incriminating papers against her father. A crook, who greatly resembles hero, takes his place after blackjacking him. The girl, as well as the audience, is soon at a loss trying to dope out whether the hero impersonates the crook or the crook is impersonating the hero. It ends, of course, with the crook going to jail and the girl and hero to the altar.

Producer and distributor, Fox. Author, Louis Joseph Vance, from his story, "The Brass Bowl." Screenists and dialoguers, Frederick Harriet Bernstein and Mabel Stuart Boylan. Director, Russell L. Birdwell. Cameraman, Charles Clarke. Length, 1,674 feet. Running time, 1 hr., 3 mins. Release date, July 14, 1929.

THE CAST

Andy Anster	Alan Birmingham
Don Natland	
Sylvia Greene	Lella Hyams
Godfrey	Clyde Cook
Joe Hickory	J. Farrell Macdonald
Banurman	Arnold Lucy
Andrew Greene	George Pierce
First Reporter	John Brennan
Second Reporter	Jack Power
Third Reporter	Pat Moriarty
Fourth Reporter	Jack Carville

THE MASQUERADE

(ALL DIALOG)

Fox production and release. Directed by Russell J. Birdwell. Story from the Louis Vance novel. Stage direction by Lumsden Hare. Lella Hyams featured, with Alan Birmingham opposite. Clyde Cook billed. Photography by Charles Clarke. Running time, 65 minutes. At Loew's New York, one day, Sept. 5.

A snappy story so loosely knitted in the screen version it sprawls. Stuffed shirt performance by Alan Birmingham and general crudeness of direction discounted any possibility of Lella Hyams carrying the picture. Best she can do in this is to register youthful charm.

Starts out as a crook story of swift complications with interest centered in rapid surprise developments. Tricky background is laid and then the whole thing goes to pieces in a sea of meaningless dialog. Story pauses on the brink of tense situation while principals go into long exchanges of useless conversation.

A sample is a long sequence of shots that show nothing but the young leads riding along in an auto, nothing visible but their faces, the windshield and a suggestion of an auto wheel. Where they're going has no significance and the episode apparently was introduced to pile on dialog for its own sake.

Story never quite makes up its mind whether it wants to be a crook melo or a Sennett comedy. Valet character of the hero does a comedy relief role that would be appropriate to Ben Turpin, while Clyde Cook's comedy detective did all the hoke business short of the wooden mallet. Effort to blend the two-reel comedy atmosphere with a romantic crook melo doesn't work out.

Just as the audience feels an awakening of interest in the lovers or sets itself for a brisk action, all bets are off while young Birmingham goes into Omaha stock love making or the comedy valet does a pratt fall

Rush.



The Film Daily, September 8, 1929, p. 8

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (First Reporter, Second Reporter, Third Reporter, Fourth Reporter)

Ethnicity: White (First Reporter, Second Reporter, Third Reporter, Fourth Reporter)

Media Category: Newspaper

Job Title: Reporters (First Reporter, Second Reporter, Third Reporter, Fourth Reporter)

Description: Major: None

Description: Minor: First Reporter, Second Reporter, Third Reporter, Fourth Reporter,
Positive

Naughty Baby (1928-1929)

Photojournalist (Fred Warren – “Photographer at the Beach”). Newspaper.

Photographer shoots a picture of a young millionaire and a woman masquerading as a society girl because she is trying to find a rich husband. The next day the paper carries a story on them and the millionaire discovers the woman is only a hat-check girl. *Summary from Reviews*



Rosie McGill, a hatcheck girl at a posh New York City hotel, is pursued by three lovesick young men, Tony Caponi, Benny Cohen and Joe Cassidy, but she sets her cap for wealthy Broadway playboy Terry Vandever. Following him to Long Beach, on Long Island, Rosie masquerades as a society girl; as expected, she meets Terry there, and he is greatly attracted to her. Back in the city, Rosie quits her job and then is quickly exposed as a fraud at a fancy party. As she is telling Terry the truth about herself, it appears from a large check that bounces that Terry is also a fraud. Rosie sticks by him, however, and wins his love. His uncle then appears and explains that Terry's check bounced only because

his substantial allowance had been temporarily cut off. Terry and Rosie look forward to a long and prosperous life together. *American Film Institute Catalog of Feature Films*

THE NEW YORK TIMES, TUESDAY, FEBRUARY 5, 1929.

THE SCREEN

By MORDAUNT HALL.

The Blond Schemer.

NAUGHTY BABY, with Alice White, Jack Mulhall, Jay Eaton, Thomas Todd, Doris Dawson, Fred Kelsey, Rose Dione, Benny Rubin, Andy Devine, George Stone and Raymond, Turner, directed by Merwyn LeRoy; Fox Movietone news; Vitaphone songs, including "The Melody List" with Jane Green; "The Death Ship," with Mitchell Lewis, and Gene Morgan and his orchestra. At the Mark Strand.

When it is said that the title of the present pictorial offering of the Mark Strand is "Naughty Baby," it gives one a foggy notion of the subtleties and depths to be anticipated in the narrative. Let it be added, however, that this picture is elaborately produced and well photographed.

Rosalind McGill, the heroine, is a baby-faced blonde who has aspirations to wed wealth. At the opening

of the yarn she is occupied at the humble work of checking hats in a hotel. She has three peculiarly rowdy young men, named Joe, Izzy and Tony, who are devoted to her and they are only too eager to help her in her schemes.

When the check-room business permits, Rosalind delights to pose as a woman of means. She borrows one of the fur coats entrusted to her keeping and attracts the attention of Terry Vandever of Boston. Later she encounters Mr. Vandever, who is worth from six to eight millions, while she is at Long Beach. One of her three musketeers has loaned her an attractive bathing suit, a garment that is not intended to be used in the spa. But Rosalind, while skipping over the sands with Terry, decides to risk going into the water. She swims some distance out, escorted by Terry, when suddenly something disastrous happens and it would seem that she has virtually no alternative but to keep on swimming. The life-savers, however, believe that a tragedy is about to happen and so they launch the boat and Rosalind is brought ashore clad in an over-

coat. Her picture is published in a tabloid paper and Terry receives credit for rescuing her.

Rosalind still decides to pose as a society girl. She instructs Joe, Izzy and Tony to get her a horse and then invites Terry to meet her in the park. She does not want to ride the horse, but through Terry's insistence she is bound to do so and therefore she has a most exciting quarter of an hour, after which she is thrown from her pony.

She arranges other escapades to impress Terry, who appears to be so fascinated by Rosalind that all this young woman's plotting seems unnecessary. And in the end there is a glimpse of an interior of a church, where the millionaire and Rosalind are being made husband and wife.

Alice White is vivacious as Rosalind. Jack Mulhall, shows that he can swim and ride. He impersonates Terry Vandever. Benny Rubin, Andy Devine and George Stone are seen as the three musketeers.

A somewhat feeble attempt at a short Vitaphone drama is on the

surrounding program. It is called "The Death Ship," and Mitchell Lewis, Jason Robards and Elizabeth Page are the participants.

Mr. Denny Talks.

RED HOT SPEED, with Reginald Denny, Alice Day, Charles Hyer, Thomas Rickalla, Pa Witt-Janssens, Fritz Ridgway and Heider V. Basso, written by Gladys Lehman, directed by Joseph Hanaberry. At the Colony Theatre.

Except during the spoken interludes, when the utterances are unduly hesitant, Reginald Denny's latest fares, "Red Hot Speed," now at the Colony, succeeds in conveying a decided atmosphere of wild hustle and bustle. It is one of those samples of modern film work that slips spasmodically and without warning from silence to audibility.

Mr. Denny's voice is evidently admirably suited to the new scheme of things. It is distinct, forceful and pleasing, but, in most instances, possibly through reasons beyond his control, there is a faltering in the uptake of the lines. The words put into the mouths of the characters are frequently reminiscent of vaudeville patter; but these jocular remarks

Mordaunt Hall, *New York Times*, February 5, 1929, p. 26



NAUGHTY BABY
(SOUND)

First National production and release with synchronized songs and effects. No drama song. Alice White and Jack Mulhall featured. Mervyn Leroy, director. Story by Charles Bessan and Garrett Port. At the Strand, N. Y., week of Feb. 2. Running time, 70 mins.

Rosalind McGill.....	Alice White
Terry Bottom.....	Jack Mulhall
"Me Too" (Garrison).....	Jay Eaton
Bonnie LeVonne.....	Thelma Todd
Doris O'Toole.....	Doris Dawson
James Ford.....	Fred Kelsey
Madame Pleurette.....	Rose Dione
Max Cohen.....	Benny Rubin
Jimmy Mahone.....	Andy Devine
Tony Bonelli.....	Georgie Stone

Full of women, and most of them pips. That should suffice for the masculine trade. Otherwise it's a woman's picture, particularly the young ones.

Story, improbable, far-fetched and full of holes, is a reproduction, with variations, of any flapper's dream. Little Cinderella, slaving as a hat snatcher in a hotel check room, decides to land a rich young guest. Boy is hitting it high and wide and about to be taken by a tall blonde who needs only a table and a covert charge to be a perfect night club hostess. He's finally landed, but by Cinderella.

Improbabilities are not in a serious mood and all are forgivable. The picture's lightness, brevity and speed make it.

Very much in that class are the three boys who make love to Rosie as a trio, are ever at her beck and call, who match coins to determine which should be the possessor of Rosie's arm, who steal that Rosie may be properly garbed, and who otherwise are strictly for Rosie. But without a chance to create the spark of another sort of love in Rosie's flapperish heart. Rosie is set on the rich young lad from Boston and her three musketeers are mere helpmates. But the three boys are helpful in another way, as comics. If Benny Rubin, a prominent Hebe comic from vaude, just offers a sample of what he can do as a laugh maker in his first feature, he should be in pictures the rest of his life. And Benny can talk, though no chance for talking in this production.

Alice White is in another typical White role and fills it nicely. She looks rather badly when on the verge of crying, but never falls into out and out ears. In the future Alice should be restrained from registering even near-sorrow.

Jack Mulhall's assignment is a cinch, mainly getting in and out of snappy duds. Thelma Todd, as the would-be taker of Jack and his Jack,

doesn't look so bad herself. When Rosie (Alice White) loses her bathing suit while swimming, she contributes the film's large slice of spice, but Rosie is a good girl throughout. Losing the bathing suit is an accident, and she squawks at being rescued in this bare state.

It's apparent Mervyn Leroy has turned out just what was expected—an enjoyable lightweight for lightweights, whose coin is as good as any other coin. For others "Naughty Baby" won't kiss and won't kill. It should capably fill a program bill from a day to a week. *Ripe.*

Variety, February 6, 1929, p. 18

NAUGHTY BABY: First National comedy-drama, with Alice White, Jack Mulhall, Thelma Todd, Doris Dawson, James Ford, Natalie Joyce, Frances Hamilton, Fred Kelsey, Rose Dione, Fanny Midgely,

Benny Rubin, Andy Devine, Georgie Stone, Raymond Turner, Larry Banthim. Directed by Mervyn Leroy. Released..... Length

TYPE AND THEME: Rosalind McGill, a hat checker at the Ritz hotel, is determined to get a rich husband. When Terry Vabdever, a young millionaire, is visiting the hotel, Rosalind plans to meet him. She succeeds. Terry goes to Long Beach, and Rosalind, with the help of Joe, Izzy and Tommy, goes too. At the beach Rosalind meets Terry and goes bathing with him. Her suit rips and Terry gets a blanket and helps her out of the water. A photographer snaps their picture and the next day the paper carries a story. Terry learns that Rosalind is only a check girl. Rosalind learns that Bonnie LeVonne and Goldie Torres are planning to make Terry marry Torres. Clothed in expensive finery borrowed by Izzy, Tommy and Joe, Rosalind attends a party. Torres recognizes the gown that Rosalind has on, as being her own. She gives chase and Rosalind is trapped. Joe, Tommy and Izzy admit having borrowed the things. Bonnie is about to leave with Terry when the hotel manager shows Terry a check of his that is no good. Bonnie and Goldie leave him when they learn this. Rosalind tells him she loves him despite his poverty. Terry's rich uncle arrives, and Rosalind, marrying Terry, will get her rich husband.

Exhibitors Herald-Moving Picture World, December 8, 1928, p. 73

"Naughty Baby"

First National Length: 6360 ft.

GOOD BOX-OFFICE NUMBER FOR FLAPPER TRADE. FAIRY TALE OF THE POOR LITTLE HAT CHECK GIRL WHO LANDS THE YOUNG MILLIONAIRE.

Cast.....Alice White is given a Clara Bow role where she gets a chance to show her figure and be almost naughty. Jack Mulhall is the young millionaire under cover Benny Rubin, Andy Devine and Georgie Stone are Alice's three comedy admirers. Others Thelma Todd, Doris Dawson, Natalie Joyce, Frances Hamilton, Fred Kelsey.

Story and Production....Comedy. This belongs to the "shop girl" school of screen entertainment. Made expressly for the 5 and 10 cent shop-girl vote, and it will get them plenty. A dizzy yarn of the hat check gal in the Ritz who tries to fool a young millionaire stopping at the hotel into believing that she is a society girl. She dolls up with the help of three Tenth Avenue pals—a Hebrew, an Italian and an Irishman. These boys borrow clothes and jewels from the shops where they work so Alice can look ritzy. It gives Alice a chance for a swimming scene in the nude, an undressing scene, etc. Flappers of both sexes will vote it swell screen stew.

Direction, Mervyn LeRoy, showmanship; **Author,** Chas. Behan and Gerrett Fort; **Scenario,** Tom J. Geraghty; **Editor,** Leroy Stone; **Titles,** Tom and Jerry Geraghty; **Photography,** Ernest Haller, very good.



The Film Daily, January 20, 1929, p. 8

Status: Print exists in the Museum of Modern Art film archive
Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Photographer). Group.

Ethnicity: White (Photographer). Unspecified.

Media Category: Newspaper

Job Title: Photojournalist (Photographer). Unidentified News Staff.

Description: Major: None

Description: Minor: Photographer, Positive. Unidentified News Staff, Neutral.

The New Babylon (1929) – Soviet

Journalist Loutro (Sergei Gerasimov), an anti-war, liberal reporter.

1. "Death to the Prussians!"



The first movement shows the mindless chauvinist patriotism of the nightclub-going Parisian bourgeoisie during the war. Louise (played by Elena Kuzmina) is a working-class girl who works behind the counter at The New Babylon department store (a name, itself, suggestive of wasteful self-indulgence), where wealthy ladies shop for the latest styles. Because she is attractive, she gets invited by her boss to a bourgeois ball coming up.

2. Paris

At the ball there is more selfish bourgeois role-playing, and the department store manager makes a pass at Louise. Then a progressive-minded journalist, Loutro (Sergei Gerasimov), announces to everyone that the French Army has just surrendered to the Prussians, and the ballroom suddenly empties in a panic.





3. Paris under siege



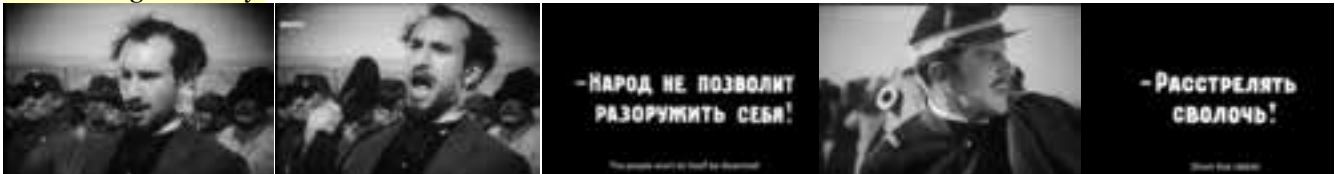
Now the perspective shifts to the oppressed working-class sector of Paris, and it shows their destitution. The focus then narrows to a local dwelling, where Loutro expresses his anti-war sentiments (i.e. that war is essentially an instrument of “disaster capitalism” and only benefits wealthy investors – cf. Naomi Klein’s *The Shock Doctrine* [10]) to Louise and an elderly worker. They are then joined by Jean (Pyotr Sobolevsky), a soldier from the regular French army who sullenly comes to beg for food. At this point the narrative slows down, and Louise and Jean exchange long, meaningful glances, which contrasts with the artificial exchanges shown in the bourgeoisie segments (which involve more visually declamatory expressions of emotive states than meaningful interactive exchanges).



4. March 18th

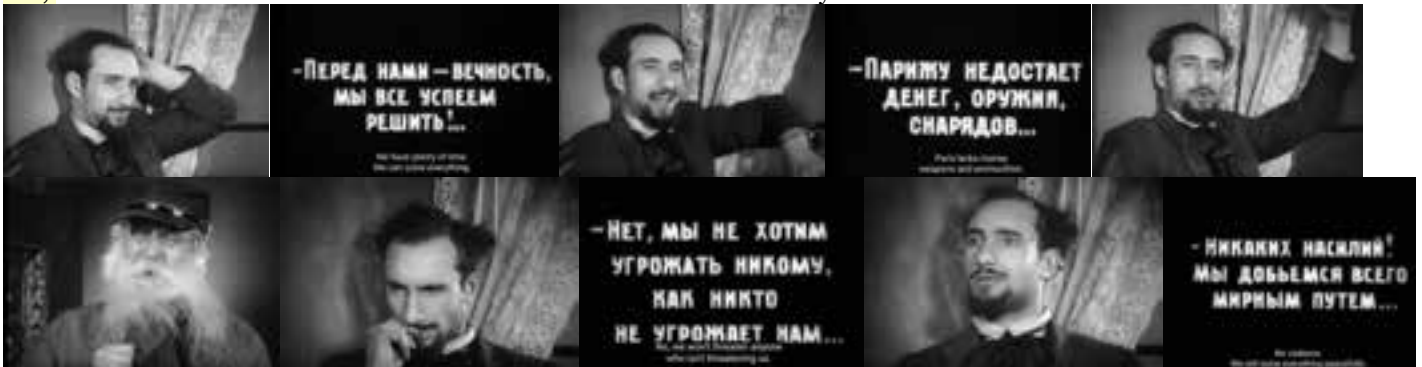


Now some specifics of the establishment of the Paris Commune are covered. And here we see the stark contrast separating the B-W sensibilities. The National Guard largely supports the rebellious Communards, and the regular French Army retreats to its headquarters in Versailles. Louise, who has joined the Communards, asks Jean to join the rebellious National Guard, but though he responds by kissing her passionately, his knee-jerk loyalty to duty compels him to stick with the regular army.



5. The New Paris

Here there is more B-W contrast. In the Commune the happy workers celebrate their newly obtained autonomy, singing out, “We work for ourselves and not for the owners! . . . As decided by the Commune!”



Meanwhile the patriotic bourgeoisie loyally sing “Le Marseillaise”, although Shostakovich’s participatory soundtrack mixes in elements of the French Cancan to suggest the raucous superficiality of their feelings.

6. The 49th day of the battle



We move to the latter stages of the Commune, when the Communards are under siege and in despair. The workers desperately all pitch in to set up barricades to protect their sector from the advancing French Army, who want to regain national control of Paris. The workers shout out to their foes, “We are not French. We are Communards!” In the ensuing battle, though, the Communards are overwhelmed, and the Commune falls, while the contemptuous bourgeoisie look on with satisfaction from a hillside in Versailles.



7. "Peace and Order" is restored in Paris

The last two segments are shown in darkness and a continuous downpour. Many Communards have been killed, and the distraught working-class people stand miserably outside the Parisian cafés, watching the bourgeoisie celebrate their defeat of the lower-class rabble and their return to control. Amid this ruckus, Jean, who is treated as a heroic soldier, desperately searches for the whereabouts of Louise.



8. The trial



One-by-one, the captured Communards are brought before a military marshal and summarily sentenced to death. When Louise is brought forward, she, too is sentenced to be executed. Jean, who happened to be helplessly watching this operation, is in a state of shock – especially when he is then explicitly ordered to start digging Louise's grave in the downpour. When Louise sees him, she laughs scornfully and shouts out to him, "We will meet again, Jean!"



Much of the tone of *The New Babylon* is ironic and sarcastic, and it is not surprising that the Russian authorities tried to censor it. But the mise-en-scene used to create this over-the-top expressionistic mood is fascinating. There are many rapid-fire swish-pan montages that are employed to create a chaotic feeling of turbulence. These are coupled with long, dramatic sequences of back-and-forth closeups that emphasize the dialogic contest between self-centered capitalism and community-oriented socialism that underlies this high-voltage tale of a cataclysmic moment of world history. Altogether, this is a fascinating and moving experiment in cinematic expression.

<http://www.filmsufi.com/2018/06/the-new-babylon-grigori-kozintsev-and.html> and Scenes from *The New Babylon* (1929).



Coming at the end of the silent-film era, Grigori Kozintsev and [Leonid Trauberg's](#) [Novj Vavilon](#) became buried in the Western rush to sound. Kozintsev and Trauberg employ impressionistic cutting and metaphoric compositions to depict the times of the Franco-Prussian War and the Paris Commune of 1870-1871. Centered upon a Paris department store and the struggling French army, there is a constant contrast of emphasis between the capitalism functionaries at the department store and the soldiers at the barricades. [Pyotr Sobolevsky](#) plays Jean, a French soldier, trying to hold back the Germans and support the Commune. Meanwhile, on the sidelines, portly

bourgeoisie sit on their haunches at Versailles, guzzle wine, and scream, "Kill them! Kill them!" whether the victims be German or communist. Paul Brenner, *all-movie.com* <https://www.allmovie.com/movie/v103796>

The music, by Dmitri Shostakovich, is also integral to the film's narrative structure. Normally in film, the music serves to compliment or amplify the visual image. The relationship is one of conjunction. In *The New Babylon*, however, Shostakovich creates a relationship through the opposition of sound and image. In the music hall scene, for example, the composer interfaces components of the "can-can" and the "Marseillaise" with the vulgar spectacle of the pageant to form a musical comment on the French middle class.

<http://www.filmreference.com/Films-No-Or/Novyi-Vavilon.html>

Film Festival

'New Babylon,' Silent Russian Classic

By VINCENT CANBY

ONE of the major treats of the current New York Film Festival at Lincoln Center will be the one-time-only screening tonight of that classic of Soviet silent cinema, Grigory Kozintsev and Leonid Trauberg's "New Babylon" (1929). The film is as much a celebration of Expressionistic cinema, of which it is a delicious example, as it is of the Paris Commune of 1873, which is its subject.

For this special retrospective presentation, the festival moves temporarily to Radio City Music Hall, where "The New Babylon" will be shown at 9:30 P.M. with—and this is a large part of the spectacle—the Radio City Music Hall Chamber Orchestra, under the direction of Omri Hadari, playing the film's original musical score by Dmitri Shostakovich. When the film opened here (to tepid reviews) on Dec. 1, 1929, which, by chance, was the also the opening day of G. W. Pabst's "Pandora's Box," it was without the Shostakovich score.

Tonight's Radio City screening will be the first opportunity the general public in this country has had to see and hear the film as it was designed to be presented. If tonight's showing matches the Friday afternoon press preview, it should be a smash.

Immediately after the preview Mr. Hadari apologized for the occasional lapses in synchronization between the orchestra and the film, though these were not immediately apparent to most members of the audience.

What was gloriously apparent was that this Shostakovich score, the composer's first for a motion picture, is a model of its kind—witty, occasionally rousing and often extremely funny all on its own, though it never comes between the images and the audience. One never has the wish to turn it off or, at least, down, as one does while listening to Carmine Coppola's relentless score for Abel Gance's "Napoleon."

This difference in scores, of course, also represents the difference between the two films. "Napoleon" is a big, grandly patriotic emotional binge. "The New Babylon" is something else entirely, a series of wicked political sketches, not unlike Goya's "Disasters of War."

The title comes from a huge, wildly busy monument to capitalist enterprise, Paris's New Babylon Department Store, where, at the beginning,

1929 Expressionism

THE NEW BABYLON, direction and script by Grigory Kozintsev and Leonid Trauberg, from an idea by P. Glikin; photography by Andrei Moskvin and Yevgeny Mikhailov; music by Dmitri Shostakovich. At Radio City Music Hall, Avenue of the Americas and 50th Street, as part of the 11th New York Film Festival; presented by the Film Society of Lincoln Center in cooperation with the Motion Picture Association of America. Running time: 104 minutes. This film has no rating.

Louis Poirier	Elena Kuzmina
Jean	Pyotr Sobolevsky
Grasshops	David Gutman
An actress	Sophie Nagai
Lutro	Sergei Gerasimov
Old Poirier	S. Gusev
Thérèse	Jenina Jelmo
A washerwoman	A. Glushkova
A soldier in the National Guard	Yevgeni Chervashkov
Old shoe assistant	Andrei Kostichukin
Young girl at the barricades	Anna Zerkhinskaya
Shop Assistant	Vsevolod Pudovkin

we meet some of the representative types who function as the film's characters. These include a passionate young saleswoman (Elena Kuzmina), the jaded, wine-sipping boss of the store (David Gutman), a liberal journalist (Sergei Gerasimov) and a baffled young soldier (Pyotr Sobolevsky) who becomes a victim of a bourgeois conspiracy against the people of France.

The movie unfolds in a series of tableaux vivants that illustrate the course of the Franco-Prussian War. In short, brusque, sometimes bitter scenes we see the initially crazy patriotism of the French in their war against Prussia, their astonishment at the news of the surrender of their armies, the refusal of the Paris working people to accept surrender and, finally, the establishment of the Paris Commune, by which the people of Paris took over their own Government only to be brutally crushed by the French Army backed by the power and money of the middle class.

The highly stylized, black-and-white photography by Andrei Moskvin and Yevgeny Mikhailov is spectacularly good, especially in the music hall scenes. In one of the film's most ironic and witty sequences, the members of the bourgeoisie, gathered outside Paris at Versailles, attempt to persuade the soldiers of the French Army to attack Paris and take back control from the Communards. Some patriotic fat-cat starts to sing "The Marseillaise," which is picked up by others, until everyone is weeping with excitement, no one apparently aware that "The Marseillaise" keeps being infiltrated by Can-Can music.

One of the most curious aspects of this sort of Expressionistic cinema is

the way in which all of its characters, when they are not on the screen, seem to be watching the film as it is unreeling. This is the effect of a most particular kind of editing by which characters in one scene are made to appear to be commenting on the events of the preceding scene, though they couldn't have any awareness of them. Thus, immediately after we see the cuckolded boss of the department store exchange his honor for a government contract, we see the patrons in a dance hall applauding hysterically. It's not always subtle but it is eerily effective.

Mr. Kozintsev, who died in 1973, went on to make a number of other celebrated films, including the Soviet "Hamlet" that opened the 1964 New York Film Festival. Mr. Trauberg, who is reportedly very much alive, directed on his own a number of films, including a 1960 version of Gogol's "Dead Souls."

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The New Babylon

(Amkino—Silent)

Propaganda Not Entertainment
(Reviewed by Freddie Schoder)

SEEMS like those Rooshans have run out of material within their own territorial confines with which to excite the world against the capitalistic classes, so they have started to pick themes from the history of the rest of the world. "The New Babylon" is that sort of a picture. It is laid in Paris during the Franco-Prussian War of 1870-71. However, the chances are that it is a picture that the highbrow poseurs will rave over much after the manner that they raved over "Potemkin."

Paris is shown during the flush of patriotic enthusiasm in the first days of the war with Prussia when it looked as though victory might rest with the French. Then in defeat, when the Government moves from Paris and the workers undertake to defend the city, only to have an inglorious peace sued for over their heads, after which the wealthy class utilizes the provincial troops to recapture the city from the communistic workers who have seized it.

The average audience will demand something outstanding in shorts with this.

Produced by Soukinn. Distributed by Amkino. Story, scenario and direction by G. M. Kozintsov and L. Z. Trauberg. American titles by Shelby Hamilton. Photographed by A. N. Moskvin. Length, 8,000 feet. Running time 1 hr. 20 mins. Release date, Dec. 1, 1929.

THE CAST

Soldier Jean.....	Peter Sobolevski
The Souffrette.....	Sofie Magarill
Store Owner.....	B. Gutman
Sales Girl.....	Elena Kuzmina
Head Clerk.....	Andrei Kostichkin
Deputy.....	A. Arnold
Journalist.....	Sergei Gerassimov
Shoemaker.....	S. Gusev

"The New Babylon"

(Silent)

Amkino Time, 1 hr., 30 min

ONE OF THE MOST SIGNIFICANT RUSSIAN FILMS YET SEEN HERE, BUT TOO DEEP FOR THE POPULAR CROWD. FINE ART SUBJECT.

Drama. This goes back to 1870 and the Franco-Prussian War, and covers the incidents surrounding the advance of the Germans on Paris and all the attendant terrors and excitement, with the action jumping swift, stabbing flashes from the battlefield to the little touches of home incidents and the life of the people in the beleaguered city. It carries a lot of symbolic touches, with so strong figures moving through action typifying the tyrant, patriot, the capitalist, etc. So splendid camera work throughout with ideas thrown in with dizzy confusion. That is its main fault for mob, for they are not used to so a dish of thoughtful material, it won't look upon it as their kind of entertainment. Fine art house subject.

Cast: Peter Sobolevski, Sofie Magarill, Gutman, Elena Kuzmina, Andrei Kostichkin, A. Arnold, Sergei Gerassimov, S. Gusev, Gladkovs.

Directors: G. M. Kozintsov, L. Z. Trauberg; **Authors,** the same; **Scenarists,** same; **Editor,** Not listed; **Titles,** Shelby Hamilton; **Cameraman,** A. N. Moskvin.

Direction, very good. **Photography,** Harro

Motion Picture News, December 7, 1929, p. 72 – The Film Daily, December 8, 1929, p. 8

Status: Print exists

Viewed on YouTube

Type: Movie

Genre: Drama

Gender: Male (Loutro)

Ethnicity: White (Loutro)

Media Category: Newspaper

Job Title: Reporter (Loutro)

Description: Major: Loutro, Positive

Description: Minor: None

Night Parade (1929)

Sportswriter Sid Durham (Lee Shumway). Sportscaster at ringside reporting the fight.



Sportswriter Sid Durham (Lee Shumway) finds out fighter Bobby Murray (Hugh Trevor) has been coerced into throwing a fight by racketeer John Zelli (Robert Ellis). Durham tells the boy's father, who takes revenge on Zelli. Murray takes a beating in the ring, but is inspired by the arrival of his father and his sweetheart and wins the fight. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 68.



Middleweight champion Bobby Murray is expected to be defeated in a forthcoming bout with McCabe, an opinion shared by sportswriter Sid Durham, who nevertheless respects Tom Murray, the boy's father and manager. John Zelli, a gambling racketeer, induces Paula Vernoff to lure Bobby into secret meetings; and befuddled by drink and Paula's urging, he agrees to throw the fight. Durham learns of the sellout and informs Tom; Bobby confesses and at the same time learns that Doris, a childhood friend, loves him. Tom takes out revenge on Zelli, and just as Bobby seems sure to be defeated in the ring, the arrival of his father and Doris spurs him on to win. *American Film Institute Catalog of Feature Films*

Sportswriter Sid Durham shows up at the fighter Bob Murray's training camp. One man standing in a group around a sparring fighter says disgustingly, "A newspaper guy." The fighter says, "I've got something I want to say to him, too." Then to Durham, "That was a swell article you had in today's paper... (you're causing all kind of trouble) 'cause of that baloney you're putting in the papers about his sparring partner not giving the champ no competition." Durham: "That's the way I see, it brother, and that's the way it rides." The fighter counters, "I thought you were a friend of the Murray family. What about it?" Durham: "It wouldn't make any difference. I'd say the same thing about (any boxer). And what I said in today's paper still goes." Durham leaves and the fighter says, "Someday he's going to say too much."

Bob Murray, his father Tom, who is also his trainer) and Doris, a girl Tom has adopted, are on the couch with Doris holding a newspaper. “Read it out,” says Tom. “Sid Durham’s articles are the only ones I pay attention to.” Doris reads: “It is no secret that I am pulling for Bobby Murray to retain his championship...the name of Murray is a credit to the boxing game. Old Tom Murray is known throughout the boxing world as a straight shooter. And he has raised his son with the same ideals of clean living...” As she is reading Durham comes in. “You oughta not write all that bunk about me,” Tom tells him. “That isn’t bunk, Tom, that’s straight from the heart. The boxer reads the rest of the story, which is critical of the boxer’s mind-set. “That’s straight from the shoulder,” Durham says. Tom defends his son saying he is in good condition and invites Durham to training camp to see for himself.



Sid shows up at the training camp. “Go on show us what you’ve got,” Tom tells his son who then looks at Durham and says, “You’ll see something Calamity Jane.” After Murray gets out of the ring after throwing some punches right on the mark, Tom tells Durham: “Does that look as if he’s out of condition? Maybe tomorrow you’ll write something intelligent.” Doris, Tom and Durham look on as Bobby drives off to visit some rich friends. The sportswriter asks Doris why she isn’t Bobby’s sweetheart: “Bobby must be blind.” Doris explains they were brought up together “and he treats me like a kid sister. Sid it hurts...” Durham: “Who is the girl who lives on the hill?” “I don’t know,” she says. Durham says he’ll find out.



Durham finds out the woman hangs out with racketeer John Zelli and goes to his home “I’m just here for a little information,” he tells Zelli. “Sure,” he says and then lies about seeing the boxer. Durham says he is checking it because the boxer isn’t at his camp: “I thought I might find him here.” Zelli: “No, Sid, I haven’t seen him.” Durham: “You don’t have to worry about me spilling this in my paper. But I don’t want the kid to make a fool of himself.” Zelli: “Sid, we ain’t lay eyes on him...Who told you (the woman) was throwing a party?” Durham: “We get around an awful lot. Well, I’ll be stepping along. I’m awful glad Murray isn’t here. By the way, his car is parked out here in the garden. If I were you, I’d see that he gets back to his camp all right. So long.” Durham calls Tom from a pay phone. “This is Sid. Is Bobby there? He ain’t here, Sid. Do you know where he is? Who’s she? All right, Sid, I’ll be right with you.”



Durham and the fighter's father go to Zelli's house. "Where's my boy..." Tom yells at Zelli. "He's here. He's coasting. But there's nothing wrong." Tom gets angry and two of Zelli's henchmen threaten him. "Listen you bunch of crooks and grafters..." Tom yells. Durham: "Take it easy Tom." "Take it easy? When you try to ruin Bobby the night before he goes into the ring...when you try to disgrace my son and break me....You think I'm just a hick manager who don't know what comes off in the fight racket. You think you're sitting so pretty that even the police and the newspapers can't touch you... You think that you can take any fighter in the game and get him in a jam and an easy mark with your easy money. Well, let me tell you that there's one boy you can't do business with and that's Bobby Murray." Bobby stumbles into the room dead drunk. "Give me a hand, Sid," Tom asks Durham. "Let's get him out of here. Come on boy." They take the boxer home and Doris comforts him. His father tells him to get some sleep since the big fight is the next day.



At the arena before the big fight, Durham has Tom look through the boxer's pants hanging in the closet. Tom looks and says he found just one dollar. Durham: "Let me look. You owe me an apology. What do you think of that?" Durham shows Tom a check for \$100,000. The disillusioned father goes in to see the boxer. He kicks everyone out of the room, including Durham, and says to son: "Well what do you have to say for yourself. ... Sid Durham don't lie. He might be mistaken, but he don't lie. Well, spill it." Bobby: "What's on your mind?" "You're throwing this fight in a deal with John Zelli." Bobby interrupts to say it's a lie, but Tom goes on: "...for a hundred grand and a dirty Broadway tramp..." Bobby: "That's a dirty lie. What a rotten thing to say to me now." Tom: "If anybody but Sid Durham had said it, I would have socked him but Sid has been my best friend for 20 years." They argue and Tom shows him the check signed by Zelli. "Did I cash it? ... Dad I can explain it.... You've got to believe me..." Tom: "Now I'm through...my own son...my own flesh and body gone so rotten he stinks. ...I have one last thing to say to you and then I never want to see your crooked face again...one last say and that's the last order I'll ever give you. You're not going in that ring tonight...." Bobby: "Who's going to stop me?." Tom: "I am..." Bobby: "Get out of my way" Tom slaps his son. "So help me if I have to find the boxing commissioner himself, I'm going to keep you out of that ring..." Tom leaves and Doris comes in to console the fighter. Outside, Bobby throws the check into Zelli's face and heads for the ring.



A Sportscaster announcing the fight for his radio audience at ring side giving his radio audience as well as the film audience a blow-by-blow account of the action in the ring. In the dressing room, Tom confronts Zelli and locks the door in the dressing room. He knocks him down and the racketeer pulls a run, but Tom grabs it from him and as the championship match continues, Tom threatens Zelli telling him, "Keep away from him with your women and your gamblers. You rat." To make his point, Tom chokes Zelli into submission. Meanwhile, the

outdoor ring drenches everyone including the audience and the radio sportscaster as the fighters battle toe-to-toe. Bobby is knocked down and can't get up, but the bell saves him. Tom now arrives at ringside, gives him advice and encouragement telling him every time he hits his opponent, he should pretend he is hitting Zelli. It works. He wins the match with Tom saying: "We've won two bouts tonight."



Scenes from *Night Parade* (1929) and *Viewing Notes*



"Night Parade"

with Hugh Trevor, Aileen Pringle
(All-Talker)

Radio Pictures Length: 6665 ft

GOOD PRIZE FIGHT ATMOSPHERE AND SNAPPY RACKETEER STORY PUT THIS OVER FOR THE POPULAR CROWD. HAS THE PUNCH.

Drama of the prize ring. Adapted from the Gene Buck stage play, "Ringside." Mal St. Clair directed this with good atmospheric treatment of the prize ring, and got the punches over with regularity. It has the popular appeal with the story of the young champ framed by a gang of racketeers with the help of a gal. They get him drunk the night before the bout, and he accepts a check to throw the fight. Then his dad and a newspaper reporter with the help of the nice girl straighten him out to go in and win with a wallop. Fight stuff realistic and carries a big wallop, and has the elements that the thrill fans love. Hugh Trevor handles the pug hero part nicely, and Aileen Pringle and Dorothy Gulliver are the femme menace and draw respectively. A pop subject for the average house.

Cast: Hugh Trevor, Lloyd Ingraham, Dorothy Gulliver, Aileen Pringle, Robert Ellis, Lee Shumway, Ann Pennington, Ann Greenway.

Director, Mal St. Clair; Authors, Gene Buck, Hy Daab; Adaptor, Not listed; Editor, Not listed; Dialoguer, Not listed; Cameraman, William Marshall.

Direction, snappy. Photography, good.

The Night Parade

(RKO—All Dialogue)

Crackerjack Fight Romance

(Reviewed by Freddie Schader)

JUST what the title "The Night Parade" has to do with this story is one of the mysteries of the picture business. "Ringside" which was the title of the play that Hy Daab wrote, of which this is a picturization, was much better fitted to the story. Be that as it may, it is a crackerjack picture with one of the best ring fights that has been screened in a long time.

The story deals with the prize ring and the hangers on of questionable character attracted by the sport. In this case it is a father who is the manager and trainer of his son who is the world's middleweight champ. The boy is training for a big fight when the gambling ring send a woman after him. She gets him and the night before the fight manages to have him at a party in her house.

Comedies and musical numbers will go well with this one.

Produced and distributed by RKO. Story from "Ringside," play by George Abbott, Edward Paramore, Hy Daab. Adaptation and dialogue by James Gruen, George O'Hara. Directed by Mal St. Clair. Edited by Jack Kitchen. Photographed by William Marshall. Length, 6,665 feet. Running time, 1 hour, 15 mins. Release date, Oct. 27, 1929.

THE CAST

Bobby Murray.....	Hugh Trevor
Tom Murray.....	Lloyd Ingraham
Doris.....	Dorothy Gulliver
Paula Vernoff.....	Aileen Pringle
John Zelli.....	Robert Ellis
Sid Durhan.....	Lee Shumway
Dancer.....	Ann Pennington
Huffy.....	Charlie Sullivan
Jake.....	Walter Kane
Bennie.....	Barney Furey
Artie.....	James Dugan
Phil.....	Nate Slott
Ethel.....	Marie Astair

A FILM OF A FIGHTER.

"Night Parade" Has Hugh Trevor for Hero—He Gets Little Support.

NIGHT PARADE, with Hugh Trevor, Lloyd Ingraham, Dorothy Gulliver, Aileen Pringle, Robert Ellis, Lee Shumway, Ann Pennington, directed by Mal St. Clair from the play "Ringside", "Rubeville Night Club"; news-reel; Art Landry and his orchestra. At the Hippodrome.

"Night Parade" is another of those fight pictures with moments of spontaneity that hardly make up for the dull dialogue. Screen pugilists, when honestly portrayed, are scarcely interesting except during moments when they are steeped in melodrama. But, even at these times in this film, the situations are just audible repetitions of scores of other silent films and the attention is liable to lag.

Hugh Trevor in the rôle of Bobby Martin, the young middleweight champion, does well in his part, but suffers from lack of support. His trainer-father, for instance, delivers his lines so laboriously as to be negligible in effect. Moreover, his dialogue sequences reek with bromidic sentiment, and his actions are heavy, as are those of Robert Ellis, who impersonates Zelli, an archvillain if there ever was one.

The story, naïve as a boxer's outlook, concerns a young man who has lived an exemplary life until just before the big fight, when he is "framed." After being berated by his father, he casts aside the woman who compromised him, and wins the fight.

Aileen Pringle takes the rôle of the siren. She seems anxious during part of the play to impress one with the fact that she is not really the hard-boiled type she is portraying.

There are other odd characters: the sports writer, strictly impartial, who looks after the "champ" like a nursemaid, and the double-crossing sparring partners, who entertain the crooks in the hero's camp.

NIGHT PARADE

(ALL DIALOG)

Radio production and release. Directed by Mal St. Clair and based on "Ringside," play by George Abbott, Ted Paramore and Hyatt Daab. Screen play by James Gruen and George O'Hara. William LeBaron, producer. Louis Sarecky, associate producer. Jack Kilchen, photography; Lambert Gay, recorder. Cast includes Hugh Trevor, Lloyd Ingraham, Dorothy Gulliver, Aileen Pringle, Robert Ellis, Lee Shumway, Ann Pennington, and Ann Greenway. RCA Photophone recording. At the Hippodrome, N. Y., week of Nov. 9. Running time, 72 mins.

Ought to stand up satisfactorily everywhere. It's the old prizefight hoke, but done with showmanship written and an idea of what should click with the patron.

Outstanding factor is that the picture maintains its suspense, building from the start to an effective and exciting finish. Fight, alone,
(Continued on page 59)

NIGHT PARADE

(Continued from page 38)

in the last reel, compensates for any dull moments the fault-finders will discover. And to make it the more unusual, the producers have staged the battle in a pouring rain. It's at least different.

Title can't be construed as having any direct connection with the story. A few slow moments, but none which make any particular difference.

Sequence in which the gang of crooks, mainly through the wiles of their vamp confederate, snare the young middleweight champ (Ingraham) into willingness to throw the fight for \$100,000, is a peach. Into this scene, St. Clair directing, has stuck Ann Greenway and Ann Pennington, latter doing a dance routine. Miss Greenway's assignment mostly is wisecracks. Also strong scene is that between father and son, or manager and champ, in the latter's dressing room just before the big fight when dad disowns his boy in stiff language because he has turned crooked. Fans will rejoice in the lad's last-minute decision to tear up the check and go in to win.

As the siren in the case, Aileen Pringle is seen in a somewhat different role than usual, but plays it with uncommon finesse. Dorothy Gulliver is nice as the heroine. Hugh Trevor is oke as the father-manager, and Robert Ellis and Lee Shumway, in minor roles, round out a good cast. Recording and photography above average and St. Clair's direction studied, careful and effective.

Only music this picture has is in

the party sequence, where an unimportant cast member is heard singing a pop number during some dialog in the nearby hall.

It's a prize fight picture, and the title is probably meant to disguise that fact. But once they come in, the picture figures to entertain. Where they like stories about the ring, a cinch.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Sports
Gender: Male (Sid Durham, Sportscaster)
Ethnicity: White (Sid Durham, Sportscaster)
Media Category: Newspaper
Job Title: Sports Journalist (Sid Durham, Sportscaster)
Description: Major: Sid Durham, Positive
Description: Minor: Sportscaster, Positive

The Office Scandal (1929)

Reporter Jerry Cullen (Phyllis Haver). City Editor Pearson (Raymond Hatton). Reporter Andrew “Andy” Corbin (Leslie Fenton). Freddie, the Copy Boy (Jimmy Aldine). Newsroom.



Sob Sister Jerry Cullen (Phyllis Haver) befriends drunken ex-reporter Pearson (Raymond Hatton), who has been accused of murdering a wealthy man. She gets Pearson a job on the paper, but the city editor learns of his relationship with the dead man’s widow. Jerry finally forces the real murderer to confess and clears Pearson. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 68.



Jerry, a sob sister, befriends a down-and-out reporter and gets a job for him on the newspaper. A murder mystery breaks but is dropped after all clues run into a blank wall. Then the widow of the murdered man drops a hint that implicates the reporter, but the girl he loves finally forces a confession from the actual murderer. *American Film Institute Catalog of Feature Films*



Leslie Fenton, left, plays the rôle of a newspaper reporter on the down-and-out in "The Office Scandal," and becomes a cynical vagabond.

Leslie Fenton, who appears as a reporter opposite Phyllis Haver in Pathe's "The Office Scandal," a Fourth Estate Drama, was a cub journalist in New York before he embarked upon a histrionic career.

Picture Play Magazine, September 9, 1929, p. 101 – *The Film Daily*, December 24, 1928, p. 4



The Office Scandal

Greatest Newspaper Story Screened

Reviewed by Jerry Hoffman

THAT description, "greatest newspaper story screened" in the subhead above takes in a lot of territory, but it goes, doubled or redoubled. After seeing it, one admits not only that much, but adds further it's the best picture Pathe has made this year—and that bunch in Culver City have turned out a flock of films which no one would hide his head over.

The odd part of it is that it remained for a German (or is it Hungarian), Paul Stein, with but two years in this country, to make the most real American newspaper yarn without the aid of any so-called technical directors. Stein refused the aid, (at so much per week) of all city editors and newspapermen, went ahead making his own impressions. And what a story! That's to Jack Jungmeyer's and Paul Gangelin's credit. And what a picture! That's to Ralph Block's and Paul Stein's credit. It's to Pathe's credit.

Phyllis Haver plays a hard-boiled "sob-sister" who tries to revive an interest in life and work in a former star reporter who fell to "carrying the torch." In plain words, he was on a long drunk. She, in the process of so doing, falls in love with him, meanwhile unaware that he is mixed up in a big murder case. She has a bet with the city editor, (what a performance Raymond Hatton gives in that character!) that she will be able to break the story. Margaret Livingstone plays the widow of the murdered man who has a love interest in the ex-star reporter. The latter is given a fine portrayal by Leslie Fenton. Dan Wolheim is the man murdered. While I think of it, there's a kid playing the role of office boy whose name I went to the trouble of getting. He wasn't given screen credit, but he deserves it. It's Jimmy Aldine.

There's no hokum about a cub reporter beating the star man to a big story. There's no false atmosphere which any newspaperman or critic in the country can get sarcastic over. It's the most natural city room action I've seen outside a daily's office. There are neither any forced "production value" scenes nor gang fights for the purpose of adding to the overhead. It's simply a fine story remarkably well told.

Phyllis Haver has given some splendid performances for her past pictures. "Sal of Singapore," was among the best of them. As the "sob-sister," she surpasses herself. Raymond Hatton proves that he's a real actor when he is permitted to act. Margaret Livingstone delivers, in fact, everyone and everything connected with the picture does. Even unto the snappiest set of titles one wants to read.

Drawing power: Only stupid exploitation can prevent this from drawing anywhere. Suitable for any and all houses. Exploitation angles: try to get a look at the picture first. There's any number of them to suit any locality. The inside workings of a newspaper are always interesting. The title offers possibilities for great teasers.

Theme: Newspaper story with mystery angle. Romance of a hard-boiled "sob-sister" and a fallen star reporter.

Produced and distributed by Pathe. A Ralph Block production directed by Paul Stein. No release date yet. About 6500 feet when down to footage.

THE OFFICE SCANDAL

(1% DIALOG)

Pathe production and release. Phyllis Haver starred. Directed by Paul Stein. Raymond Hatton and Margaret Livingstone featured. Sound on RCA Photophone. At Arena, New York, July 17-18. Running time, about 70 minutes.

As precocious as the average screen version of life in a newspaper office, but enough suspense and motivation, with the w. k. murder angle to make "The Office Scandal" better than the usual attraction in the daily change house.

Phyllis Haver is a good sob-sister on a mid-western paper. She's got an exceptional "in" with the local judge, able to get a suspect for the killing of a wealthy race track man thrown out on her simple say-so that he's a newspaper man on a souse.

Raymond Hatton, rather a hang-dog character for a newshound gone drunk, gets a job on Phyllis' sheet. After that the city editor, pretty soft for lingo from his men and with a lot of time on his hands, regardless of editions, goes through the morgue and discovers that the reporter was pretty friendly with the wife of the killed, played by Margaret Livingstone with her regular s. a.

Meantime the wife spills the story without names to the sobbie. The c. e. has to get rid of her, figuring she's falling too fast for the alleged bad guy.

But Phyllis, after seeing the whip marks on Hatton's arm, does some of her own calculating. She checks up the widow and finds similar scars on her back. After that it's simple for her to prove her rights to the story and to wring out a confession for the cops.

Some of the sound in this is not so good. The ringing of a phone eclipses the noise inspired by a mighty daily going to press, and quite a bit of the dialog, as reproduced in the Arena, is muffled.

Waly.

Phyllis Haver in "The Office Scandal" (Part-Talker Version)

Pathe Length: Sound 6291 ft.

**GOOD NEWSPAPER STORY
VERY CLEVERLY DIRECTED
AND COMPETENTLY ACTED,
TELLS A HUMAN INTEREST
STORY WITHOUT ANY BUNK.**


Drama of newspaper life. Paul L. Stein tried his hand at directing an American newspaper yarn, and made a very good job of it. The story is sincere, the characters realistic and the entire action moves along surely and cleverly to a strong dramatic punch. There is a murder mystery wrapped up in the footage, which uncoils with a load of suspense. Phyllis Haver as the sob sister on the daily gets a fat part, and does very well with it. She befriends a down and out reporter, and gets a job for him on the newspaper. Meanwhile the murder mystery breaks, and is dropped after all clues wind up against a blank wall. Then events start hopping as the widow of the murdered man drops a hint that implicates the reporter the girl loves. This builds in the elements of tense-ness and human interest, and finally the girl forces the murder confession.

Cast: Phyllis Haver, Leslie Fenton, Raymond Hatton, Margaret Livingston, Jimmy Adams, Jimmy Aldine.

Director, Paul L. Stein; Authors, Paul Gangelin, Jack Jungmeyer; Scenarists, the same; Editor, Doane Harrison; Dialoguer, Not listed; Titler, John Krafft; Cameraman, Jacob Badaracco.

Direction, very good. Photography, fair.

PHYLLIS HAVER
as a worker in a commercial organization where the bosses bark, tongues wag and the lives are coursed by the hand of fate. A picture typical of the daily existence of more than half your screen patrons, yet possessing novel drama and unique comedy. Here's one for the workers, the high and mighty and the low and ambitious in industry.



"The OFFICE SCANDAL"
with **GEORGE DURYEA**
A Hector Turnbull Production

Sensations on Any Program **Pathe**

Motion Picture News, May 19, 192, p. 128ff

THE OFFICE SCANDAL—Pathe

THIS comedy drama, revealing actual newspaper life, is a laugh riot. Phyllis Haver is at her best as a hard-boiled little sob sister constantly at war with the city editor, who thinks girl reporters belong on the household page. During the journalistic lull of a sensational murder case, she gets a down-and-out but brilliant newspaperman a job on her paper. Love, scoops and mystery—and an excellent cast.

***OFFICE SCANDAL (D-Synchronized) 6511 6511 6511**
(R) March 3, 1929. (TOS) July 27, 1929. With Phyllis Haver, Leslie Fenton, Raymond Hatton, Margaret Livingston, Jimmy Adams, Jimmy Aldine.
THEME: A "sob sister" on a newspaper, though losing an assignment to cover a big murder story, is eventually responsible for its solution.

Photoplay Magazine, February, 1929, p.104 – *Exhibitors Herald-World*, April 5, 1930, p. 10



Phyllis Haver Scores Hit in 'Office Scandal' at Theater; Dramatic Struggle Is Shown

Sob-Sister in Newspaper Office Turns Out to Be Soft-Hearted in Showdown

"THE OFFICE SCANDAL"

Produced by Pathe.

Directed by Paul L. Stein.

Presented by Fox-California theater.

CAST

Jerry CullenPhyllis Haver
Andy CorbinLeslie Fenton
PearsonRaymond Hatton
Lillian Tracy..Margaret Livingston
DelaneyJimmy Adams
FreddieJimmy Aldine

By SUE BERNARDINE

Phyllis Haver in "The Office Scandal" gives a characterization of a sob-sister on a newspaper, who turns out to be soft hearted in spite of her hard exterior. She and Margaret Livingston stage a dramatic struggle for the love of one man, which happens to be a young newspaper reporter. Leslie Fenton plays the part, but not very happily.

One thing "The Office Scandal" has that is nice is the return of Raymond Hatton to a straight character part without the comedy

hooy that almost ruined him recently. Hatton as the city editor gives a good performance and helps hasten along the story, which for all its possibilities moves slowly.

The stage entertainment yesterday seemed to catch the fancy of the audiences and all the acts came in for a good share of applause. The Four Harmony Boys probably made the big hit with their singing, with Simms & Royce, just a couple of colored boys trying to get along, coming next as favorites. Some of the favorite Spanish dances were presented by De Lara and Rosita, and the singing of Lela, in this act was nicely done.

Some comedy tumbling by the Bimboes opened the show and a whole cageful of trained lions was the closing attraction.

One of the heaviest rainfalls ever recorded in the United States was at Taylor, Texas, on September 9-10, 1921. More than 23 inches of rain

Read the classified.

"The Office Scandal" on Today at Marlow



A gripping scene from "The Office Scandal," a Pathe picture, is shown above. Raymond Hatton as a city editor and Phyllis Haver as a girl reporter, face Margaret Livingston with proof of the crime for which she hoped to send her former lover to prison. Leslie Fenton, in the latter role, has since fallen for Phyllis. "The Office Scandal" relates the delightful romance of a "sob sister" plus plenty exciting action.

With the men and women of the Fourth Estate holding the spotlight in both literature and drama the announcement that Phyllis Haver's new Pathe dialogue and sound starring vehicle "The Office Scandal," is a story of newspaper life is of timely interest to picture fans.

That the lives of the workers on the metropolitan newspapers are reproduced with fidelity is assured by the fact that Ralph Block, the producer of "The Office Scandal," and Jack Jungmeyer and Paul Gangelin the authors formerly were newspaper men of experience.

Raymond Hatton, stage and screen star, portrays the role of a city editor. Inasmuch as this is a Pathe attraction with both sound accompaniment and dialogue, "The Office Scandal," which will be seen and heard at the Marlow today and Wednesday should draw a record crowd. The supporting cast is made up of competent screen artists,



PASTIME TO SHOW NEWSPAPER PICTURE

"The Office Scandal" Is Full of Thrills

"The Office Scandal," a story of newspaper life, opens at the Pastime theater Sunday for four days. It is said to be a picture with plenty of thrills, enlivened with just enough humor, with its theme centering on life on a metropolitan daily.

Phyllis Haver plays a hard-boiled "sob-sister" who tries to revive an interest in life and work in a former star reporter who fell to "carrying the torch." In plain words, he was on a long drunk. She, in the process of so doing, falls in love with him, meanwhile unaware that he is mixed up in a big murder case. She has a bet with the city editor, that she will be able to break the story. Margaret Livingstone plays the widow of the murdered man who has a love interest in the ex-star reporter. The latter is given a fine portrayal by Leslie Fenton. Dan Wolheim is the man murdered.

There's no hokum about a cub reporter beating the star man to big story. There's no false atmosphere which any newspaper man or critic in the country can get sarcastic over. It's the most natural city room action seen outside a daily's office. There are neither any forced "production value" scenes nor gang fights for the purpose of adding to the overhead. It's simply a fine story remarkably well told.

Phyllis Haver has given some splendid performances for her past pictures. "Sal of Singapore," was among the best of them. As the "sob-sister," she surpasses herself. Raymond Hatton proves that he's a real actor when he is permitted to act. Margaret Livingstone delivers, in fact, everyone and everything connected with the picture does. Even unto the snappiest set of titles one wants to read.

On the same bill will be a Pathe news, Fables, Topics of the Day and a Mack Sennett comedy.

DRAMATIC STORY OF NEWSPAPER LIFE IS THE OFFICE SCANDAL

With the current stage vogue for newspaper plays, Pathe steps to the front with the first photoplay of this type to reach the screen. It is now showing at the Strand theater in the form of *The Office Scandal*, a production which has won encomiums from preview critics.

Starring Phyllis Haver and with an elaborate cast including Raymond Hatton, Margaret Livingston and Leslie Fenton, *The Office Scandal* is a tense murder mystery that comes home to roost in the very editorial room that is trying feverishly to solve it.

Although the picture was declared after initial preview by Motion Picture News and Film Mercury to be the best newspaper story to reach the screen, it is said to be much more than that. *The Office Scandal* is a drama of real human beings, made all the more forceful because of its colorful setting.

Phyllis Haver plays the part of a "sob-sister." She falls in love with a derelict newspaper reporter who had been the sweetheart of the widow of a race-track man with the murder of whom the action begins. Jealousy, intrigue and human weakness involve these three in situations of great dramatic tensility.

Miss Haver adds much to her screen personality with her voice and Margaret Livingstone, who plays the intriguing widow is a revelation with the added advantage of speaking her lines. Leslie Fenton and Raymond Hatton, both seasoned actors of the stage, are much at home in the spoken cinema drama. Fenton plays the reporter and Hatton a grim city editor, a character that will recall many of his sterling portrayals before he engaged in knockabout comedy with Wallace Beery.

Paul L. Stein directed *The Office Scandal* from an original story by Paul Gangelin and Jack Jungmeyer. The picture was produced by Ralph Block.



GREATEST Newspaper Story Ever SCREENED

Read every word of this sensational review—the director couldn't have put it stronger.

Motion Picture News

The Office Scandal
Greatest Newspaper Story Screened
Reviewed by *John Williams*

IN THRILLING DIALOGUE AND SOUND

PATHE presents PHYLLIS HAVER IN
WITH RAYMOND HATTON, LESLIE FENTON and MARGARET LIVINGSTON
A Ralph Block Production Directed by Paul L. Stein

Pathe Pictures

Here's their Reviewer's Song of Praise

"GREATEST NEWSPAPER STORY EVER SCREENED."
"THE BEST PICTURE PATHE HAS MADE THIS YEAR."
"AND WHAT A STORY!"
"AND WHAT A PICTURE!"
"THERE'S NO HOKUM!"
"NO FALSE ATMOSPHERE!"
"A FINE STORY REMARKABLY WELL TOLD!"
"PHYLLIS HAVER SURPASSES HERSELF!"
"ONLY STUPID EXPLOITATION CAN PREVENT THIS FROM DRAWING ANYWHERE."
"SUITABLE FOR ANY AND ALL HOUSES."

Next will be a Shower of Thanks from the Smart Showmen who booked it.

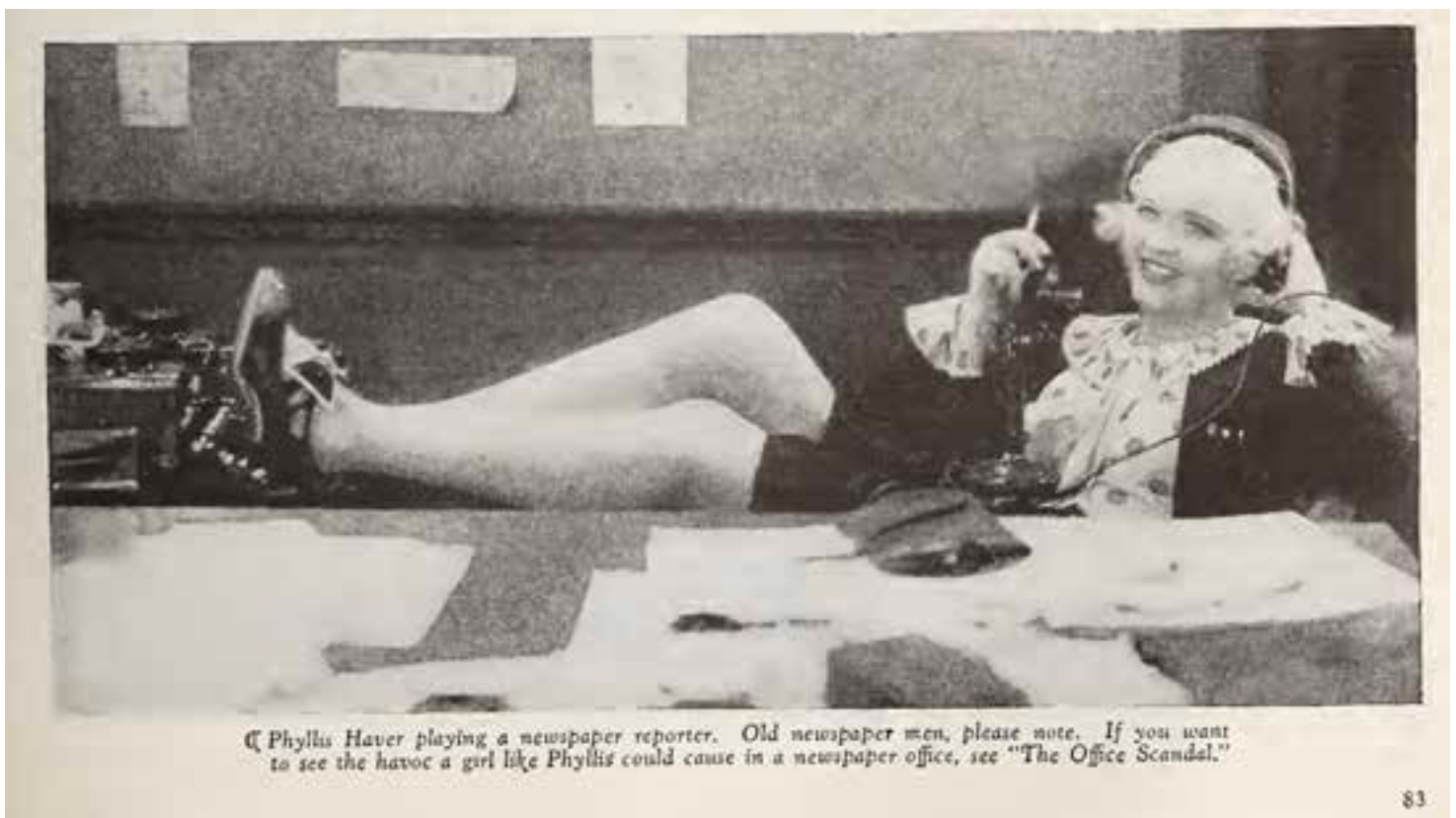
THE OFFICE SCANDAL
The Romance of a Sob-Sister

Talking Box Office

Motion Picture News, January 19, 1929, Coverff

existence E. H. Griffith has started production on "The Shady Lady," starring Phyllis Haver which reminds me Phyllis has just completed "The Office Scandal" for Pathe a newspaper story, directed by Paul Stein and never in all my years have I seen a newspaper office as faithfully reproduced as Stein's set on the Pathe stages without the aid of a technical director Paul just made the rounds of the local dailies himself and made notes. . . .

Dotty Jottings-Jerry Hoffman, Motion Picture News, November 10, 1928, p. 1450



Office Scandal, The (Pathe)

SAN ANTONIO, TEX.—Majestic Theatre (1,700), 7 days, 25c-60c, Stan Stanley and 4 Acts of Vaud., Pathe News, Fables and Fox M'tone. Weather, fair and warm.

Rating—75%

ROCHESTER, N. Y.—Keith Palace Theatre (3,200), 4 days, 35c-65c, Six Acts, Overture, Pathe News. Weather, rain.

Rating—100%

AD TIPS.—Be sure to exploit name of "Office Scandal;" also talking sequences and synchronized score, all of which are good. Play up newspaper angle, which always has an appeal to the public. Audience appeal: all classes.—Majestic Theatre, Raymond M. Willie, Mgr., San Antonio, Texas.

Was played up as a newspaper adventure tale, with Phyllis Haver given plenty of emphasis in her new role as sob sister. Stress also laid on reproduction of sights and sounds of newspaper office, murder investigation and third degree. Sound feature well played up through run. Audience appeal: all ages and classes.—Keith Palace Theatre, E. L. Lake, Mgr., Rochester, N. Y.

Office Scandal (Pathe)

FORT WORTH, TEXAS. — Clear weather, Palace Theatre, (1,500), 4 days, 20c-50c, 2 Vitaphone acts, M-G-M News, Fox Movietone News.

Rating—100%.

COLUMBUS, O.—Fair, warm weather, Keith Palace Theatre, (3,200), 3 days, 25c-50c, 6 acts vaud.

Rating—90%.

Fact that this is true-to-life story of newspaper office ought to be good for publicity—might get local sob sisters to review this one and tell whether it depicts city room accurately. Audience appeal: general, especially to newspaper folks.—Keith Palace, Columbus, O., Burns O'Sullivan, Mgr.

Motion Picture News, April 7, 1929, p. 1398 – March 23, 1929, p. 906

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime

Gender: Male (Pearson, Andy Corbin, Freddie). Female (Jerry Cullen). Group.

Ethnicity: White (Pearson, Andy Corbin, Jerry Cullen, Freddie). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Jerry Cullen, Andy Corbin). Editor (Pearson). News Employee (Freddie). Miscellaneous (Newsroom).

Description: Major: Jerry Cullen, Pearson, Andy Corbin, Positive

Description: Minor: Freddie, Positive. Miscellaneous-Newsroom, Neutral

Old Times for New (1929)

Music Critic Dr. Sigmund Spaeth, a writer on musical topics for the New York daily newspapers.



Dr. Spaeth is a musicologist, a popularizer of classical music through books, radio programs, and stage appearances. He was known as “the tune detective” because of his skill in tracing the classical roots of popular melodies.

Dr. Spaeth, in this Movietone featurette, accuses popular composers of stealing their tunes. He sits at the piano and plays the original classical melody and shows how they found their way into the popular songs of the day.



Motion Picture News, March 2, 1929, p. 712

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Dr. Sigmund Spaeth)

Ethnicity: White (Dr. Sigmund Spaeth)

Media Category: Newspaper

Job Title: Critic (Dr. Sigmund Spaeth)

Description: Major: Dr. Sigmund Spaeth, Positive

Description: Minor: None

Pandora's Box (aka Die Buschse der Pandora) (1929)

Newspaper Owner Dr. Ludwig Schön (Fritz Kortner), a middle-aged newspaper publisher. Alwa, son of the publisher. Reporters in Court including Female Illustrator and Photographer. Newspaper. Magazine.



Among the men with whom the heroine takes up are a newspaper owner and his son. Although the newspaper owner is engaged, he has an affair with Lulu (Louise Brooks) and later is caught in an embrace with her. Little is made of the newspaper element, beyond a reference to the owner using his paper to promote Lulu when she is given a part in a musical revue. The film is notable for the similarity in appearance of the newspaper owner to the elder Kane in *Citizen Kane*, particularly during his bedroom scene with Lulu. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 63.

Lulu ([Louise Brooks](#)) is the mistress of a respected, middle-aged newspaper publisher, Dr. Ludwig Schön ([Fritz Kortner](#)).



Schön breaks the news to Lulu that he is going to marry Charlotte von Zarnikow ([Daisy D'ora](#)), the daughter of the Minister of the Interior. Lulu tries to get him to change his mind.



The next day, Lulu goes to see her best friend Alwa ([Francis Lederer](#)), who happens to be Schön's son. Schön is greatly displeased to see her, but comes up with the idea to have her star in his son's musical production to get her off his hands.

Alwa asks his father: "Why don't you marry Lulu?"

Ludwig Schön: "You don't marry such women. That would be suicide."

The publisher says she will be a great success because his newspaper will make sure of that.

He adds, "But one thing more, boy, be wary of this woman."



Schön makes the mistake of bringing Charlotte to see the revue. When Lulu refuses to perform in front of her rival – "I do not dance for the world in front of this woman," Lulu tells Schön -- Schön takes her into a storage room to try to persuade her otherwise, but she seduces him instead. Charlotte finds them embracing. The publisher says to his shocked son, "Satisfied Alwa? Now I'm going to have to marry Lulu. That's my execution."





A defeated Schön resigns himself to marrying Lulu. While the wedding reception is underway, Alwa asks Lulu to go with him on his travels. His father finds them together and tells his son he is going to miss his train and escorts him from the room.



Once they are alone, Schön insists his new wife take the gun and shoot herself. “Kill yourself so you don’t make me a murderer too,” he says. When Lulu refuses, the gun goes off in the ensuing struggle, and Schön is killed.



At her murder trial, Lulu is sentenced to five years for [manslaughter](#) as journalists cover the sensational trial. In the confusion that follows, Lulu’s friends trigger a fire alarm and spirit her away in the confusion.



When Alwa finds her back in the Schön home, he asks her: “How dare you come here.” She tells him, “Where else should I go if not at home?” He confesses his feelings for her and they decide to flee the country.



On the train, Lulu is recognized by another passenger who offers to keep silent in return for money. He also suggests a hiding place, a ship used as an illegal gambling den. After several months however, Lulu is sold to an Egyptian for his [brothel](#). Desperate for money to pay them off, Alwa cheats at cards, but is caught at it. Lulu kills the man they owe money to and both flee. They end up living in squalor in a drafty London garret. On Christmas Eve, driven to [prostitution](#), Lulu has the misfortune of picking a remorseful [Jack the Ripper](#) ([Gustav Diessl](#)) as her first client. Though he protests he has no money, she likes him and invites him to her lodgings anyway. Jack is touched and secretly throws away his knife. Inside, however, he spots another knife on the table and cannot resist his urges. Unaware of Lulu's fate, Alwa deserts her, joining a passing [Salvation Army](#) parade.



Scenes from *Pandora's Box* (1929) and *Viewing Notes*



The plot, which could be remade today, involves a young woman named Lulu who says she is not a prostitute, while we notice that she behaves an awfully lot like one. She's entertaining the meter-reader as the film begins, and then welcomes Schigolch (Carl Goetz), a seedy old man who may be her father, her pimp, or both. He wants her to meet an acrobat who wants her for a trapeze act, but first she gets a visit from her lover and patron, Schon (Fritz Kortner), a newspaper publisher. Schon is depressed. He is about to be married and wants to break off their relationship. He is more depressed when he finds Schigolch hiding behind the furniture with a bottle. Lulu visits Schon at his office, where she is also an erotic magnet for the publisher's son (Franz Lederer), and for a Countess (Alice Roberts) who is one of the first obvious lesbians in the movies. Lulu becomes a dancer in a revue produced by the son. Schon (with fiancée and son) unwisely visits backstage. "I will not dance for that woman," Lulu says, pointing to the fiancée. Attempting to shake her to her senses, Schon grows aroused, is found by his

fiancée in a compromising situation, and marries Lulu instead. "For sheer erotic dynamism," Kael wrote, those backstage scenes "have never been equaled."

Those who love Lulu tend to die violently and unexpectedly. The look on her face during the accidental shooting of one character is fascinating: She seems to be standing outside her own life, watching it happen.

There is an episode on a gambling ship where a disreputable Marquis attempts to sell her to an Egyptian pimp on the grounds that since she can't return to Germany anyway, she might as well make the best of a bad situation. There is a flight by rowboat, and then Jack the Ripper materializes from the London fog. At this late stage in the movie we are asked to believe that Lulu, freezing and starving and concerned for her old pimp (or father), has decided to commit her first act of sex for cash. When Jack the Ripper explains that he has no money, however, she likes his looks enough to invite him upstairs anyway. Not a good judge of character. This synopsis could apply equally to a great or a laughable film. Brooks makes it a great one. She seems to stand outside "Pandora's Box." She looks modern: She doesn't have the dated makeup of many silent stars, but could be a Demi Moore or Winona Ryder, electronically inserted into old scenes by computer. As she careens from one man to another, the only constant factor is her will: She wants to party, she wants to make love, she wants to drink, she wants to tell men what she wants, and she wants to get it. There is no other motive than her desire: Not money, not sex, just selfishness. It could get ugly, but she makes it look like fun. You can't get something for nothing, but if you can put off paying the bill long enough, it may begin to feel like you can. Roger Ebert, *Great Movies*, <https://www.rogerebert.com/reviews/great-movie-pandoras-box-1928>



Louise Brooks in
"Pandora's Box"
 (Silent)

Moviegraph Time, 1 hr., 6 mins.

JUST A HODGEPODGE WITH A GERMAN FILM THAT HAS BEEN HACKED TO PIECES BY THE CENSORS. HOLDS LITTLE ENTERTAINMENT.

Comedy-drama. Produced by Nero Film, of Berlin. Adapted from Wedekind's stage dramas, "Erdgeist" and "The Box of Pandora." Louise Brooks, the American actress, has the part of an exotic girl who attracts men and women alike. She is a sort of unconscious siren who leads men to near-doom, although her motives are apparently quite innocent. Thus it comes about that a German editor and his son are both infatuated with her, and eventually she and the son go to London where fates pursued them to the point where she is forced out on the streets. A sweet ending has been tacked on to satisfy the censors, and with the rest of the cuts, it is a very incoherent film. It is too sophisticated for any but art theater audiences. G. W. Pabst's direction is clever, but the deletions have killed that, too. The camera work is very good.

Cast: Louise Brooks, Fritz Kortner, Franz Lederer, Alice Roberts, Carl Goetz, Kraft-Raschig, Michael von Newlinsky, Daisy D'Ora, Siegfried Arno.

Director, G. W. Pabst; Author, Wedekind; Adaptor, Joseph R. Fliesler; Editor, Joseph R. Fliesler; Titler, Joseph R. Fliesler; Cameraman, Not listed.

Direction, clever. Photography, very good.

Harrower

Pandora's Box

(Moviegraphs—Silent)

Sexy Stuff Cut By Censors

(Reviewed by Freddie Schoder)

THE management at the 55th Street Playhouse makes an apology in its program for this picture. It states that the New York Censors prevented them from showing the picture in its original form and that they were forced to "add a rather saccharine ending for which we crave pardon." At that the picture is above the average of the usual foreign-made production shown in this type of theatre. It has a fast tempo which in itself is unusual. Undoubtedly Louis Brooks, who is starred, is largely responsible for this.

The heroine is a girl who drinks too freely from the cup of life. All who come in contact with her seemingly come to a bad ending. First she is the mistress of an editor, whom she shoots and kills. She is tried for this but manages to escape jail, runs off with the son of the man she killed, with a trio of former admirers trailing along. One of them is a woman who uses masculine attire so your conclusions are your own. The present ending has the girl and boy regenerated or about to be so.

Fast moving comedy with lots of laughs needed with this.

Produced by Nero Film, Berlin. Distributed by Moviegraphs. Based on Wedekind's dramas "Erdgeist" and "The Box of Pandora." Directed by G. W. Pabst. Running time 1 hr. 19 mins. Release date, Dec. 1, 1929.

THE CAST

Lulu.....	Louise Brooks
Dr. Schoen.....	Fritz Kortner
Alva Schoen.....	Franz Lederer
Countess G.....	Alice Roberts
Schigolch.....	Carl Goetz
Rodrigo Quast.....	Kraft-Raschig
Marquis Casti-Piani.....	Michael von Newlinsky
Dr. Schoen's Bride.....	Daisy D'Ora

The Film Daily, December 8, 1929, p. 8 – *Motion Picture News*, December 7, 1929, p. 72

PANDORA'S BOX. Produced by Phoebus. Distributed by Moviegraphs, Inc. Star, Louise Brooks. Director, G. W. Pabst. Released, Nov. 1929. Length, 7,600 feet.

Drama: The heroine is a girl who drinks too freely from the cup of life. All who come in contact with her seemingly come to a bad ending. First she is the mistress of an editor, whom she shoots and kills. She is tried for this but manages to escape jail, runs off with the son of the man she killed, with a trio of former admirers trailing along. Girl and boy are regenerated.

References: Reviewed issue Dec. 7, 1929, page 72 (silent).

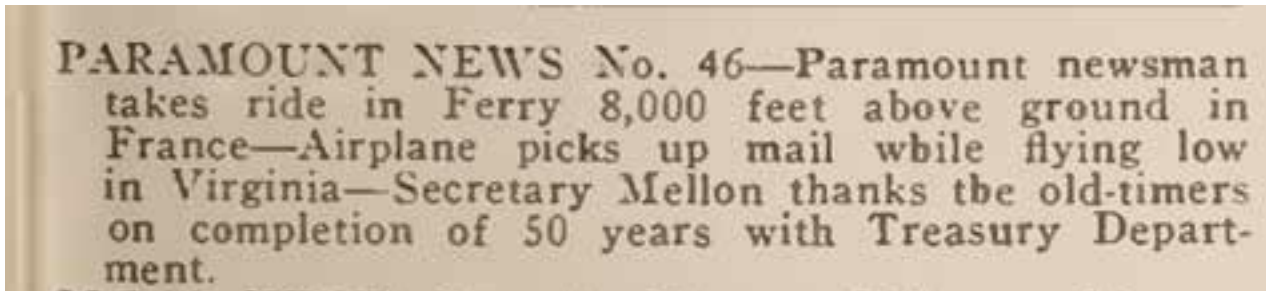
Motion Picture News, March 15, 1930, p. 97

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Male (Ludwig Schon, Alwa). Group-3
Ethnicity: White (Ludwig Schon, Alwa). Unspecified-3
Media Category: Newspaper/Magazine
Job Title: Publisher (Ludwig Schon, Alwa). Pack Journalists. Unidentified News Staff. Unidentified Magazine Staff.
Description: Major: Ludwig Schon, Negative. Alwa, Positive.
Description: Minor: Pack Journalists, Unidentified News Staff, Unidentified Magazine Staff, Neutral

Paramount News No. 46 (1929)

Reporter. Paramount Newsman takes a ride in a ferry 8,000 feet above ground in France.



Exhibitors Herald-World, January 12, 1929, p. 49

Status: Print may exist
Unavailable for Viewing

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

Pathe News No. 7 (1929)

Editor Roy W. Howard, newspaper editor starts war on wood alcohol peddlers.

PATHE NEWS No. 7—Roy W. Howard, newspaper editor, starts war on wood alcohol peddlers—John Coolidge attends inaugural ball of Governor Trumhull at Hartford—Very latest style shoes shown at show in Chicago.

Exhibitors Herald-World, January 26, 1929, p. 56

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Roy W. Howard)
Ethnicity: White (Roy W. Howard)
Media Category: Newsreel
Job Title: Editor (Roy W. Howard)
Description: Major: Roy W. Howard, Positive
Description: Minor: None

Pathe Audio Review No. 2 (1929)

Interviewer. Poet and novelist Nathalia Crane in a talkie interview.

"Pathe Audio Review No. 2"
(Pathe—One Reel)
INCLUDING Nathalia Crane, of "Janitor's Boy" fame, in a talkie interview, and synchronized silent shots of the waters of the Mississauga and the Bal Tabaran café, this Audio Review presents entertainment short, sweet and to the point. It is adequate for inclusion on a sound program.—RAYMOND GANLY.

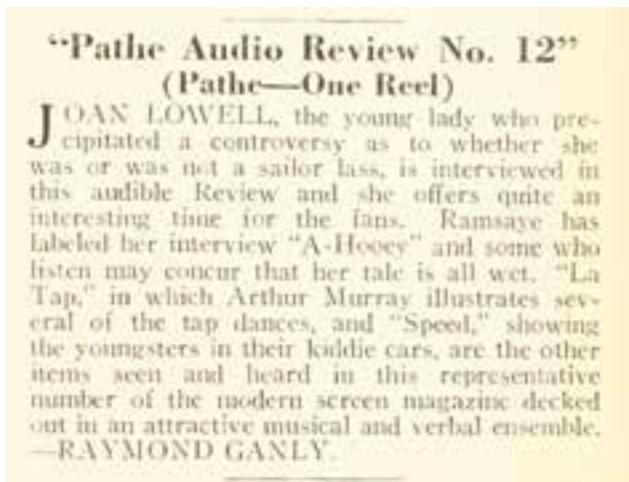
Motion Picture News, May 11, 1929, p. 1647

Status: Print may exist
Unavailable for Viewing

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

Pathe Audio Review No. 12 (1929)

Interviewer. Joan Lowell, actor who wrote a sensational autobiography.



Motion Picture News, July 6, 1929, p. 125



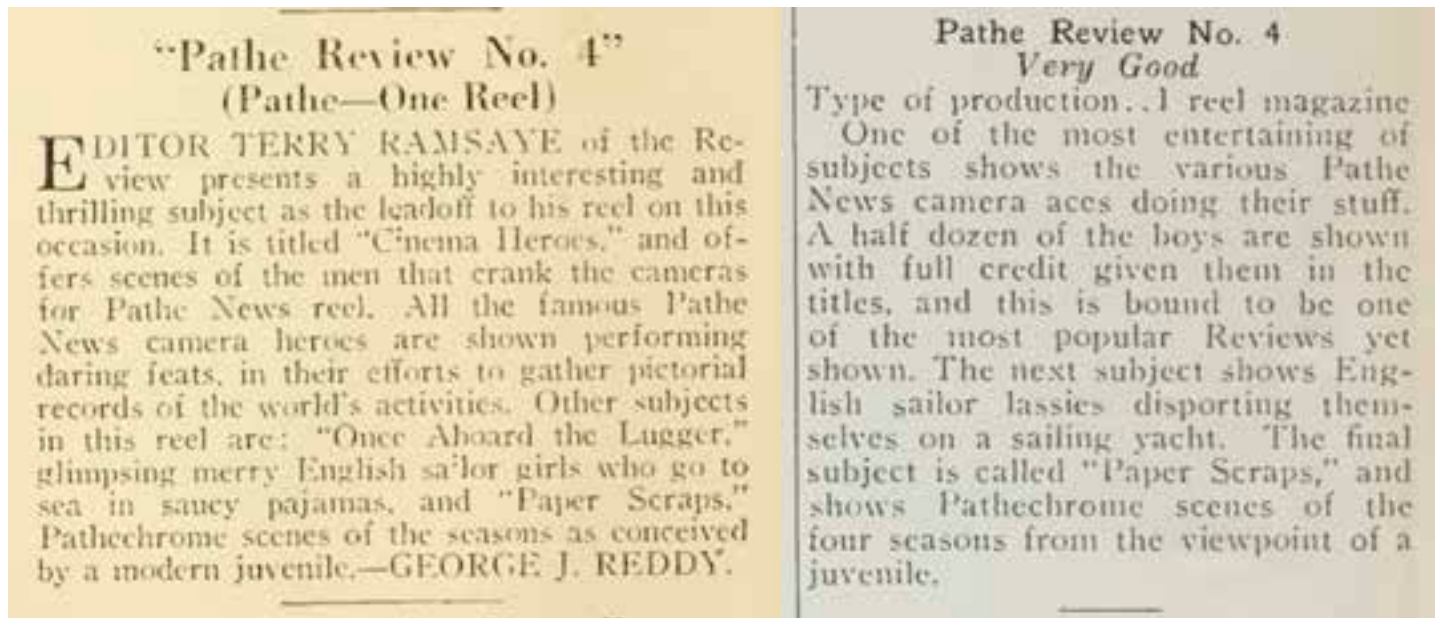
Motion Picture News – Advertisement for Pathe Audio Review, June 8, 1929, Coverff

Status: Print may exist
Unavailable for Viewing

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

Pathe Review No. 4 (1929)

Cameramen. "Cinema Heroes" offers scenes of the men who crank the camera for the Pathe Newsreel. All the famous Pathe News camera heroes are shown performing daring feats in their efforts to gather pictorial records of the world's activities.



Motion Picture News, January 12, 1929, p. 142

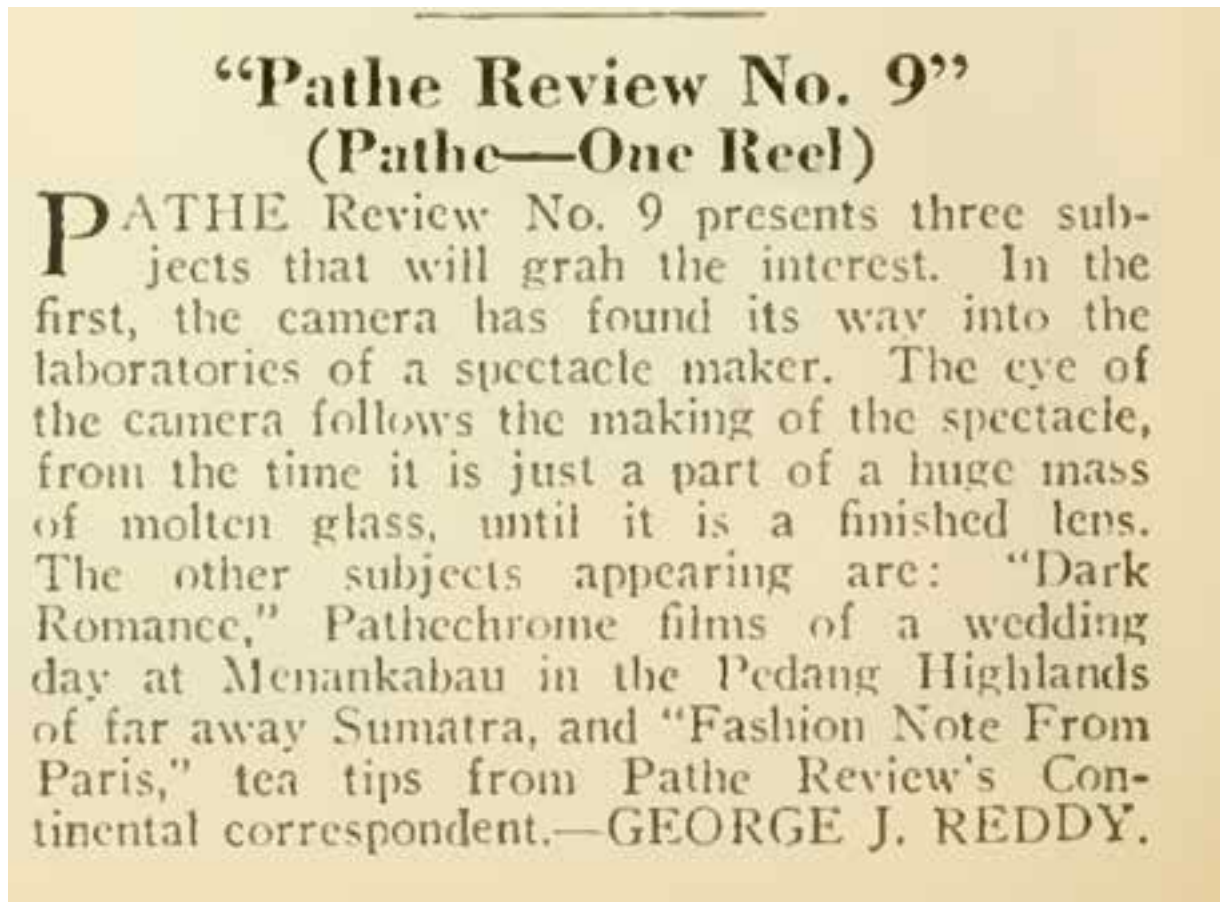
The Film Daily, January 13, 1929, p. 9

Status: Print may exist
Unavailable for Viewing

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

Pathe Review No. 9 (1929)

Correspondent. Tea tips from *Pathe Review's* Continental Correspondent.



Motion Picture News, February 16, 1929, p. 500

Status: Print may exist
Unavailable for Viewing

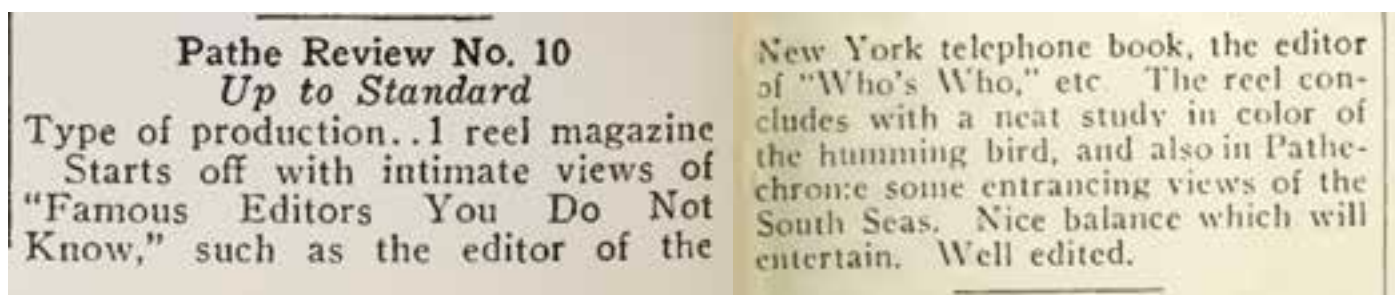
Type: Movie
Genre: Documentary
Gender: Female (Continental Correspondent)
Ethnicity: White (Continental Correspondent)
Media Category: Newsreel
Job Title: Reporter (Continental Correspondent)
Description: Major: Continental Correspondent, Positive
Description: Minor: None
Job Title: Reporter (Newsman)
Description: Major: Newsman, Positive
Description: Minor: None

Pathe Review No. 10 (1929)

Editor. "Famous Editors You Do Not Know" including J.P. O'Connell, editor of the New York telephone book; Albert N. Marquis, the guiding hand behind "Who's Who in America." J.F. Mixer, editor of the Automobile Blue Book. Dr. F. H. Vizetelly of the Standard Dictionary; A.J. Burns of the Official Railway Guide and Ray Hall, editor of Pathe News.



Motion Picture News, February 23, 1929, p. 570



The Film Daily, March 17, 1929, pp. 12-13

Status: Print may exist
Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (J.P. O'Connell, Albert N. Marquis, J.F. Mixer, Dr. F. H. Vizetelly, A.J. Burns, Ray Hall)

Ethnicity: White (J.P. O'Connell, Albert N. Marquis, J.F. Mixer, Dr. F. H. Vizetelly, A.J. Burns, Ray Hall)

Media Category: Undefined (various publications)

Job Title: Editor (J.P. O'Connell, Albert N. Marquis, J.F. Mixer, Dr. F. H. Vizetelly, A.J. Burns, Ray Hall)

Description: Major: J.P. O'Connell, Albert N. Marquis, J.F. Mixer, Dr. F. H. Vizetelly, A.J. Burns, Ray Hall,
Positive

Description: Minor: None

Pathe Review No. 13 (1929)

Cameraman. Clever novelty camera technique with a lot of jumbled scenes from the camera of “a nutty newsman.”



The Film Daily, March 17, 1929, p. 13

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. 15 (1929)

Newspapermen. "What They Will Do to Get Into the Newspapers" feature. Some Washington officials doing some goofy stunts for the flickers and newspapermen.



The Film Daily, March 31, 1929, p. 19

Status: Print may exist
Unavailable for Viewing

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

Pathe Review No. 49 (1929)

Cameraman. Pathe's jungle cameraman shooting some funny looking animals in Amazon country.



Motion Picture News, December 7, 1929, p. 72

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 Sound News RCA Photophone (1929)

Reporter. Governor Trumbull of Connecticut in aviator's garb appears before his own plane and at the request of a reporter-interviewer gives a short talk on prospects for aviation.

Karl Bickert, manager of United Press, and director of world news, picks the 10 headliners in the public eye.

**PATHE SOUND NEWS
RCA PHOTOPHONE**

10 Mins.; 5 Clips
Colony, New York

Five shots, all interesting and composing one of the best releases Pathe has put out to date. Defect is that it is short on spot news and tends rather to the magazine type.

Gov. Trumbull of Connecticut in aviator's garb appears before his own plane, invites a friend to take a hop with him. Friend declines. Governor at request of reporter-interviewer gives a short talk on prospects for aviation. Argues that public buying of aeroplane stocks indicates vast public interest in subject and forecasts remarkable development of aeronautics. Gets into plane and it takes off under his control.

Karl Bickert, manager of United Press, in interview resembling the series of noted men exploited by Fox Movietone. Bickert, in his capacity of director of world news, picks the 10 headliners in the public eye. Graded according to world news value they are Hoover, King of England, Prince of Wales, Lindbergh, Coolidge, Mussolini, Henry Ford, Thomas Edison, Charlie Chaplin and Lloyd George. Next would come Von Hindenburg, Clemenceau and probably Pershing. Bickert is not an especially attractive screen personality, but his remarks are interesting.

New York parade in observance of anniversary of America's entrance into the war. Good band effects here in shots taken from reviewing stand.

Novelty human interest. Francis Riley is a railroad signal man somewhere in New England, and aspires to sing in grand opera. He is shown working railroad signal, and then, after a few brief words to a fellow workman, sings bits of the "Toreador" song from "Carmen."

Shots during Los Angeles auto speed trials. One Jimmy Sharpe tells of the thrill of the race, and then screen flashes back to views of the speed demons roaring around a high banked track taking hair-raising chances on wide turns. Noise of the un-muffled cars helps effect of speed.

Rush.

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Reporter, Karl Bickert)
Ethnicity: White (Reporter, Karl Bickert)
Media Category: Newsreel
Job Title: Reporter (Reporter). Editor (Karl Bickert)
Description: Major: Karl Bickert, Positive
Description: Minor: Reporter, Positive

Pathe Sound News: Interview with Admiral Hilary Jones (1929)

Interviewer. Admiral Hilary Jones, after dodging newspapers and other news sources for several years, consented to an interview with Pathe Sound News scoring a real scoop for the newsreel.



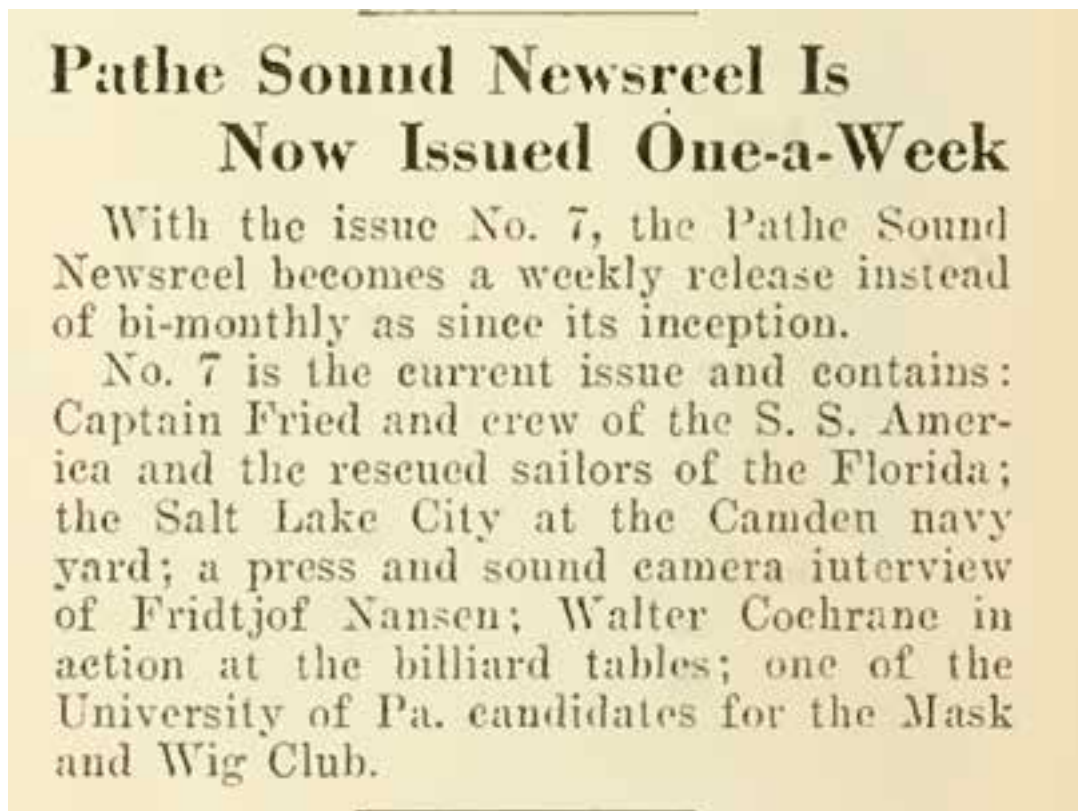
Motion Picture News, October 5, 1929, p. 1262

Status: Print may exist
Unavailable for Viewing

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

Pathe Sound News No. 7 (1929)

Interviewer. A Press and Sound camera interview of Fridtjof Nansen.



Motion Picture News, February 9, 1929, p. 428

Status: Print may exist
Unavailable for Viewing

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

Pathe Sound News No 15 (1929)

Interviewer. Camera interview with Captain Einar Lundborg, the Swedish flyer who participated in the rescue of the Nobile Expedition.

“Pathe Sound News No. 15” (Pathe—One Reel)

NO. 15 is an interesting issue of Pathe's talking news. The six subjects offered are: the camera interview with Captain Einar Lundborg, the Swedish flyer who participated in the rescue of the Nobile Expedition; cauliflowers and sundry glove-tossers training for forthcoming prize-fights in Grupp's gymnasium, New York; new summer styles for the ladies; Professor Bagley, who daily broadcasts the health exercises at the Metropolitan Tower in New York; foundling tots, and gobs ashore at San Diego after a cruise. It all shapes up as good magazine and newsreel data.—RAY-MOND GANLY.

Motion Picture News, April 20, 1929, p. 1338

Status: Print may exist
Unavailable for Viewing

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

Protection (1929)

Reporter Chick Slater (Paul Page) joins *The Register*. Sob Sister Myrtle Hines (Dorothy Burgess) who joins *The Register*. Publisher Bootlegger. Rival Reporter quits and joins *The Register*. Editor Joe Brown (Joe Brown). Managing Editor Wallace Crockett (Robert Elliott).



The role of the press as both a force in fighting corruption and a victim of manipulation by such forces is demonstrated in this crime drama. Newspaperman Chick Slater (Paul Page) is assigned to a story on a bootlegger. He discovers several city officials are shielding the bootlegger but the bootlegger also controls the paper and uses his influence to keep the story from being printed. Chick quits his job and takes over a down-and-out rival paper, *The Register*. Another reporter is promoted to editor at the old paper, but he and his sob sister girlfriend also leave and go to *The Register*. The reporter eventually gets a hot story from the bootlegger's ex-lover. The head of the bootlegging operation tries to kill Slater in his office without success, and is rubbed out by a

colleague when he leaves the newspaper office. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 68.



Chick Slater, a newspaper reporter, is assigned to write a feature article about a bootlegger who has applied modern business methods to rum running, and during his investigations he discovers that several high city officials have been providing the bootlegger with protection for his illegal activities. Chick writes up the facts, but the bootlegger uses his influence to have the story killed. Chick then quits his job and goes to work for a crusading independent daily. The story is printed, and the paper plays a major part in breaking up the bootlegging ring. *American Film Institute Catalog of Feature Films*



In this newspaper drama, a star reporter learns that prominent city officials are covering for a bootlegging crime lord. Naturally the corrupt politicians attempt to prevent him from publishing; this leads the disillusioned reporter to join a small, independent paper. There he is finally able to expose the wicked group and bring them to justice. Sandra Brennan, *all-movie.com* <https://www.allmovie.com/movie/protection-v106820>

PROTECTION (SILENT)

Fox production and release. Story by Clarkson Miller. Directed by Benjamin Stoloff. Cameraman, H. Valentine. Cast includes Dorothy Burgess, Robert Elliott and Paul Page. One day, Sept. 7, at the Stanley, New York. Running time, 58 mins.

Light bootlegger - newspaperman picture. Amusing for silent neigh-

borhood houses. Hoke portrait of journalism. Small realism also in liquor traffic angle. Wholesome love interest. Fair degree of melodramatic punch. Reporter and girl nicely cast. Bootleggers out of order. Delightful comedy. Continuity fair. Photography passable. Titles merely fitting.

Young newspaper reporter bothered to death by sob sister. Marries her in the end to keep her from cleaning off his desk and placing flowers in his lapel. Bootleggers subsidize the newspaper. Managing editor walks out. Takes over The Register, a down and out rival paper. Publisher of first paper puts reporter in m. e. chair. He walks out to be with original editor. Girl follows him on The Register.

Managing editor starts campaign against king of bootleggers. Uses story the other paper declined to print. Sends reporter sleuthing. Gets pictures of men unloading liquor. They follow him in car. He gets scratched by machine gun bullets as he enters office. Girl doctors him.

Bootleg king's girl and he split. Reporter goes to interview her. She gives him lowdown. Breaks a whale of a story. The king legger comes into m. e.'s office to bump him off, but is checkmated. As he leaves office, he gets the works from a confederate whom he has slapped. Wind-up shows town cleaned up by The Register, the reporter and girl asking for an hour off.

Protection

Program Average

(Reviewed by Bill Furman)

(Silent)

“**PROTECTION**” has a newspaper background, which seems to be a popular subject with the film producers at the present time. The picture is not outstanding, but still it carries an interesting story that will prove satisfactory to the general run of patrons that are satisfied with films of program average.

The cast carries no featured names, although all of the players give satisfactory performances. Ben Stoloff has handled the direction very nicely so that audience interest is sustained throughout.

Story has to do with a servile newspaper, controlled by a powerful rum ring which has the protection of crooked city officials; and a free and fearless independent paper that finds its struggle for existence a tough road. A young reporter, Chick Slater, is assigned to write a feature article about “Big Jim” Dunning, a gentleman bootlegger who has applied modern business methods to the liquor industry, and who lives in style on Long Island. During his trip, Chick discovers the inside story on who is providing protection for Dunning’s illicit enterprises. The reporter takes his story, with a snapshot, back to the office; but finds on arrival that Dunning has beat him to it and had the story killed.

Slater and the managing editor immediately quit, taking the “scoop” story to the independent paper. Then the battle between the rum ring and the newspaper starts; with the paper finally emerging victorious.

Drawing Power: Best name is Dorothy Burgess of “In Old Arizona” fame. Others in cast mean little to draw. It’s a good newspaper story slated to satisfy the average audience outside of the key first runs.

Produced and released by Fox. Story and scenario by Frederick H. Brennan. Directed by Benjamin Stoloff. Photographed by Joseph Valentine. Length: approximately 5,511 feet. **Release date:** May 12.

THE CAST

Chick Slater.....	Paul Page
Wallace Crockett.....	Robert Elliott
Myrtle Haines.....	Dorothy Burgess
Joe Brown.....	Joe Brown
Jim Ramono.....	Ben Hewlett
Judy Revis.....	Dorothy Revis
Ollie Bogardt.....	Roy Stewart
Harry Lamson.....	William H. Tooker
Society Editor.....	Arthur Hoyt

"Protection."

A William Fox production, featuring Paul Page, Dorothy Ward, Robert Elliott, Dorothy Burgess and Joe Brown. At the Fox Theater.

"Protection," the current film attraction (silent) at the Fox Theater, tells you about a fearless managing editor of a metropolitan newspaper who wages a courageous and winning crusade against the city's underworld. In his valiant effort to exterminate the racketeers and booze-runners, this watchdog of the civic welfare is aided and abetted by two cub reporters—a girl and a boy.

These three—the editor and the two sublings—are like no newspaper people this humble scribbler has ever known. When a notorious gang leader is shot and killed in front of the Register's office, the managing editor calmly ambles over to the cub reporter's desk and tells the c. r. to "take a bulletin for the final edition." When the boy and the girl decide to get out and get married they go to the boss and ask for an hour off. When the boy and the girl have landed the big story exposing the city grafters the boy sits down with the girl over a chocolate soda. And then, when the tough gang leader comes into the office and tells the managing editor that he is going to kill him, the m. e. sketches a picture of a gallows on a scratch pad. This so unnerves the gangster that he breaks down and promises to tell all.

In real life, this delegate, who used to think he was a newspaper man himself, never heard of such things. Some of the reporters in our shop have never heard of a chocolate soda. Others tell me that no

managing editor in his right mind has ever given a reporter an hour off.

Well, let's not be a stickler for accuracy. An audience at the Fox Theater yesterday demonstrated a sustained interest in "Protection." We even overheard some one telling his neighbor that he'd like to be a newspaper man himself some day. "They must meet so many interesting people."

Frankly, the picture bored us. There have been so many stories (mostly bad) about racketeers and clever newspaper reporters. "Protection" brings the whole matter up again, and no more brilliantly than before. The managing editor is Robert Elliott, Paul Page and Dorothy Ward the reporters.

The surrounding program at the Fox this week has Roy Cummings in his humorous sketch, "One Afternoon"; the Royal Russian Choir (very good if you like Russian choirs) and Jack Waldron's "Worries of 1929."

THE PICTURE at the Fox Theater last week, "Protection," demonstrated once more that of plays (or films) about firemen, policemen, letter carriers, circus clowns and newspaper reporters, those about newspaper reporters are the hardest to write.

The record shows that when a motion picture producer is about to give birth to a saga of the policeman or the locomotive engineer he invariably dispatches somebody to police headquarters or the central branch of the locomotive engineers union to gather appropriate information regarding the subject at hand. Movie directors and writers have even been known to go all the way to West Point or Annapolis to absorb first-hand knowledge concerning the lives and habits of cadets and midshipmen. But what happens when Mr. Goldfox decides that the market is ripe for a knockout movie about newspapermen? Why, he simply pushes a buzzer and calls for Mr. O'Flaherty over in the scenario department.

"Mr. O'Flaherty," he says, "they tell me that you used to be a newspaper man yourself. Well, sit down and write me a nice story about the boys in the news room—you know, gentlemen of the press stuff. Put in a nice young cub reporter who maybe gets the big story about the crooked politicians and marries the publisher's daughter. Take your time on it, y'understand, O'Flaherty. Let me have it by Thursday."

So Mr. O'Flaherty goes back to his typewriter and, after five or ten minutes meditation, starts hammering out his saga of the news hounds. By Thursday it has taken a definite, if not a very profound, shape, and Mr. O'Flaherty is ready to present his brain-child to Mr. Goldfox.

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'Protection' With Paul Page And Dorothy Burgess, Film Offering

The "Roxy Gang," known to thousands of radio fans, will be the headline attraction in conjunction with the photoplay, "Protection," a newspaper story, at the Fox this coming week. The "Roxy Gang" is composed of Aldo Bomonte, known as "Bomby," Adelaide De Loca, Harold Clyde Wright, who was formerly a member of the Philadelphia Civic Opera Company, and Jeanne Mignolet. Helen Andrews is the accompanist. In addition to the "Roxy Gang" there will be a Broadway Revue, "Maytime Melodies," with a cast of 30 youthful singers and dancers, and Harry Howard, Broadway's newest comedian.

The Fox Theatre Grand Orchestra under the direction of William A. Krauth will render "Serenade in Blue," as the overture. Fox Movietone News telling of the world's news in sound and motion will complete the program.

"Protection" is the story of what happens when the searchlight of publicity—through the medium of the press—is turned on politicians and racketeers, when a hardboiled, square jawed, fearless and honest managing-editor, unafraid of the underworld, machine guns and all else, takes the bit in his teeth and starts to clean up. Robert Elliott, long on the legitimate stage, but only a recruit in pictures portrays the part of the managing-editor. Dorothy Burgess who was "Tonia" in "In Old Arizona," Paul Page, the prize fighting hero of "Speakeasy," and Dorothy Ward are also featured.

FOX WILL FILM ALL-TALKIE OF NEWSPAPER LIFE

Winfield Sheehan To Supervise 'Protection'

By LOUELLA O. PARSONS

WASHINGTON, March 17.—

(Copyright By Universal Service.)—Newspaper editors and reporters, what sins in the movies are committed in thy name! Again we are to have a newspaper drama with talkies and all the trimmings.

It will bear the modest moniker of "Protection," and will be directed by the Fox company by Benjamin Stoloff.

The great hope in this newspaper yarn by Frederick Hazlitt Brennan is Winfield Sheehan. No, Winnie is not leaving his job as general manager of Fox to play the role of an editor, but he knows what managing editors do and how they act, to say nothing of boy reporters. Wasn't he a reporter himself for many years when he was associated with one of our well known New York dailies?

Dorothy Burgess, who first danced across the talkie horizon for Fox in "Arizona," will have the lead and Paul Page will play opposite her. Paul is the youth who has been beaming the beautiful Sharon Lynn to so many Hollywood parties—that is, he was being attentive to a few weeks ago.

Robert Elliott, back from Europe, will play the managing editor and Joe Brown will also portray an editor.

PROTECTION—Fox

BENJAMIN STOLOFF'S direction of "Speakeasy" was good preparation for the present production, "Protection," for there is much the same atmosphere. Story of a battle between a newspaper man, who stands for reform, and the leader of a bootlegging gang. Francis McDonald is the bootlegger and Robert Elliott the newspaper man. Paul Page is the aggressive reporter and Dorothy Burgess the paper's sob sister. What more natural than they should fall in love? The picture has its exciting moments. *Sound.*

Photoplay Magazine, August, 1929, p. 111

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (Chick Slater, Wallace Crockett, Rival Reporter, Joe Brown, Bootlegger). Female (Myrtle Hines).
Group.

Ethnicity: White (Chick Slater, Myrtle Hines, Wallace Crockett, Rival Reporter, Joe Brown, Bootlegger).
Unspecified.

Media Category: Newspaper

Job Title: Reporters (Chick Slater, Myrtle Hines, Rival Reporter). Editor (Wallace Crockett, Joe Brown).
Publisher (Bootlegger). Miscellaneous-2 (Newsrooms).

Description: Major: Chick Slater, Myrtle Hines, Wallace Crockett, Positive. Bootlegger, Very Negative.

Description: Minor: Joe Brown, Rival Reporter, Positive. Miscellaneous, Neutral.

Queen of the Night Clubs (1929)

Reporters Walter and Mark appear throughout the film.

Texas Malone (Texas Guinan) calls them “Winchell” and “Mark” after two well-known columnists of the day, Walter Winchell and Mark Hellinger.

the boy nor the public knows. She lies to Walter and Mark, the intermittently appearing newspapermen, about the reported relationship. In several other sequences she addresses one as “Winchell.” (Both of the scribes, of course, bear no authentic resemblance to either Walter Winchell or Mark Hellinger, all this being strictly local and Tex's idea of reciprocating to the tab nite life addicts for past favors.)

Variety, March 20, 1929, p. 12



After working as a hostess for Nick and Andy, Tex Malone leaves their employ and opens a club of her own. Looking for talent to book for the floor show, Tex hires Bee Walters and thereby breaks up Bee's act with Eddie Parr. Andy spitefully kills Tex's friend, Holland, and young Eddie is arrested for the crime on circumstantial evidence. Tex then learns from Eddie's father, Phil, that Eddie is her long-lost son. At the trial, Tex comes to Eddie's defense and persuades one member of the jury that there is reasonable doubt of Eddie's guilt. The jury repairs to Tex's club, where Tex discovers a piece of evidence that conclusively links Andy with the murder. Eddie is freed, and Tex and Phil get together for a second honeymoon. *American Film Institute Catalog of Feature Films*



Queen of the Night Clubs

(DIALOG)

Warner Bros. production and release starring Texas Guinan. Story by Murray Roth and Addison Burkhard. Directed by Bryan Foy with Freddie Fox assisting; Ed Du Par, cameraman. At Strand, New York, week of March 16. Running time, 60 mins.

Tex Malone.....	Texas Guinan
Eddie Parr.....	Eddie Foy, Jr.
Bee Walters.....	Lila Lee
Phil Parr.....	Jack Norworth
Don Holland.....	John Davidson
Lawyer Grant.....	John Miljan
Andy Quinlan.....	Arthur Housman
Asst. District Attorney.....	William Davidson
Girl.....	Charlotte Merriam
Nick.....	Jimmie Phillips
Crundall.....	Lee Shumway
Judge.....	James T. Mack
Flapper.....	Agnes Trancy
Boy.....	Joe Depew

With Texas Guinan as the star, plus that title, "Queen of the Night Clubs" and almost discounting its celluloid contents, this 100 per cent Vitaphone talker is a natural. That it isn't so worse as a feature, although subject to considerable capricious comment, makes it that much easier. Warner Brothers should sapollo at the gate with this one.

Tex hasn't much to do, but does what she has pretty well. She's her natural self at all times, fly and flip, pacing the Tex Malone nite club in characteristic manner, and is bound to the romantic interest through Eddie Parr (Eddie Foy, Jr.) being her son, a sort of family skeleton about which neither the boy nor the public knows. She lies to Walter and Mark, the intermittently appearing newspapermen, about the reported relationship. In several other sequences she addresses one as "Winchell" (Both of the scribes, of course, bear no authentic resemblance to either Walter Winchell or Mark Hellinger, all this being strictly local and Tex's idea of reciprocating to the tab nite life addicts for past favors.)

After the locale and the attendant trimmings are set, the story evolves into one of those murder mysteries with a court room trial scene in an effort to clear young Parr of the charge. As the jealous suitor of Bee Walters, his vaudeville partner, everything points to Eddie when Don Holland, Tex's nite club backer, is murdered. Holland and Miss Walters (Lila Lee) seemed attentive to each other.

Bryan Foy has fotten loads of local color into "Queen of the Night Clubs" with Tex's hand showing not a little in it throughout. That report to the query, "Do you understand English?" when she admits: "Yes, but I'm more familiar with Scotch," sounds like a Guinan. Similarly, she agrees that she knows her way downtown to the police inspector's office—"blind-folded."

Tex sings one number, "It's Tough to Be Hostess on Broadway," presumably as some sort of hokey alibi for the hinterland patronage, no doubt, but it's a cinch she doesn't mean it, despite lots of things that have happened on 54th or 58th streets.

Nite club scene introduces George Raft, the hot stepper, as the m. c. and band leader, being brought down for one of his rip-snorting hoofing specialties. Plenty of anti-Volsteadian atmosphere and props throughout the nite club shots, leading one to wonder how the backwoods' censors will cotton to this flagrant refutation of a national amendment. No telling what the Pennsy and Ohio boards might deem too rough for the peasantry.

One crack, antiquated by an act of God, should be eliminated. Tex chides a customer that "the Tex you want is at Madison Square Garden." Considering the sports promoter's demise, this is not only a false note, ethically, but doesn't ring true otherwise, considering the contemporaneous realism and ultra-modernism of the rest of the atmosphere.

Continuity evidences considerable cutting, hence some jerky transitions and sequences.

Talking throughout is okay. Lila Lee's impression vocally commends her anew for dialog pictures. Eddie Foy, Jr., as the spirited juvenile is likewise effective. Jack Norworth is cast as his father, Tex, of course, always knew how to control her tonsils and John Davidson as Holland, in the unsympathetic assignment, made himself thoroughly disliked.

Court room stuff, while generally familiar, was expedited with staccato precision as to dialog, examinations, etc., highlighting each character sufficiently unto the purpose thereof without any extraneous details.

Texas Guinan and "Queen of the Night Clubs" is a double-barreled come-on at the gate. The ballyhoo potentialities are limitless. Peasants will go for it like unexpurgated literature. Adel.

Queen Of The Night Clubs

Hey, Sucker! Here's A Chance To Get Even

(Reviewed by Freddie Schuler)

YOU'VE heard of Tex Guinan, haven't you? Remember, she started in pictures making Westerns as a "Two-Gun Woman"? The Warners hired Tex for a talkie which they titled "Queen of the Night Clubs." Was Queen? Victoria? Tex looks odd enough on the screen to be Victoria's sister. At that, Mamie Duffey is odd when she's herself, but when she tries to get dramatic—oh boy—she's terrible. But there is this angle to look at, Tex has been front page copy for the dailies, especially the tabloids so long that the theatregoers away from Broadway might like to get a load of her and may be willing to pay to catch her on the screen. That is the only chance that there is for the picture.

After they had signed Tex, the Warners shipped her to Hollywood and Bryan Foy had to get a story together and make a picture with her as the star. Well they knocked a story together that had a night club background, which is sufficient to carry Tex through. There is enough wild stuff in it to give the unphayns out in the sticks that a night club on Broadway is all that they expected it would be, which is exactly what it isn't. Then Bryan got busy and shot the picture. When it was finished they decided to lay it on the shelf. Then they had a change of heart and shipped it East and Bryan recut it and the result is a good meller for the sticks.

Tex is made the pawn in a battle between two night club factions. She is a drawing card in one club and the proprietor of another wins her over to his place, at the same time having the rival establishment pullock. Of course, the boys who were forced out of business want to get even. The way that they manage it is by planting a bullet in a gun that is used in a number in the club. But when their plan doesn't work they decide to unload the gun. Why a couple of gangsters should want to do that is a mystery. But they start to do it anyway, and that leads to a shooting of which a youngster is accused. This boy has been the randleville partner of one of the girls in the club. After the shooting Tex finds out that he is her own son and right then and there she tries to get dramatic and lets a squawk out of her that will hand anyone a laugh. In the end the real gunmen are discovered, and the boy is freed and all ends happily.

There is a lot of stuff shot that has Tex doing her mistress-of-ceremonies stuff from the back of a chair in the middle of a floor show in a night club. Tex is herself and right at home in those sequences. A couple of reporter boy friends are introduced and referred to as Winchell and Mark, but the boys don't book the part. Lila Lee and Eddie Foy, Jr., the pair to whom is en-

(Continued on following page)

Queen of Night Clubs

(Continued)

trusted the task of carrying the juvenile love interest, really run away with the picture. Lila Lee is great, and young Foy is going to make a spot for himself in this racket. John Davidson, in a heavy role, is also decidedly worth while. There is another name that is worth a plug, and it is that of Jack Norworth, who is playing a bit in the picture. Jack, by the way, is far from being bad on the screen.

Drawing Power: If they want to get a flash at Tex and a little insight into Broadway night life, this one ought to please them, providing they are not too familiar with Broadway and know enough about it.

Produced and distributed by the Warner Bros. Length: Sound, 5,424 feet. **Running Time:** an hour and two minutes. **Released:** March 16, 1929. **Directed by** Bryan Foy.

THE CAST

Tex Guinan	Tex Guinan
Eddie Foy, Jr.	Eddie Foy, Jr.
Lee Waller	Lila Lee
Phil Port	Jack Norworth
Don Holland	John Davidson
Lester Grant	John M. Jones
Andy Quinn	Arthur Housman
Asst. District Attorney	William Davidson
Carl	Charlotte Merriman
Nick	James Phillips
Crash	Lon Shannon
Judge	James T. Mack
Flapper	Alma Tracy
Boy	Joe Deppa

Night Clubs and Murders.

QUEEN OF THE NIGHT CLUBS. With Texas Guinan, Eddie Foy Jr., Lila Lee, Jack Norworth, John Davidson, John Milson, Arthur Houseman, William De Jacon, Charlotte Merriam, Jimmie Collins, Lee Shumway, James T. Mack, Artie Tracy and Joseph Depew, directed by Bryan Foy; overture, "Light Cavalry"; "Flain Crazy," a sound cartoon; Vitaphone productions of Jay Velle in "Songs of Love" and Frank Orth in "Meet the Wife," and also Fannie Ward in "The Miracle Woman." At the Mark Strand.

Texas Guinan is in her element in the Vitaphone production, "Queen of the Night Clubs," now on view at the Mark Strand Theatre. It is a somewhat entertaining thriller, with a murder or so, frowning plotters, a silly hooper and a none-too-gifted young woman who, nevertheless, appears to be worth her weight in gold as an entertainer in a night club.

Miss Guinan's voice is more powerful than melodious. It is the voice that is accustomed to ordering guests to buy and buy and give little girls a hand. Following the murder, which must happen in every night club on the screen, Miss Guinan, as Texas Malone, admits on the witness stand that she knows more about Scotch than English, a joke that was thought to have sunk into oblivion.

Miss Guinan is not exactly new to the screen, for she appeared years ago in a number of short subjects. Her first pictorial production was "The Gunwoman," through which she became known to some persons as the female Bill Hart. In this present film she is the night club hostess who is favored by those who patronize these nocturnal resorts. Her success is such that it causes her rivals to plot her downfall, especially that of Don Holland, who supplies the boodle.

In at least one of the incidents in this unedifying tale, the police are depicted as being exceptionally callous regarding murders. They order two stretchers over the telephone, with about the same coolness a butcher and egg man might order mineral water in a Texas Guinan club.

This story is told in such a way as to arouse curiosity as to how it is going to finish. The dénouement, however, is by no means as imaginative as one anticipates. The author appears to have been floundering around trying to find a way out and then ended his yarn as best he could. And this best is amateurishly forced.

The scenes in the court room are both well filmed and competently acted. Those filling the rôles of the lawyers do their work naturally.

Lila Lee impersonates Bee Walters, the girl who makes a strong impression upon the night club crowds. Eddie Parr, the silly young hooper, is fairly well acted by Eddie Foy Jr. John Davidson appears to be thinking too much of his voice and not enough of his gestures and expressions in playing Don Holland.

GIVE THIS GIRL A



ONE WITH VITAPHONE **2** REEL WITHOUT VITAPHONE
(NEGATIVES)

GREAT BIG HAND

SEE New York in its NIGHT CLOTHES, all dressed up and READY for THRILLS! Make WHOOPEE with "The Whoopie Girl" - HAVE the TIME of your life! SEE and HEAR Texas Guinan in "Queen of the Night Clubs," a marvelous picture of "WINE, WOMEN and WRONG"! Your audience is sure to give THIS little girl a GREAT, BIG HAND! SEE and HEAR



TEXAS GUINAN IN "QUEEN of the NIGHT CLUBS"

BOOK IT NOW and PLAY IT DAY
AND DATE WITH BROADWAY!

STORY BY MURRAY BETH AND ADDISON BULKHART DIRECTED BY BRYAN FOY

NOAH'S
ARK

VITAPHONE

THE
DESERT
SONG

SEE

WALTER BRIDGES presents

TEXAS GUINAN

IN

"QUEEN OF THE NIGHT CLUBS"

STORY BY MURRAY BETH AND ADDISON BULKHART
DIRECTED BY BRYAN FOY



HELLO
SUCKER

HEAR

Spent the NIGHT in
Texas Guinan's club!
Make WHOOPEE with
the princess of GOOD
CHEER!

VITAPHONE

GIVE THIS LITTLE GIRL A BIG HAND!



Status: Unknown
Unavailable for Viewing

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

Red Hot Speed (1929)

Publisher Colonel Long (Thomas Ricketts).



Newspaper Publisher Colonel Long (Thomas Ricketts) is conducting an anti-speeding campaign. When his daughter Buddy Long (Alice Day) is arrested, she gives a false name and is turned over to the assistant district attorney Darrow (Reginald Denny). Colonel Long decides to meet the girl being charged, so Darrow has dim-witted Slavey (Fritzi Ridgeway) pose as the accused girl. Darrow and Buddy eventually get Colonel Long's permission to marry without his ever finding out the truth. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 68.



Buddy Long, the beautiful daughter of a newspaper publisher who is conducting an anti-speeding campaign, is arrested for speeding and, giving the assumed name of Mary Jones, is paroled into the custody of Assistant District Attorney Darrow. The county vs. "Mary Jones" becomes a test case, and Colonel Long, Buddy's father, goes to Darrow's apartment unexpectedly one evening to meet the girl. Buddy and Darrow learn he is coming, and Buddy escapes by a window; Darrow persuades a dimwitted Slavey to impersonate "Mary Jones," and Colonel Long, none the wiser, decides that the girl is a mental case. Buddy and Darrow fall in love and receive her father's permission to be married, never letting on that "Mary Jones" and Buddy are one and the same. *American Film Institute Catalog of Feature Films*

RED HOT SPEED (PT) (SF). Produced and distributed by Universal Pictures Corp. Star, Reginald Denny with Alice Day. Director, Joseph Henabery. Adaptator, Faith Thomas. Scenarists, Gladys Lehman and Matt Taylor. Dialoguer, Albert DeMond. Cameraman, Arthur Todd. Released, Jan. 27, 1929. Length, 6,621 feet sound; 6,288 feet silent.

Melodrama. Young district attorney is trying to win favor of local newspaper publisher, who is a demon against speeding. Publisher's daughter steps on the gas but thru fear of father gives different name each time she is arrested. On way to court, attorney is run down by girl. In court judge paroles girl in attorney's custody for sixty days. They finally wed.

References: Reviewed issue Feb. 9, 1929, page 435 (sound).

Advertising: Pages 1935, June 9; 2154, June 30; 1201, Oct. 20; 1900, Dec. 29, 1928.

Motion Picture News, March 15, 1930, p. 98

Red Hot Speed

Denny Reveals His English Accent

(Reviewed by Freddie Schader)

“**R**ED HOT SPEED” is Reginald Denny’s first picture with talking sequences for Universal. The star reveals an English accent which is quite out of place for a young district attorney in an American city. The picture itself is neither very speedy or very hot when judged from a box office standpoint.

Supporting Denny are Alice Day and Fritzi Ridgeway, the former playing the lead and the latter doing a Swedish slavey that failed to get a laugh. The balance of the cast was just passable.

The story, on which the picture is based, is one that might happen in any city where the local government is as loose as it is in Los Angeles. Everyone has a political or police pet of some kind who can fix tickets handed out for the violation of the speed laws or other traffic violations. The young district attorney is also a fixer, but he is trying to win the favor of one of the local newspaper publishers, who is a demon against speeding and who wants to conduct a campaign to send all violators to jail.

It is the publisher’s daughter who causes all the complications. She likes to step on the gas, but the fear that her father might find out and compel her to return to boarding school leads her to give phony names each time she is pinched. The young D. A. is on his way to court when he is run into a couple of times by a girl driving a roadster recklessly. When he arrives in court late as the result of one of her smashes with him he discovers her among those present as a prisoner. In informing the court of her recklessness he becomes so rabid that

the Judge finally parols her in his custody for sixty days.

That night when he arrives at the publisher’s home he finds that the girl paroled in his custody is the daughter, and then there are a series of overdrawn farcical situations that are hard to believe. It ends finally with the D. A. and the reckless driver going into the marriage license bureau together.

Drawing Power: Little other than what is left of the star’s own following.

Produced and distributed by Universal. Length: 6,288 feet. **Running time:** An hour and fourteen minutes. **Released:** Jan. 27, 1929. **Directed by** Joseph A. Henabery.

THE CAST

The District Attorney.....	Reginald Denny
The Girl.....	Alice Day
The Slavey.....	Fritzi Ridgeway

surrounding program. It is called "The Death Ship," and Mitchell Lewis, Jason Roberts and Elizabeth Page are the participants.

Mr. Denny Talks.

RED HOT SPEED, with Reginald Denny, Alice Day, Charles Byer, Thomas Ricketts, De Witt Jennings, Fritz Ridgeway and Hector V. Sarno, written by Gladys Lehman, directed by Joseph Henaberry. At the Colony Theatre.

Except during the spoken interludes, when the utterances are unduly hesitant, Reginald Denny's latest farce, "Red Hot Speed," now at the Colony, succeeds in conveying a decided atmosphere of wild hustle and bustle. It is one of those samples of modern film work that slips spasmodically and without warning from silence to audibility.

Mr. Denny's voice is evidently admirably suited to the new scheme of things. It is distinct, forceful and pleasing, but, in most instances, possibly through reasons beyond his control, there is a faltering in the uptake of the lines. The words put into the mouths of the characters are frequently reminiscent of vaudeville patter; but these jocular remarks

apparently pleased most of the people scattered in the theatre yesterday afternoon. The hectic actions of the players also elicited some merriment. Laughter was provoked by a flash of Buddy's car crashing into the vehicle driven by the District Attorney, played by Mr. Denny. It should be explained that Buddy is the sobriquet given to Miss Long, impersonated by Miss Day.

Buddy is averse to driving slowly, but, judging by some of the comments in this picture, she has no other vices. She is fair and intelligent, but is in a sorry dilemma soon after the start of the story, partly because she has received a summons for speeding and partly on account of the fact that she discovers that the young man who has been a victim of her reckless driving is none other than the District Attorney. Incidentally, her father, a newspaper owner, is desirous of enlisting Judge O'Brien's support in waging a campaign against speeding. He is not aware that Buddy is one of the worst offenders because she is in the habit of giving the police fictitious names.

All this is worked up into an unusual state of excitement with a strange Swedish servant thrown in

for good measure. It isn't exactly the type of narrative that shines, but now and again there are amusing incidents.

Mme. Jeritza Again as Carmen.

Mme. Jeritza appeared in "Carmen" for the fourth time this season at the Metropolitan last evening. Martinelli and Pinza were the soldier and the Toreador of the operatic triangle. Grace Moore, new to the company last year, made her first appearance in the current series as Micaela. Others were the Misses Ryan and Flexer, Messrs. d'Angelo, Cehanovsky Picco and Bada, and Mr. Hasselmanns conducted. Tonight the company is singing "Tristan" in Brooklyn and "Madame Butterfly" in Philadelphia.

A Daughter to Mrs. Joseph Santley.

Mrs. Joseph Santley, wife of the actor, became the mother of a girl in the Fifth Avenue Hospital yesterday morning. Mrs. Santley is known on the stage as Ivy Sawyer.

Mordaunt Hall, *New York Times*, February 5, 1929, p. 26



Direction, Joseph Henabery, fair; **Author,** Gladys Lehman; **Scenario,** Gladys Lehman and Matt Taylor; **Editors,** Ray Curtiss and Jack English; **Titles,** Albert De Mond; **Photography,** Arthur Todd, okay.



RED HOT SPEED

(DIALOG)

Universal sound film with dialog sequences. Starring Reginald Denny in story by Gladys Lehman. Directed by Joseph E. Henaberry. Titles by Albert De Monda. Other screen credits incomplete, through being caught off screen. Principal players' names recalled: Alice Day, Charles Byer and Fritzi Ridgeway. At Colony, New York, week Feb. 2. Running time, 60 minutes.

Conclusion is that "Red Hot Speed" is nothing like the title. It is neither cinematically torrid nor speedy in action. Derived from the situation of a traffic violation for speeding, the title is otherwise a misnomer.

Other than that, this Universal sound film is only distinguished by Reginald Denny making his debut as a talking celluloid mime and acquitting himself creditably. In addition there is the highly favorable impression of Alice Day, opposite, and Fritzi Ridgeway in a dialect comedy bit, as a slavey, which should carry this actress far, assuming that her bit in this feature comes to proper attention. It merits her enlisting of an exploitation man just to demonstrate this, for it is the best sales argument Miss Ridgeway would want.

The Gladys Lehman story, adapted by the authoress and another (name not caught), is a silly continuity, and only the yeoman histrionics of the players (but only in spots) was capable of offsetting the innocuous story. As an assistant district attorney, Darrow (get the name!), played by Denny, acts as unprofessional in court and as preposterously unreal as has any pseudo-barrister before him in the halcyon days of Irish Justice travesties.

The heroine (Miss Day) is paroled in his case. Speeding. Reginald Denny's attempt by to take her away as keep her out of the way of the court.

Non-union with the court, the judge's decision, the judge's decision, the judge's decision.

discovery of the fact that the judge's decision, the judge's decision, the judge's decision.

No. The judge's decision, the judge's decision, the judge's decision. "Ragging the Scale," etc.

Reproduction was raspy and replete with overtones and muddy sounds. Yet some of the other sound effects, such as the radio receiver and the shut-off thereof, were effective, as were the business of the buzzing doorbell, dropping of the electric bulb in simulation of pistol shots in another bit, crackle of paper, and others.

Denny all right in his talking assignments, and with better stuff will register even better. Miss Day is a strong contender for distinction in the talkers, as is Miss Ridgeway.

"Red Hot Speed" is a daily changer in calibre for the neighborhood programs; only at Universal's own Colony could this U feature stay a week. Unless Denny's strength and curiosity to hear him talk will hold up the film. U may have banked on that angle. Abel.



Status: Unknown
Unavailable for Viewing

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

Robert Benchley: Furnace Trouble (1929)

Commentator Robert Benchley tries to keep his furnace going.

The longer, plot-driven shorts, such as *Lesson Number One*, *Furnace Trouble*, and *Stewed, Fried and Boiled*, likewise show a Benchley character overmatched by seemingly mundane tasks. Billy Altman, *Laughter's Gentle Soul: The Life of Robert Benchley*, pp. 252-253.¹⁴

With the coming of sound to the movies, the Fox studio signed Benchley to repeat his party piece in a series of six one and two-reelers, all featuring Benchley as an alleged expert on some subject under review. His legendary "Treasurer's Report," which finds him grappling to explain a company's annual earnings at a board meeting, began as a sketch for the 1922 Round Table revue *No Sirree!* and was filmed for Fox Movietone six years later--the first of nearly 50 short subjects headlined by Benchley in the 17 years before his death. The films enjoyed similar success and were critically acclaimed, and Benchley was signed to a deal to produce more films before heading back to New York to continue writing. As *Life* would say following his eventual resignation in 1929, "Mr. Benchley has left Dramatic Criticism for the Talking Movies" Billy Altman, *Laughter's Gentle Soul: The Life of Robert Benchley*, pp. 253-254.

This short film, made for Fox Movietone, January, 1929, enraged the coal companies to such an extent that in the Pennsylvania coal mine areas Fox films were banned. *The Inventory of the Robert Benchley Collection #414*, Howard Gotlieb Archival Research Center, Boston University, p. 3.

Status: Print may exist
Unavailable for Viewing

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

Robert Benchley: Lesson No. 1 (1929)

Commentator Robert Benchley tackles the driving problem as he unsuccessfully learns how an automobile operates.

Status: Print may exist
Unavailable for Viewing

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

Robert Benchley: Stewed, Fried and Boiled (1929)

Commentator Robert Benchley tries his hand at gardening.

Status: Print may exist

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Robert Benchley)

Ethnicity: White (Robert Benchley)

Media Category: Newspaper

Job Title: Commentator (Robert Benchley)

Description: Major: Robert Benchley, Positive

Description: Minor: None

Salute (1929)

Radio Sportscaster (Lee Tracy) broadcasts the Army-Navy game. He is shown intermittently on camera by the microphone, smoking, excitedly telling the audience what is going on throughout the game.



The traditional service rivalry between West Point and Annapolis is typified by two patriarchs, Major General Somers and Rear Admiral Randall, who happen to be the grandfathers of the Randall boys: John, a cadet and ballplayer for the Army, and Paul, who is on his way to the Naval Academy. He arrives at Annapolis and falls prey to the traditional hazing and then some. Midshipman Albert Edward Price adds to his misery, subjecting him to the rigors of initiation, and Paul despondently leaves school, but his desertion is reversed by the pleadings of Helen Chandler, his sweetheart. At the pre-game dance, John pays court to Helen in order to spur his brother to a greater appreciation, and the trickery works only too well; Paul is inspired to get into the game and scores the tying touchdown. *American Film Institute Catalog of Feature Films*



Status: Print exists in the George Eastman Museum film archive
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Radio Sportscaster)
Ethnicity: White (Radio Sportscaster)
Media Category: Radio
Job Title: Sports Journalist (Radio Sportscaster)
Description: Major: None
Description: Minor: Radio Sportscaster, Positive

Say it With Songs (1929)

Newsboy Little Pal (Davey Lee). Newsboys, Newspaper.



Joe Lane, radio entertainer and songwriter, learns that studio manager Arthur Phillips has made improper advances to his wife, Katherine. Infuriated, Lane engages him in a fight, and the encounter results in Phillips's accidental death. Joe goes to prison for a few years, and when he is released he visits his son, Little Pal, at school and is begged by him to run away together. Because Joe earns little money, Little Pal helps by selling papers but is soon struck by a truck, causing the paralysis of his legs and loss of his voice. Joe takes his boy to a specialist named Dr. Merrill, presently married to Joe's former wife, whom Joe divorced while in prison in

order to save her good name. After obtaining Joe's promise that he will return Little Pal to his mother, Merrill operates and restores the use of his legs. His voice is regained later when the boy awakens to one of his father's recordings. Keeping his promise, Joe goes on his way with only his melancholy whistling to comfort him.

American Film Institute Catalog of Feature Films

SAY IT WITH SONGS

(ALL DIALOG
With Songs)

Warner Brothers production and release. Al Jolson starred. Davey Lee featured. Director, Lloyd Bacon. Scenario adaptation by Joe Jackson from story by Darryl Zanuck (sen. mgr. Warner's coast studio) and Harvey Gates. Soundings by Vitaphone (Western Electric). Four songs by DeSylva, Brown and Henderson; three other songs by Billy Rose and Dave Dryer—all of the numbers credited to Jolson as collaborator. Opened at Warner's, New York, Aug. 6, twice daily, \$3 top (ages); \$2.50 top orchestra. Running time, 95 minutes.

Joe Lane.....	Al Jolson
Little Pal.....	Davey Lee
Katherine Lane.....	Marian Nixon
Dr. Robt. Merrill.....	Holmes Herbert
Joe's cellmate.....	Fred Kohler
Surgeon.....	John Bowers

Again Al Jolson and songs in a Warner Brothers talker—and money. Jolson and songs are about as staple as the screen can get for the box office. And Jolson can get the songs because he gets the song writers, and getting them he can sing them. Four of these songs rate as hits, probably two going into the best selling lists.

With Jolson, "Say It With Songs" is a marked advancement for him as a screen player. It far overshadows "The Jazz Singer" or "The Singing Fool" in that respect. Perhaps it is but a matter of course that it should, as his third talker in three years. But it's not the advancement in the mechanism that helps Jolson the most here—it's Jolson himself.

He plays more naturally and looks the human Al Jolson on the screen, even in the betterment of his make up, than previously.

Jolson is happily cast as a radio singer. It is in that role which gives the talker its very fast and entertaining start. A radio broadcasting station, highly satirized.

Again the story has Jolson married with a son, the same Davey Lee, that remarkable kidlet. Davey doesn't sing. That's a pity since hearing him do it in "Sonny Boy," but he talks a lot, says "awell" and "grand," and keeps unbelievably mute for a boy of four when the script calls for it.

Jolson, the kid, and Marian Nixon as the wife and mother, are the picture. The station announcer tries to make Miss Nixon. He is Jolson's best friend on the film. The station announcer tells the wife if she'll be nice her husband will be an ether singing champ.

She wouldn't be nice, not before or after her singing husband forgot dates with her, preferring craps and booze. Besides she told him of the announcer's campaign.

So that night, while driving with the announcer toward the station, the radio singer couldn't resist and let him have it. The blow that did the trick sent the announcer against a stone cornice, and the husband-father got life for manslaughter.

It was here that the tension commenced to burn and never stopped after it. But this picture, unlike Jolson's others, doesn't tear the tears out of you. Enough sohs if you like or have a family of your own. Otherwise you can watch the story run on, although not without appreciating a really fine lyric of the song Jolson sings behind the bars of his cell, "Why Can't You?", a number due for the two best sellers of the score.

Still, jails so far have not been wired. It does look a bit incongruous (if that word's left) to have a prisoner sing to synchronized music. In "Weary River," Dick Barthelmess played a piano accompaniment, at least on the screen. No lift here, however, in the business or idea.

The prisoner was paroled before the film wound up, and Little Pal got hit by an auto. He was following his Daddy. Davey waddling along in his long trousers, not unlike a Chaplin walk, was the laugh hit of the evening. The boy was in bad shape, but saved by a surgeon who also loved the wife, now a nurse, and Davey's lost speech was restored when Daddy again sang "Little Pal" to him as the boy dreamed.

And at the finish Al was back again at the mike, wife and kid home, everything hunky dory, and nothing left to do for the Warners except count up.

Besides "Little Pal" as a certain ballad, there is "I'm In Seventh Heaven," as the pop hit, with "Little Pal" the plug, "Why Can't You?" the peach, and "Used to You" as the big possibility.

Al sings seven songs in all, four by DeSylva, Brown and Henderson, and that trio's the four prospects, whilst the other three were written by Billy Rose and Dave Dryer. Jolson credited with having participated in the writing of the entire seven. Other numbers are "Just One Sweet Kiss," "I'm Ka-ra-ry For You," and "Back In Your Own Back Yard," by Rose Dryer. This "Kiss" number also sounds very good and likely.

Much of the smoothness of the running is due to the direction by Lloyd Bacon. Particularly in the radio station scene did Mr. Bacon's work stamp itself, while in the later scenes he kept the action moving in as brisk a manner as could be expected in sobbing times. With Jolson in between songs and sobs, gasping for laughs.

Miss Nixon looked nice as the

young mother, in not a brilliant role. She mostly had to listen to her husband squaring himself by saying "Honey" or "Baby," though Miss Nixon did real well when cast off by her convict-husband, after he had listened to his cellmate relate how wives of convicts forget. That little lesson has its own big moral and is set in here neatly by Mr. Bacon as a very human bit.

Photography excellent and great for Jolson, with reproduction without a mar at Warner's theatre.

There's no need comparing one Jolson picture with the other; it's just songs, for Jolson himself is incomparable as the singer of them.

But maybe the next time Al goes on the screen they will let him remain single, though he must adopt Davey to get the kid again in the same picture.

Sim.

THE SCREEN

By MORDAUNT HALL.

Mr. Jolson.

SAY IT WITH SONGS, with Al Jolson, Davey Lee, Marion Nixon, Holmes Herbert, Fred Kohler and John Hoppers, adapted from a story by Darryl Francis Zannuck, directed by Lloyd Bacon. At the Warners' Theatre.

In celebrating the third anniversary of Vitaphone pictures, the Warner Brothers last night opened the program at the Warners' Theatre with two of the first audible offerings—Will Hays's address from the screen and that memorable achievement, Martinelli's powerful and stirring rendition of the "Vesta in giubba" aria from "Pagliacci." And, although that short operatic masterpiece was made before sound-proof studio structures were thought of, it is something that has rarely been equaled and never been excelled.

After Martinelli's golden tones died away, to demonstrate the progress made in Vitaphone productions, there were screened a few flashes of "The Gold Diggers of Broadway," which, while they are in Technicolor and undoubtedly amusing, did not by any means put the Martinelli feature in the shade. In fact the applause for the old "Pagliacci" film was far more hearty and resounding than that accorded even the feature of the evening, Al Jolson's latest Vitaphone film, "Say It With Songs."

The instant Mr. Jolson's melodious voice is heard in the early scenes of "Say It With Songs," one is impressed with his remarkable personality. His singing has a quality that causes one to think that he is restraining himself. And in his first song there is no little sympathy and sincerity.

The story, which was written by Darryl Francis Zannuck and Harvey Gates, at first gives promise of being quite original, but in the later episodes it lapses into sentimentality that makes it somewhat tedious, except for the singing of Mr. Jolson. Even the lines in some of Mr. Jolson's songs detract from their value, for his tuneful exhortation to a group of convicts is by no means inspiring.

Little Davey Lee, the child wonder of present-day performers, is one of the participants in this piece of work. His acting is no less clever than it was in other productions, but the will of the authors must be obeyed, and therefore his youngster is forced to utter lines and go through acting that is suitable as entertainment only for immature mentalities. Marion Nixon, who was so charming in Eddie Dowling's talking picture, "The Rainbow Man," fills the leading feminine rôle, but even she is handicapped by the maladroit dialogue.

capped by the maladroit dialogue.

At the outset, Al Jolson as Joe Lane, is a radio entertainer who has a distressing penchant for throwing dice. The manager of the broadcasting station is charmed by Joe's wife, Katherine, played by Miss Nixon. Joe's life is one of broken promises, and, although he tells his wife that he won't mention anything regarding what she told him about the manager, subsequently he can't resist the chance of thrashing his employer, and the fight ends in the death of the chief of the radio station.

When the inevitable prison garb and bars are brought into the scenes the story becomes wishy-washy, with tears on all sides and an artificial misunderstanding between the convict Joe and his faithful little wife.

Quite a number of tried and trusted ideas that are supposed to wring tears from audiences are inserted in this film, but it is doubtful whether they are effective. Mr. Jolson himself breaks down too many times to cause the spectators to lose control of themselves. Perhaps it might have been far more stirring had Mr. Jolson kept a straight face and refrained from so many protestations of affection concerning his Little Pal, Davey Lee.

Four of Mr. Jolson's songs were composed by Jolson himself and that clever trio, De Sylva, Henderson and Brown. They are entitled "Little Pal," "Used to You," "I'm in Seventh Heaven" and "Why Can't You?." Other melodies are "Just One Sweet Kiss," "I'm 'Ka-ra-zy' For You" and "Back in Your Own Back Yard."

Al Jolson in
"Say It With Songs"

with Davey Lee

(All-Talker Version)

Warners *Length: 8324 ft.*

**JOLSON AND DAVEY LEE
 PUT THIS IN BIG MONEY
 CLASS. STORY MAWKISH AND
 OVER SENTIMENTAL.**

Comedy-drama. Al Jolson and the Jolson personality, seven songs and Davey Lee—more than enough right there to slide "Say It With Songs" over as a box-office wow. It can't miss and yet, as a picture, Jolson's latest is indifferent stuff. It is relentlessly sentimental, but unquestionably big commercially. Jolson is a radio singer who knocks his supposed pal for a loop in a fight over Al's wife, charmingly played by Marian Nixon. A prison term results; then comes freedom (in a remarkably short order it seems). The boy is injured and the rest of the picture deals with Jolson's efforts to return the child to health which he does. The clinch is inevitable. Much comedy has been injected and here Jolson is splendid. When he turns dramatic, the results leave much to be desired. But the combination of Jolson and the wonder of little Davey Lee are enough.

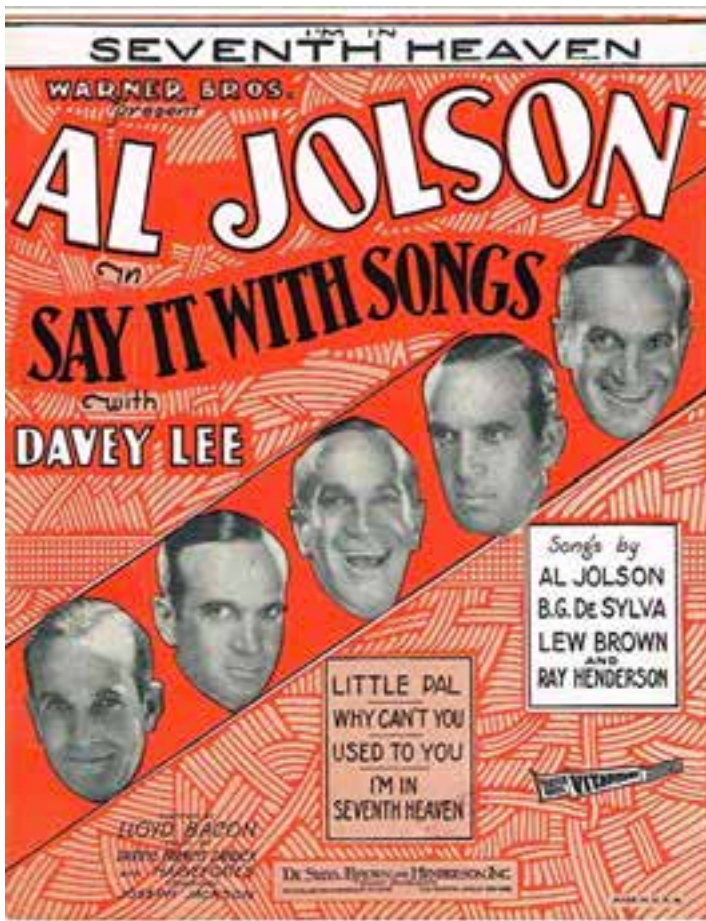
Cast: Al Jolson, Davey Lee, Marian Nixon, Holmes Herbert, Fred Kohler, John Bowers, Kenneth Thomson.

Director, Lloyd Bacon; **Authors,** Darryl Francis Zanuck, Harvey Gates; **Scenarist,** Joseph Jackson; **Dialoguer,** the same; **Editor,** Not listed; **Cameraman,** Lee Garmes.

Direction, box-office. **Photography,** up to snuff.



The Film Daily, August 11, 1929, p. 8



In the surviving print, there is no evidence that “Little Pal” sells newspapers to help his father.

Status: Print exists

Viewed on DVD

Type: Movie

Genre: Drama

Gender: Group-2

Ethnicity: Unspecified-2

Media Category: Newspaper

Job Title: News Employee (Newsboys). Unidentified News Staff.

Description: Major: None

Description: Minor: Newsboys, Unidentified News Staff, Neutral

Scandal in Paris (aka Die Frau auf der Folter) (1929) – France
Pack Journalists.

Eight reporters report the trial “waiting with dignity and perfect manners to get into one phone booth during a recess in the trial.”



Variety, August 14, 1929, pp. 31, 44

Status: Unknown
Unavailable for Viewing

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

The Shady Lady (1928-1929)

Correspondent Jimmie Haley (Russell Gleason), the Havana representative of the *New York Times*.

Russell Gleason is a New York newspaper correspondent Jimmie Haley who helps Lola Mantell (Phyllis Haver) and Blake (Robert Armstrong) break up a gang of gunrunners led by Holbrook (Louis Wolheim) in Havana. Blake is a rival gunrunner. Lola saves Jimmie when he is caught while trying to get a flash picture of the gunrunners at work. She turns out to be a fugitive murderess, but Jimmie decides to drop the story when she cries and appeals to his emotions. Apparently, such tactics work on screen reporters. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 68.

Innocent Lola Mantell has been circumstantially involved in a New York murder case and flees to Havana, where she becomes known vaguely as "The Shady Lady." Under threat of exposure, she becomes involved with Holbrook, leader of a gang of gunrunners. She falls in love with Blake and confesses her mission, but he reveals that he has known of this circumstance all along and that he loves her. With the aid of Jimmie Haley, a young American newspaper correspondent, they break up Holbrook's gang and return to New York, where Lola has been cleared of the murder charge. *American Film Institute Catalog of Feature Films*



SHADY LADY

"SHADY LADY" is well cast, well directed and well played. This drama of the half-world is nicely above the average of first-class program attractions, but it misses being in the special class because of story weakness which causes a bad let-down in what should have been a swift and smashing climatic sequence. The tale is a thriller involving rum and rum-runners, a newspaper kid, a debonair adventurer in things outside the law, a very desperate villain, and a shady lady who ranks with the most fascinating among her sisterhood. Director Edward H. Griffith has painted his canvas in as vivid colors as the story pigments would permit, and seasoned troupers such as Phyllis Haver, Robert Armstrong and Louis Wolheim play every part to the hilt. In such a cast Russell Gleason, son of Lucille Webster and James Gleason, makes his cinema debut as the cub reporter, and holds his own with the best of them.



Shady Lady

Love and crime shadow-boxing under a ripe Havana moon. A splendid cast: Phyllis Haver, a lady-not-too-shady, Louis Wolheim, the gun smuggler, Robert Armstrong, the hi-jacker, and Russell Gleason, the naïve reporter. All spoiled by a story oozing sentimentality.

Motion Picture Magazine, December, 1928, p. 61

Screenland Magazine, March, 1929, p. 77

The Shady Lady

Has Thrills, But a Poor Story

(Reviewed by Chester J. Smith)

THIS Pathe feature in which Phyllis Haver is starred is not without thrills but the story is very illogical and at times is so poorly told as to be almost ridiculous. It is a gun smuggling and hi-jacking tale of the type that has box-office appeal but it is handled in such a manner as to make it all very unconvincing.

Miss Haver has what is meant to be a sympathetic role. She is supposedly a fugitive from justice, wanted in New York for murder. One knows she is probably not guilty of the murder, but she enters too readily into the agreement with Louis Wolheim, the smuggler, to assist him in his operations by curbing the efforts of his rival in the racket. This rival, Robert Armstrong, can hardly be sympathized with either, as he, to all appearances, is a racketeer himself. And there is nothing of an explanatory nature to make him otherwise. One wonders how Phyllis and Armstrong are going to get by when they overthrow Wolheim and his gang and return to New York to be married.

An impossible reporter, the Havana representative of the New York Times is one of the heroes, but he is such a sap that the Times has good grounds for canning him at any stage of the proceedings. He recognizes the girl as the one wanted in the celebrated murder case, but he is too soft hearted to turn her in. There is no fault to be found with the way the players handle their roles. They make the best of a poorly handled and poorly directed story.

Drawing Power: It is the type of story that has box-office appeal and it may do fairly well with an audience that is not too critical. **Exploitation Angles:** The battles between the smugglers and the hi-jackers; the gambling sequences.

THEME: Melodrama in which former Broadway girl is wanted for murder. In Havana she is recognized by gun smuggler and is persuaded to assist him in his operations by winning the rival smuggler. Instead she falls in love with the latter, is cleared of the murder charge and the happy pair depart for New York to be married.

Produced and distributed by Pathe. Length 6,132 feet. Released Jan. 20, 1929. Story by Jack Jungmeyer. Directed by E. H. Griffith.

THE CAST

Lola Montell.....	Phyllis Haver
Monte Blake.....	Robert Armstrong
Holbrook.....	Louis Wolheim
Jimmie Haley.....	Russell Gleason

A MOVIE OF GUN-RUNNERS.

"The Shady Lady" Starts With Smugglers' Battle in Havana.

THE SHADY LADY, with Phyllis Haver, Louis Wolheim, Russell Gleason and Robert Armstrong; directed by E. H. Griffith, a Pathe production from the story by Jack Jungmeyer; also Bob Nelson in Movietone songs, Pathe sound news and International news reel; stage show includes Walter O'Keefe as master of ceremonies. At the Colony.

Another story of illicit trading, this time in guns at Havana, which very closely parallels the pattern set recently by the racketeering and bootlegging films, is at the Colony this week. The very blonde Phyllis Haver in this instance is the woman fugitive from justice who is coerced by a gun-runner into aiding him in an attempt to do away with his strongest rival. A dull newspaper reporter tangles himself into the plot by trying to take a flashlight picture of a transfer of guns, and, in rescuing him, Miss Haver succeeds in getting the criminal to go "straight," wins her man and obtains a "scoop" for the journalist.

Richard Harding Davis might have had a hand in such a tale of intrigue, but Davis never would have written it as it is flashed on the Colony screen. A mixture of hijacking, robbing smugglers, roulette layouts and sliding secret panels in book-cases, the film gets off to a graphic start with a gun battle in the streets of Havana between the competitive smuggling forces that are trying to get their goods to Central America.

Louis Wolheim as Professor Holbrook, a professor, according to Lola (Miss Haver), who nearly occupied the Chair of Applied Electricity at Sing Sing, is the head of the largest gun-running syndicate on the island. His performance compares favorably with his able portrayal of Nick Scarso in "The Racket." The rôles, in fact, are almost identical.

The picture's saving grace is its talking sequence, which is the last scene in the film. It is here that the story emerges from a banal, romantic episode and develops its dramatic and comedy possibilities. Mr. Wolheim has an ingratiating voice, and his manner in accepting his defeat as an arch-villain is commendable.

The sound news reel includes pictures of Amelita, the little daughter of Señor Don Manuel C. Tellez, Mexican Ambassador at Washington, who in a charming and rather breathless fashion tells the audience "Me gusta mucho Washington," and then persuades her smaller brother to say "gracias" to the camera.

Phyllis Haver in "The Shady Lady" (Silent Version)

Pathe Length: Silent 6132 ft.
Synch. 5806 ft.

WEAK NUMBER DOES NOT GET FAR WITH UNCONVINCING MOTIVATION IN PLOT. SENTIMENTAL ANGLE IS POORLY HANDLED.

Drama of gun runners. The trouble seemed to be mainly in a weakly constructed story that had no definite punch and logical situations to carry it convincingly. Louis Wolheim as the gun runner has his accomplice, Phyllis Haver endeavor to do the decoy stuff in order to trap Robert Armstrong, the hijacker, who has been stealing his contraband shipments. Director Griffith did little with the uneven situations, but the work of Louis Wolheim holds the production up and makes it quite effective in spots. Then they introduce a young cub reporter from a New York newspaper who has come all the way to Cuba to get the story. The manner in which this reporter is handled and the sappy things he is made to do kill off any plausibility there might have been in the yarn up to that time. Robert Armstrong does good work.

Cast: Phyllis Haver, Louis Wolheim, Robert Armstrong, Russell Gleason.

Director, E. H. Griffith; Author, Jack Jungmeyer; Scenarist, the same; Editor, Doane Harrison; Titler, Garrett Graham; Camera-man, J. J. Mescall.

Direction, ordinary. Photography, good.

(Sound Version Reviewed
Dec. 23, 1928)

THE SHADY LADY

(DIALOG)

Paul Block production and Pathe release, with dialog and synchronization by RCA Photophone. Edward H. Griffith, director. Story by Jack Jungmeyer; Garet Graham's titles. At Colony, New York, week of March 23. Running time, 60 minutes.

Lola.....Phyllis Haver
Blake.....Robert Armstrong
Prof. Holbrook.....Louis Wolheim
Haley.....Russell Gleason

Even the inclusion of dialog in the final 10 minutes of "Shady Lady" fails to dispel bad impression. In fact, way the dialog sounds and the players look while speaking out of kilter suggests film might have been better off in complete silence.

There is little good trouping, because little is called for, and most of that by Louis Wolheim, with Wolheim also the single convincer while talking.

Scene is Havana. A wagon loaded with half a dozen hard looking guys and something else is easing down a narrow and darkened street. A portion of the cargo slips to the pavement, the crate breaking and revealing a load of rifles. Gun runners. The boys jump down to retrieve the fallen articles, but are routed and scam, leaving their wagon and guns behind. Gats mysteriously barking from dark corners. Hi-jackers.

Two men are vying for the gun-running trade in Havana, both in on big coin through shipping ammunition to the revolutionary Central American countries. They're not only vying, but fighting. Blake (Robert Armstrong) is getting the best of his biz rival, "Professor" Holbrook (Wolheim), besides interrupting the Prof's big deliveries and copping his goods.

A knockout blonde called Lola, in reality an alleged murderess and fugitive from justice, is cajoled into giving Blake the works, by Holbrook who threatens to notify the cops of her identity. She goes to work on Blake, but falls in love with him instead. It's all very obvious, the love part and that she'll finally tip him to the frame.

At the finish the wicked Prof is foiled and Lola is cleared of the indictment when another woman confesses. She's clinching with Blake at the finale and they're planning a honeymoon to New York, but there's no justification for Blake's illegal business connections. He is to be accepted as a good boy in the wrong job.

A youthful newspaper correspondent, in Havana on the gun-running assignment for his N. Y. paper, is ridiculously drawn. Besides the gun yarn, he identifies Lola, an escaped murderess, which is much better tale, but he agrees to forget the latter when Lola sheds real tears, asking him how he would feel if it were his own sister. When she touches his arm and says "You're such a nice kid," it looked as though Blake might get the air for a cub reporter.

And if the New York dailies are sending Haleys down to Havana on gun-running stories, there will be no gun running stories from Havana for the dailies.

An off-screen duo (male) harmonizes a theme song during the more passionate portions, and it seemed as though, in the production, the song and title came first and the scenario next.

Moderate money in the intermediate stands should be about the limit.

Bige.

'Shady Lady' Yesterday's 3 Star Film of Havana Hijackers

By IRENE THIRER

"The Shady Lady," a Pathe production, directed by E. H. Griffith and presented at the Colony theatre.



THE CAST:

Lola Mantell.....Phyllis Haver
Monte Blake.....Robert Armstrong
Holbrook.....Louis Wolheim
Jimmy Haley.....Russell Gleason

You'll like "The Shady Lady" if you're in the mood for a nice little tough picture with plenty of action, lots of spice and some mighty good emoting, enhanced by a couple of really clever directorial touches.

This isn't a great or powerful production, but it holds its own nicely as program fare, and we grant it three stars for its entertainment value.

Hijacking Story.

It is extremely well photographed, and the cast is more than just pleasing—it is quite fascinating. Which means Phyllis Haver, Robert Armstrong, Louis Wolheim and Russell Gleason, son of Armstrong's pal, Jimmy.

The script, as written by Jack Jungmeyer and megaphoned by E. H. Griffith, has its locale in Havana,

and its subject—bootlegging and hijacking.

A young reporter of a New York paper is down Havana way trying to locate a dame who's wanted in connection with a Manhattan murder. Meanwhile he gets all mixed up with a bootleg gang, of which a certain Holbrook (Wolheim) is leader.

And, strange though it may seem, he's befriended by a hijacker (Armstrong). Also, by the very dame he's after—Monta Mantell (Miss Haver).

Worthwhile Film.

The continuity runs smoothly and interestingly, and synchronization is as good as the movies are offering at this date. We hear Wolheim's voice and appreciate it.

Then we note that Miss Haver has already improved on her vocal qualities in a former production, and we realize that Armstrong is a swell talkie bet. Young Gleason does right nicely, too.

Both titles and dialogue have had some good attention. All around, "The Shady Lady" is a worthwhile film.

Mat Green, his big idea, and the theatrical producer who bought it for \$300—read this Broadway triangle in Mark Hellinger's About Broadway in today's SUNDAY NEWS.

New York Daily News, March 24, 1929, p. 300



The Shady Lady

Weak Story Strengthened by Good Cast and Direction

(Reviewed by Jerry Hoffman)

THE main trouble with "The Shady Lady" for a reviewer who has seen most of Pathe's recent product, is simply that it suffers in comparison. For Pathe has been turning out the most consistently good productions of any outfit on the West Coast and hence "The Shady Lady" appears weaker than it would to one unfamiliar with the pictures which have preceded it.

This seems to be one of those things

where they originally had a title and no story, and the plot was battled out to fit the title. Which sometimes works out very well, but in this case it misses fire slightly. E. H. Griffith has done exceptionally well with the direction of the weak script assigned him, and between Griffith's work and that of the cast, Ralph Block needn't hang his head over the fact that it is billed as his production.

It's a tale of gun-running in Cuba, with Phyllis Haver as "the shady lady" with a mysterious past and Bob Armstrong as the head of a hi-jacking band who falls in love with her. Louis Wolheim is the menace, heading the gang of gun-runners whom Armstrong annoys quite frequently and successfully. Russell Gleason adds further interest as a kid reporter who is rather vital to the plot, and inasmuch as this is Gleason's first big role, he is entitled to high praise for his handling of the character. Lots of personality and the ability is there. Phyllis Haver has a much finer wardrobe permitted her in "The Shady Lady" than recent vehicles have allowed, with the result that the girl impresses with her beauty as effectively as she does with her fine dramatic ability. Bob Armstrong and Louis Wolheim deliver very good performances.

Drawing Power: Suitable for practically all types of houses, most effective in neighborhood houses. **Exploitation Angles:** Play up mystery of leading lady's character, featuring suspense questions as "did she kill him?", "is it right to marry a hi-jacker?", etc.

THEME: Love of a hi-jacking gun-runner for a woman accused of murder.

Produced and distributed by Pathe. Length, undetermined. To be released, Dec. 16, 1928. Story by Jack Jungmeyer. Titles by Garrett Graham. Directed by E. H. Griffith.

THE CAST

Lola Mantell.....	Phyllis Haver
Blake.....	Robert Armstrong
Holbrook.....	Louis Wolheim
Haley.....	Russell Gleason

The Shady Lady

A Likeable Melo-Comedy

(Reviewed by Freddie Schader)

ALTHOUGH this is listed as a talking picture, there is but one sequence in dialogue. That comes along at the finish of the picture and runs for nine minutes. But the picture is a well worth while melo-dramatic comedy that will please any audience. It is light entertainment, but with closely knit action and the plot carried by four people it will hold audience and send them out satisfied.

There is a cast of four people programmed. The names are worth while. Phyllis Haver is starred, with Robert Armstrong and Louis Wolheim supporting her and Russell Gleason playing the role of a sap reporter getting all the laughs.

The story has its scene laid in Havana. Louis Wolheim, an exiled American because he almost "occupied the Chair of Applied Electricity at Sing Sing," as Prof. Holbrook is running a gaming establishment and doing a little gun running to other Central American countries. It has been profitable for him, but of late there has been a fly in the ointment. His shipments have been hijacked, with the result that his profits have been fast dwindling. The cause is Blake, a "gentleman adventurer" in the person of Robert Armstrong. The Professor knows who is doing the jobs, but he cannot come out and openly accuse him of it. That is the situation when the Shady Lady enters his gaming establishment. She is "wanted" in New York. A wealthy admirer of hers has been slain and she is supposed to have committed the crime. The Professor invites her into his private office and then unfolds a plot. She is to lure the reason for the hijacked shipments into the Professor's hands and in return the Professor will forget that she is the girl that they are looking for in New York.

Well, the Shady Lady, who is no one else than Phyllis Haver, steps out to get her man. But she falls in love with him.

It is the final scene in the gunrunner's den that is in dialogue. The four principals, Miss Haver, Wolheim, Armstrong and Gleason, all take part in it. The scene is a tense one, and as it is the finish of the picture the audience carry away the impression of the talking kick at the finish.

Drawing Power: This will fit almost anywhere. The fact that the greater part of the picture is silent won't mitigate against it, for the nine minutes at the finish is just enough to punch it.

Produced and distributed by Pathe. **Length:** 5,808 feet. **Running time:** an hour and four minutes. **Released,** Jan. 20, 1929. A Paul Block production. **Dialogue and synchronization** by RCA method. **Story** by Jack Jungmeyer. **Directed** by E. H. Griffith.

THE CAST

Lola.....	Phyllis Haver
Blake.....	Robert Armstrong
Prof. Holbrook.....	Louis Wolheim
Haley.....	Russell Gleason

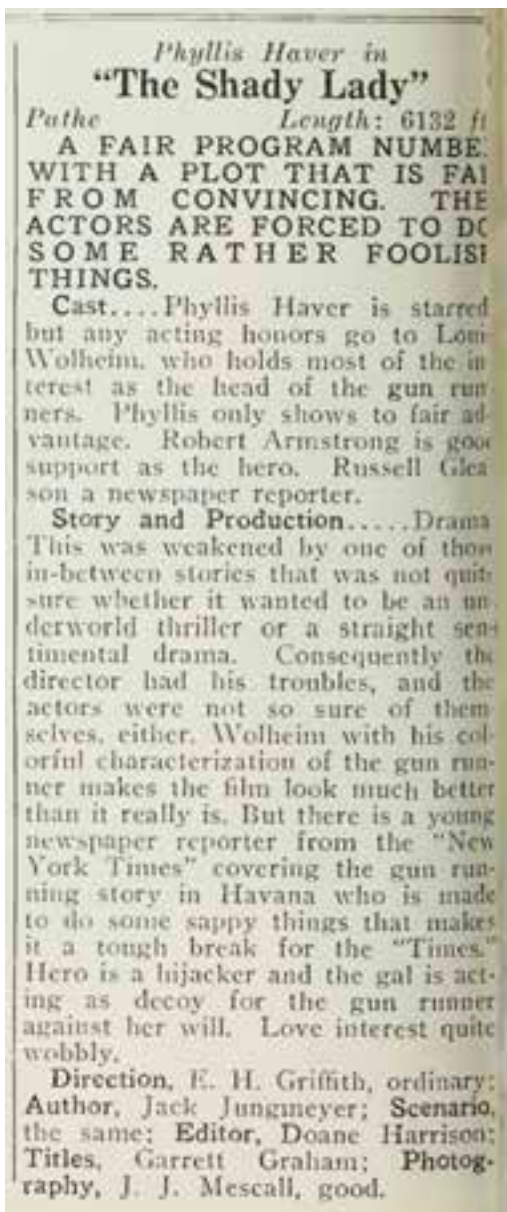
In Havana.

If for no other reason, "Shady Lady" is noteworthy because it marks the beginning of the end of Phyllis Haver's screen career. Except for "The Office Scandal" and Lon Chaney's "Thunder" it is indeed her last picture, because of her marriage and retirement. So a veil of sadness hangs over "Shady Lady," though it is by no means a sad story, nor is Miss Haver a pathetic figure as *Lola Mantell*, an American exile in the smart hotels of Havana. She

has been indicted for murder in New York, but manages to live a life of ease outside the law. However, she falls into the clutches of Louis Wolheim, as a rum runner, who knows all about her past. To placate him, she is forced to betray Robert Armstrong, as his rival, who loves her. But it comes out all right, due to the time-honored expedient of a confession from the woman who actually committed the murder. So *Lola* is free to marry Mr. Armstrong.

This sounds like a simple story, and indeed it is not calculated to tax any one's mentality. But it is interesting, nevertheless, because of clever direction and admirable acting and a brief talking-sequence at the end. Russell Gleason is capital as an idealistic cub reporter, who chivalrously protects *Lola*.

Picture Play Magazine, July, 1929, pp. 104-105



The Film Daily, December 23, 1928, p. 10

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Jimmie Haley)

Ethnicity: White (Jimmie Haley)

Media Category: Newspaper

Job Title: Reporter-Correspondent (Jimmie Haley)

Description: Major: Jimmie Haley, Transformative Negative

Description: Minor: None

The Shakedown (1929)

Photojournalist. Photographer at Fight Arena (William Wyler).



Dave Hall arrives in Boonton and finds work in the oil fields, soon falling in love with Marjorie, a waitress. One night in the park Dave gets into a fight with a dancehall bouncer whom he soundly trounces; Dave becomes a local hero and the popular favorite in a match with Battling Roff, a professional fighter who takes on all comers. Dave adopts Clem, an orphan boy, and for the first time in life finds himself in a place that he would like to call home. A traveling salesman comes to town and informs the populace that Dave is a professional patsy who, in town after town, first establishes his reputation as a fighter and then takes a dive. Boonton turns against Dave, but he informs Roff's manager that he is through as a fall guy. Dave wins the fight on guts alone and, redeemed in the eyes of his new friends, prepares to settle down with Clem and Marjorie. *American Film Institute Catalog of Feature Films*

Director William Wyler made the move up to talking pictures with this blend of action and comedy. Dave Roberts (James Murray is a professional boxer who is better at losing conveniently than in knocking out is opponents. Dave's less-than-happy life on the margins begins to change when he meets and takes in an orphan, and as he learns to care for his new pal, he decides to turn the tables on the low-lives who have been taking advantage of him. Once believed lost, *The Shakedown* was discovered and restored by the staff of the George Eastman House in 1998. Mark Deming, *all-move.com*, <https://www.allmovie.com/movie/v109703>

THE SHAKEDOWN

(HALF DIALOG)

Universal production and release. James Murray and Barbara Kent featured. William Wyler production, directed by Mr. Wyler, from story by Charles A. Logue. Adapted by Clarence Marks. Titles by Albert De Mond. Joseph Cherniavsky did the musical synchronization and C. Roy Hunter is credited for recording supervision. Balance of cast includes George Kotsanaros, Wheeler Oakman, Jack Hanlon and Harry Gribbon. Ran 70 minutes, U's Colony, New York, week April 6.

A not bad 50 per cent. talker—the rest sound synchronized, musically and effects—with a tough little Irish youngster, Jack Handlon, as the unofficial star. If he handles the dialog as apparently he genuinely does he'll be plenty in demand for kid parts. James Murray, once touted as a good Paramount bet, is also destined for renewed importance because of his linguistic accomplishments. Barbara Kent, the heart interest, just looks nice and says little. It's a good release and merits some good bookings.

But this one looks like a quickie among talkers although there's no palpable cheating because it's that kind of a he-man story that calls for little production investiture. The femme interest revolves about the salvation of the street urchin whom Murray as a fake pugilist adopts as a prop for public sympathy purposes in order to heighten neighborly interest in his forthcoming fracas with a pug, subtly labeled Kid Roff.

George Kotsanaros plays the vain Greek battler well. Wheeler Oakman as manager of the outfit is sleek in his assignment of building up pseudo-battles between the planted local talent (Murray) and the barnstorming Kid Roff who offers \$1,000 prize to any contender who stays four rounds with him.

Oakman, as the manager, has it primed for a grand killing in the oil boom town of Boonton when Murray is spotted as a driller. The inevitable complications with the heroine and the inspiration to go straight leads to the grand fistcuffs for the finale. Instead of the Shero rushing down to ringside and morally bolstering waning courage and unwilling flesh, the kid is the heart-stuff appeal, and it's done rather plausibly.

There will be some captiousness concerning the untrained battler besting the behemoth Kid Roff. A bit of plausibility could have been injected at the expense of the blonde doll who's part of the Kid's scenery. An inserted title that because of the continuous set-ups and the assured frame the pug was as below par as the hero was physically handicapped might have lent a somewhat realistic touch to it. However, as one would expect, he manages to kayo the Greek leather-pusher and thus saves his honor, his fellow townmen's dough, his gal, his country and his Yale. Of course, until the telling kayo, our hero is shown taking more falls than a cataract, but somehow comes up smiling where Kid Ruff keels over almost at the first healthy clip.

The fight scene is the big punch. There's a prelim fight staged in the second reel to illustrate the racket, the meeting later on, the count-up and the pay-off.

The juvenile attachment between the street urchin and the phoney hero who proves a real hero in a railroad track rescue is pretty well developed. A good touch is injected when Murray looks around and regrets no one viewed his heroism, he counting on the local sentiment as part of the build-up.

Universal has a good partial talker in "The Shakedown." The vigorous title is a bit misleading in its import for the "shakedown" in the argot is by no means synonymous with a "frame-up," which is what this racket actually is. *Adel*

Romance and Pugilism.

THE SHAKEDOWN, with James Murray, Barbara Kent, George Kotsonaros, Wheeler Oakman, Jack Hanlon and Harry Gribbon, based on a story by Charles A. Logue, directed by William Wyler; Walter O'Keefe master of ceremonies for the stage contributions, which include Sammy Kahn and the "Colony Melodists." At the Colony Theatre.

At the Colony this week is a part-talking film, called "Shakedown," the story of which is a combination of romance, maudlin sentiment and pugilistic encounters. It is fairly well acted, but far better results could have been obtained from the players had the director, William Wyler, not been so keen to win sympathy. A little fellow named Jack Hanlon reveals promise, but his precocity ought to have been curbed instead of exaggerated. The idea of this boy going down on his knees and taking special pains to put his fingers tip to tip before saying his prayer is more painful than interesting. Toward the end one has the opportunity of gazing upon young Hanlon as the manager for the heroic pugilist, who, after having been banged about by his crooked rival for several chapters, finally emerges as the victor.

The title of this production applies to the activities of a band of swindlers, whose racket is mulcting the public by putting up a fake fight. James Murray plays the rôle of the young man who is sent on ahead to a town, where it is his duty to become known for his boxing prowess. Later the other conspirators arrive on the scene and for one reason or another Murray, as Dave Roberts, has a clash with the individual who is alluded to as "Battling" Roff. The townsfolk are eager to wager on Roberts because they have seen what he can do in an emergency; but he is always defeated by Roff.

Love for Marjorie, impersonated by Barbara Kent, causes Roberts to give up this racket and set things right by engaging in a fair fight with Roff. Clem (Jack Hanlon) has his own troubles, and Roberts in one scene thrashes Clem for fighting. Little did he know, until the fair Marjorie informed him, that Clem had engaged in a punch or so with another boy because of disparaging remarks made about his hero—Roberts.

Miss Kent is pretty as Marjorie. Mr. Murray is inclined to be a trifle too emotional in a number of scenes. George Kotsonaros does well as "Battling" Roff.

"The Shakedown"

with James Murray, Barbara Kent
(Part-Talker)

Universal Length: Synch, 6613 ft.
Silent, 5753 ft.

CHIEFLY INTERESTING FOR ITS FIGHT SCENE CLIMAX. SENTIMENTAL KID STUFF OVERDONE AND WEAKENS PRODUCTION.

Cast....James Murray good as the pug, but his voice not so good. Barbara Kent has little to do. Others George Kotsonaros, Wheeler Oakman, Jack Hanlon, Harry Gribbon.

Story and Production....Drama of the prize ring. Started off pretty well with a good human interest angle, then overplays a kid's part with a lot of sentimental stuff that is piled on too thickly. It's a story of regeneration, with the kid who adores the hero bringing him back to the straight and narrow. The kid's part is made too precocious, and he even handles the pug as trainer and manager when he enters the ring for the big fight. That stuff may go with the smaller neighborhood houses, but not for the film-wise audiences. Murray is part of a shakedown gang. He goes into a town to build himself up as a local amateur fighter. Then when the town is ready to play its money on him, a frame-up fight is pulled.

Director, William Wyler, overdone; Author, Charles A. Logue; Scenarist, Same; Editor, Lloyd Nosler; Titler, Albert De Mond; Dialoguer, Albert De Mond; Camera-man, Chas. Stumar, good.

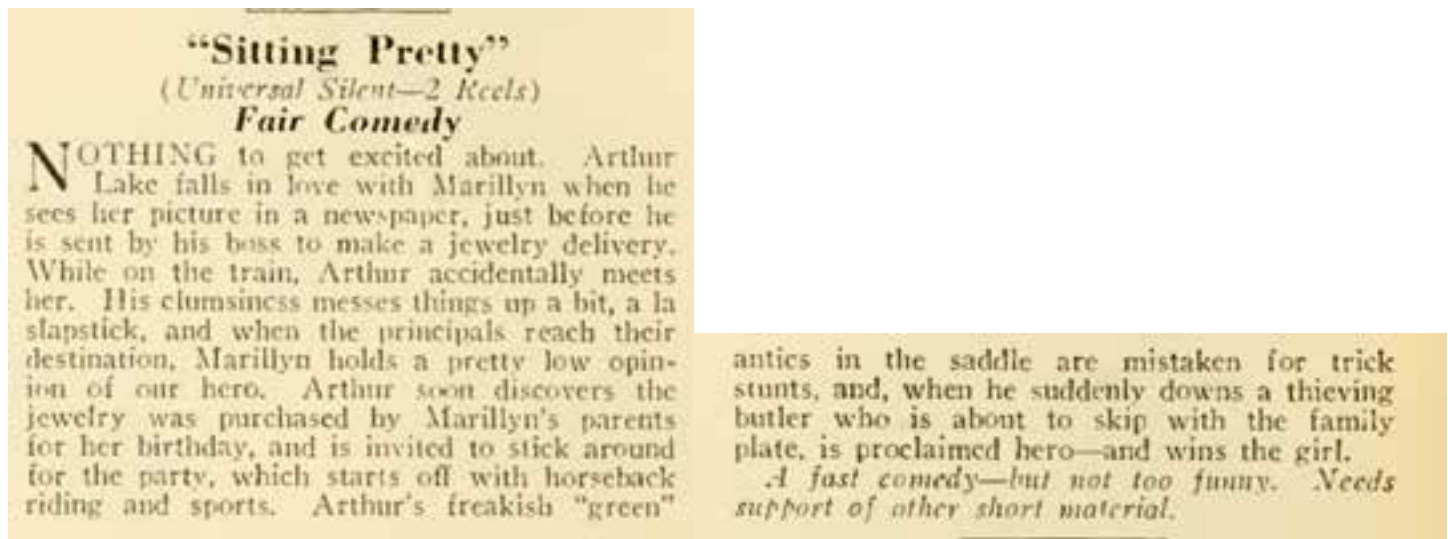
Status: Print exists in the George Eastman Museum film archive
Viewed on DVD

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

Sitting Pretty (1929)

Newspaper.

Man falls in love with a woman when he sees her picture in a newspaper.



Motion Picture News, December 21, 1929, p. 40

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

Smilin' Guns (1929)

Newspaper.

A poor cowboy picks up a newspaper and sees the picture of a beautiful socialite.



"Dirty Neck" Jack Purvin sees a newspaper picture of beautiful Helen Van Smythe, an eastern socialite who has come west to summer on a dude ranch; falling in love with her at first sight, he visits a San Francisco specialist who promises to make him a Galahad in 2 weeks. Jack returns from San Francisco with some new and somewhat unusual manners and becomes the foreman of the dude ranch, where he saves Helen from the continental villainy of phony Count Baretti and protects her mother's jewelry from Durkin, a low bandit. Recognizing Jack's good nature despite his rough manner, Helen declares her love for him. *American Film Institute Catalog of Feature Films*

Never one to take his métier too serious, Universal cowboy hero Hoot Gibson came dangerously close to outright burlesque in the aptly titled *Smilin' Guns*. As "Dirty Neck" Jack Purvin, Gibson is his old uncouth self but when he sees a newspaper photograph of Eastern socialite Helen Van Smythe, soon to arrive at the nearby dude ranch, Gibson hightails it to San Francisco in order to learn how to become a gentleman. Returning to the ranch, the new but not necessarily improved Gibson shreds his dandified image in order to save Helen from a lecherous but decidedly fake count and her mother (Virginia Pearson) from a jewel thief (Robert Graves). The count was played by none other than Leo White, whose mustache-twirling continental noblemen/revolutionists had graced

several Charles Chaplin comedies in the 1910s. Hans J. Wolfstein, *all-movie.com*

<https://www.allmovie.com/movie/v110682>

SMILIN' GUNS

(SILENT)

Universal production and release, starring Hoot Gibson. Directed by Henry MacRae from story by Shannon Fife, with continuity by George Morgan. Harold Tarshia, titles. Harry Neumann, cameraman. At Loew's New York one day, Mar. 24, half of double feature. Running time, 60 minutes.

Jack Purvin.....	Hoot Gibson
Helen Van Smythe.....	Blanche Mehaffy
Mrs. Van Smythe.....	Virginia Pearson
Durkin	Robert Graves
Count Baretti.....	Leo White
Ranch Foreman.....	Walter Brennan
Professor	Jack Wise
Barber.....	James Bradbury, Jr.
Station Master.....	Dad Gibson

Universal has spent some money on Hoot Gibson in "Smilin' Guns." It is one of the best dressed productions he has ever made. But the story is without reason and projects

like a series of unrelated episodes. With all of its rambling and unreasonableness it clocks quite a few laughs and these, with some shooting and wild riding rushed into a Mix ending, will get it by in the Gibson houses.

As the poor cowboy with only a dog and a horse, Hoot unwillingly halts a train robbery by plugging a vicious man who had winged his dog. He picks up a newspaper and notes the picture of a beauty, westward bound, whose bent is culture and refinement. Hoot, of course, stumbles through weeds, presently to see the pretty damsel, Blanche Mehaffy, seated on the observation car of the train.

There follows the transition of the cowboy into a society beau of parts. And he is just as young when he arrives at the Van Smythe ranch to drill culture into the hands.

The little black mongrel does a Rinty when he detects a blahblah guest as the gent who once shot him. His teeth untie many knots effected by the villain before the ranch is robbed and the girl stolen. Before success, a great cowboy fight is staged, with many an extra getting a real bruising.

Waly.

Variety, April 17, 1929, p. 25



Hoot Gibson in
"Smilin' Guns"
(Silent)

Universal *Length: 5270 ft.*


FAST ACTION WESTERN WITH HOOT GIBSON DELIVERING THE THRILLS MIXED WITH COMEDY. RATES GOOD PROGRAM NUMBER.

Cast... Gibson does his usual role as a fast rider and ready fighter. The story gives him opportunity for some good comedy stunts. Blanche Mehaffey the usual heroine. Others Virginia Pearson, Robert Graves, Leo White, Walter Brennan, Jack Wise.

Story and Production... Western.

This is in line with Hoot's recent films that carry a modern story tied up with some comedy situations. Starts off with Hoot frustrating the robbery of the Limited and meeting a rich girl and her mother who owns a big ranch. Mother prefers gentlemen with clean necks as suitors for daughter's hand. Hoot takes this live tip and goes to the city to learn how the well bred gentleman should act under all occasions and how to keep his face clean. This education of the cowboy brings a lot of easy laughs and helps to make the film very entertaining. Thus qualified, he becomes foreman of the ranch for the rich dame where he can be near daughter. Works up to strong finish.

Direction, Henry McRae, satisfactory; **Author,** Shannon Fife; **Scenario,** George Morgan; **Editor,** Gilmore Walker; **Titles,** Harold E. Tarshis; **Photography,** Harry Newman, okay.



The Film Daily, March 31, 1929, p. 29

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

Speakeasy (1929)

Reporter Alice Woods (Lola Lane). Reporter Cy Williams (Stuart Erwin). Reporter. City Editor (Erville Anderson). Newsroom. Pressroom. Newsreel footage used.

In what would become a familiar opening for newspaper films, this crime drama begins with the sound of presses running and an angry city editor chewing out a staff member for missing a story. Alice Woods (Lola Lane) is a New York newspaper reporter who convinces her editor to let her get an interview with fighter Paul Martin (Paul Page). The fighter refuses to see her and she eventually forces her way into a speakeasy, with the help of fellow reporter Cy Williams (Stuart Erwin), who knows how to get into such places. Martin still refuses to talk, so Alice makes up a story saying he is planning a comeback. Eventually she falls in love with him, proves his manager is crooked and inspires him to regain the middleweight title. Fox once again made use of its Movietone News footage to show various New York locations. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 69.



Alice Woods, a New York newspaper reporter, is assigned to write a story on Martin, a middleweight fighter who has just lost the championship. Martin refuses to see her in his dressing room, and Alice must later force her way into the speakeasy that is his hangout. Martin refuses to speak with her, and she fabricates a story, writing that Martin is planning to make a comeback. Alice soon falls for the ex-champ and uses her ingenuity to prove that he has been sold down the river by his crooked manager, Cannon Delmont. Martin goes back into the ring on his own and, with Alice's encouragement, regains the middleweight crown. *American Film Institute Catalog of Feature Films*



The Noises of New York.

"Speakeasy" is a melodrama, in dialogue, of a newspaper office, the prize ring, and the fringe of New York's underworld. Boldly acted, it is not without interest, but it is singularly devoid of thrills for so straightforward a picture. It begins when *Alice Woods*, a reporter, offers to obtain the statement from *Martin*, a prize fighter, other reporters failed to get. She traces him to a speakeasy, is rebuffed, but persists until she engages him in conversation and wins his trust. Tricked by his manager, he loses the championship and is on his way to the dogs when he is brought to his senses by *Alice*, regains the championship and wins the girl's promise to marry him. Additional plot comes from the menacing attentions of the fighter's manager to *Alice*, the murder of an old musician in the speakeasy, and a raid on the place. Various phases of life in New York are shown, including the crowds at Madison Square Garden, the race track and in the subway, all with appropriate sound, most of which actual New Yorkers try to avoid.

Two newcomers, Paul Page and Lola Lane, play the leading rôles, without causing any excitement in this quarter, and H. B. Walthall, Helen Ware, and Sharon Lynn are some of the others.

"Speakeasy" (All-Talker)

Fox

Length: 5775 ft.

AN ENTERTAINMENT FIFTY. FAST MOVING STORY, ALL SOUND INDOORS AND OUT, THAT NEVER LAGS. WHATEVER A GOOD PICTURE NEEDS, THIS HAS.

Cast....Paul Page, Lola Lane, Stuart Erwin newcomers but this proves they are here to stay. Generally fine cast rounded out by Henry B. Walthall, Helen Ware, Warren Hymer and Sharon Lynn.

Story and Production....Melodrama of New York, its night life. This is a corking good yarn of the big city. The central figure is a college-made pug in the game for the dough. He loses his middleweight championship and is ready to quit. That is, until the newspaper reporter, comes along for her story. She gets it and also a dart from Cupid. How she instills the desire for a return match through her complete confidence in the boy's ability and his ultimate success gives you the rest of the story. But it is the dialogue, the comedy, the fine, real shots of Times Square, Park Row, the subway and Madison Square Garden, plus a tempo that never lags that really make the picture what it is.

Direction, Benjamin Stoloff, fine; Author, from stage play by Edward Knoblock and Geo. Rosner, Scenarists, Edwin Burke, Fred. H. Brennan; Editor, J. Edwin Robbins; Dialogue, Edwin Burke; Cameraman, Joseph Valentine, excellent.

SPEAKEASY (DIALOG)

Fox production and release on W. E. film track. Features Paul Page, Lola Lane and Sharon Lynn. Adapted from Edward Knoblock's and George Roemer's play of the same name. Directed by Benjamin Stoloff. E. Burke, dialog; Lindsey, sound; Valentine, camera. At the Roxy, New York, week of March 9. Running time, 62 mins.

Martin.....	Paul Page
Alice Woods.....	Lola Lane
Fuzzy.....	Henry B. Walthall
Min.....	Helen Ware
Cannon Delmont.....	Warren Hymer
Cy Williams.....	Stuart Erwin
Mable.....	Sharon Lynn
City Editor.....	Erville Alderson

"Speakeasy" really amounts to a Movietone newsreel given continuity by an indifferent story staked out with unknown featured players who do not improve with path to the objective. And plunging through both theme and cast are the Movietone trucks which have gathered snatches of New York's sporting world into about 5,000 feet of film so authentically as to make disk users knash their teeth. Picture is going to get some money just on these Movietone wagons and because the important sets didn't have to be made by Fox. There they are, they're genuine and so is the sound. Only thing the gang missed was the fire department.

It ought to be a tidy morsel out of New York, for it's all about the big yillage, its roar and the boys about town can tell everybody within five throws their memories as

the landmarks flash and resound while the women can cluck their tongues over the wickedness of a backroom joint. This is a tight picture which the title cleverly disguises. Previous pictures concerning the ring, good and bad, having proved themselves poison to women this is a point.

As a picture "Speakeasy" has got about everything in it every fight show on Broadway has had for the past three years. Dialog is uneven, sometimes awkward, but directorial or cutting instinct has done much to smooth these spots by gulps of the now familiar well stewed reporter or from outside personalities not concerned with the direct theme. Studio has copped the fight bit by radio as a bar room mob hangs about a mike with the victorious return match of the hero an excuse for some pip shots of Madison Square Garden in the flesh and in action during a glove battle. The camera and sound boys who climbed to the top balcony or rafters to get a couple of shots of a real match deserve credit for the best ring angle ever camcraed.

Scenario is a prize fight-newspaper routine, the college boy turned pro being surrounded by his gyp manager and companions while the girl is the reporter who takes a fancy and steers the kid back to his crown. Climax is the old gag of the vacant ringside seat with the boy taking a pasting until the girl shows up, whence he turns on the screen's fastest come-back. One look at the girl is sufficient to throw off rounds of punishment, a strictly theatric recovery, and a sock that immediately floors the opponent. Bound to draw a laugh from the men, as it did here.

But the scheming manager, his yen for the gal, the regaining of the championship and the cliché don't count. It's the Garden, Times Square at night, the subway, Grand Central station, Empire track, and newspaper press room which convince. Anyone who has seen enough of the "Tone" newsreels will remain untouched by the sound of the galloping goats, but others will like it. So "Speakeasy" is a technical staff picture. It's got the first real double exposure footage of actual sound emitting from one of the dual subjects.

Histrionically, none of the featured trio stands out. Lola Lane, the heroine, looks as though she ought to develop for the screen, but Warren Hymer isn't especially heavy as the menace and it appears a case of miscasting in picking Paul Page as the collegiate boxer who has forsaken his A. A. U. standing. For actual tramping Henry B. Walthall is still pretty good, and balanced by Helen Ware as a No. 2 Guinan, the older couple give the kids something to worry about.

Sharon Lynn does a svelte, cafe singer, being allowed an insert to warble a full chorus of a pop number. Stuart Erwin does well with his half-bunned reporter. Film is full of such interruptions which don't hurt the sound assets, but constantly prevents a story which was none too well at the start from getting better.

On construction the cost sheet must have been a laugh to the studio. An editorial room, a dressing room and a cheap cafe practically winding up the carpenters. Fox's sound newsreel outfit in New York may have, and certainly could have, taken care of the rest of it, the studio simply adding the close-up ring action with Page and Miss Lane cast to get in on a few clips.

Other than the sound from the first hand locations Stoloff has at least kept it moving, and has held it to two minutes over the hour with sufficient humor decorating the structure to offset the shortcomings for the mob at large. Literally a good sound picture. Sid.

Complete cast for Harold Lloyd's new sound and dialog picture temporarily titled "T-N-T," besides the star, includes Barbara Kent, Mary McAllister, Charles Middleton, Noah Young, William Walling, James Wong, Douglas Haig, Malcolm St. Clair directing.

Warner Brothers exercised their option on William Bakewell and assigned him to a featured role for "The Gold Digger," which Roy Del Ruth will direct.

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The Roar of a City.

SPEAKEASY, with Paul Page, Lola Lane, Henry B. Walthall, Helen Ware, Warren Hymer, Stuart Erwin, Sharon Lynn, Erville Anderson, James Guilfoyle and Marjorie Beebe, based on the play by Edward Knoblock and George Rosener, directed by Benjamin Stoloff; "Processional to the Light," with the orchestra chorus and ballet corps; "Pas de Deux," with Patricia Bowman and Leonide Massine; "The Sewing Kit"; Fox Movietone news reel; "Hello, Everybody," with Patricia Bowman, Florence Rogge and others, including the Roxyettes. At the Roxy Theatre.

Admirable camera effects, with some exceptionally clever scenes of New York's crowds at different places, are included in "Speakeasy," an ingeniously contrived talking picture now on view at the Roxy Theatre. The dialogue is intelligently written and, with the exception of a few sequences that are a little too loud, the delivery is quite natural. The story moves along swiftly, but the final scenes are reminiscent of other prize-ring narratives.

Of the flashes of Manhattan's throngs the outstanding glimpses are those in a subway station and others of Madison Square Garden jammed with fight enthusiasts. These stretches are, of course, depicted with the hubub of sound, the cheering and the spasmodic utterances of unsuspecting individuals. There are also scenes of the masses outside Madison Square Garden struggling to gain entrance. One also perceives the hustle and bustle in the Grand Central Station, together with various sounds. The subway trains are shown in another stretch, both leaving and entering the station, with people forging their way in and out of the cars. Throng are also seen at Belmont Park race track, with a magnificent struggle between horses and riders on the turf.

Although a prizefight is the pivotal

point of interest, this film is more than a pugilistic yarn. It gives one the roar of a city, the struggle of its inhabitants to go home and to get into places of recreation. It is the real voice of a city with accompanying "shots" of what happens during certain hours.

After the noise of a newspaper press, an angry city editor, of what is presumed to be a metropolitan daily, is heard voicing his opinion of one of his staff who has failed to "get his story." Soon afterward Alice Woods of the newspaper's staff persuades the editor to permit her to try to get an interview with Martin, a college-bred pugilist. Miss Woods, accompanied by Cy Williams, a reporter, goes to a speakeasy, where Martin and his manager, Delmont, have often been seen.

Cy provides a surprise for the spectators of this film, for he sluggishly enters what is supposed to be a telephone booth, and takes the receiver off the hook. A second later the telephone slides down and an eye peeps through a hole. The door, with the telephone on it, then opens and Miss Woods and her escort are permitted to enter.

There are frequent snatches of keen wit in this talking picture. There is the female entertainer, who volleys abuse at a man, but who, realizing her turn has come to sing, without moving from the table, glibly changes her denunciation into a melodious song of love.

The actual story tells of the double-crossing of Martin by his manager and his eventual victory over the champion. The "shots" in Madison Square Garden, sometimes small, reveal an island of white—the prize-ring with the two men battling—surrounded by a sea of black—a squirming throng.

Lola Lane is attractive and competent as Miss Woods. Henry B. Walthall is capital as an old pianist in the speakeasy. Paul Page does well as Martin and Stuart Erwin is unusually good as the somewhat unenthusiastic reporter, Cy Williams. Helen Ware is excellent as the tempestuous girl in the speakeasy.

This being the second anniversary week of the opening of the Roxy Theatre, S. L. Rothafel has outdone himself in the matter of stage offerings. There are four special contributions that are magnificent achievements, not forgetting the excellent dancing of the Roxyettes.

The Movietone news reel shows Newt Butler, Mrs. Carran and other Iowans from President Hoover's home town on their visit to Washington. There is also a most interesting sound feature of Shanghai, in which the voices of the Chinese are heard.

There is also a Movietone subject of ex-President Coolidge and Mrs. Coolidge in their home in Northampton, Mass., in which Mrs. Coolidge's cheery laugh is the dominant note.

Speakeasy

Good Underworld-Prize Ring Talker

(Reviewed by Freddie Schader)

“**S**PEAKEASY” should get a lot of dough at the box office. In the first place the title is one that should intrigue audiences. It is a fast moving story, well acted and directed with as good dialog as any of the feature length talkers have had to date. It came into New York this week for the 2nd Anniversary Bill at the Roxy and was backed with a whale of an advertising campaign that is second only to that given to the advent of “In Old Arizona.”

The original play of Edward Knoblock and George Rosner won't be recognized by those writers when they look at the picture. But Eddie Burke who handled the changes of dialog to fit the new version has done a good job. Ben Stoloff who directed also did a very workmanlike piece of work, and the picture brings a new leading juvenile to the screen in Paul Page who was given all the best of it in the advertising. He proves fairly satisfactory as does Lola Lane who has the lead opposite him, but the three people who really run away with the picture are Helen Ware, Stuart Erwin and Sharon Lynn.

The tale concerns a middleweight champion pugilist who wants to retire, but his manager in order to keep him in the fight game frames for him to be defeated. This manager is a pretty tough egg, a slick politician, protector of speakeasies and the leader of a gun mob. The complications start when a girl working on one of the newspapers decides that she will be able to get a story out of the defeated champ despite the fact that he has refused to talk to anyone. Accompanied by one of the reporters of the paper she invades the speakeasy where the champ and his manager make their headquarters. The manager tries to make her and when it becomes necessary for her to prove to the fighter that he has been framed she seemingly falls for the manager's wiles, and once she has the proof the former champion decides that he will go back in the ring and regain the crown he has lost—just for love's sake.

He gets a return match, which he wins, but not before there has been a kidnapping of the heroine, the murder of the crooked manager and the shooting of an old piano player in the dive. Just why this piano player wanted to protect the young girl will be one of those mysteries but he did protect her and paid with his life for it.

“Speakeasy” is a safe bet for it has anything that an audience can ask for.

Drawing Power: All classes. It will get those who want underworld stuff, and you can make a play for the sports and fight followers. Still there is sufficient of a love story to keep the flaps thrilled and maybe they will fall hard for this Page boy.

Produced and distributed by Fox Films Corp. **Running time** an hour and one minute. From the play by Edward Knoblock and George Rosner. Directed by Ben Stoloff.

THE CAST

Martin	Paul Page
Alice Woods	Lola Lane
Fuzzy	Henry B. Walthall
Min	Helen Ware
Cannon Delmont	Warren Hymen
Cy Williams	Stuart Erwin
Marie	Sharon Lynn
City Editor	Erville Alderson
Davey	James Gailfoyle
Speakeasy Hangers-On	Helen Lynch, Marjorie Beebe
	Sailor Vincent



★ **SPEAKEASY—Fox**

IT remained for Mr. Fox to talkify the first melodrama of the prize ring, and he made a good job of "Speakeasy." Its movie bones are old and obvious, but when Director Stoloff begins laying on the talkie meat the body begins to twitch, move and look about.

It's the old, old story, mates—of the bright young prize-fighter surrounded by crooked handlers, hot song singers and bottles of rum—of the pretty girl reporter who is all broken out with faith in him, and who turns up at the ring-side of his comeback bout just in time to so rouse his dander as to enable him to knock the champion into a week from Wednesday night. "Speakeasy" bristles with action.

There are torrid sequences in the dive itself, exciting race bits, and a fight in Madison Square Garden that is no more affectionate than the usual run of photoplay sparring. There is also a fine example of what Mr. Stoloff thinks is a newspaper editor. The girl reporter is played by Lola Lane, and *Martin*, the intellectual pug, by Paul Page. They are nice-looking, pleasant spoken youngsters and work smoothly, if not with inspiration.

Two old-troupers steal the picture in an acting way. Helen Ware, of the stage, is splendid as the hostess of the speakeasy, and right behind comes Henry B. Walthall, *The Little Colonel*, as a sweet old gent who keeps alive by thumping jazz on the piano and who dies for the sake of Lola. Most of the exteriors were made in New York, and you can see Madison Square Garden as big as life, and at least as natural. One can say—no, one *WILL* say, that "Speakeasy" is lively screen entertainment.

ALL-DIALOG MELODRAMA
SPEAKEASY

An exciting melodrama of New York and its rackets. Fox Movie-tone captures the actual sights and sounds of the big city—Times Square, Fifth Avenue, the subways, a newspaper office, the race track and Madison Square Garden during a big fight.

With Paul Page, Lola Lane, Henry B. Walthall, Helen Ware and Sharon Lynn. Benjamin Stoloff production. From the play by Edward Knoblock and George Rosener.

Photoplay Magazine, May, 1929, p. 55

The Film Daily, February 3, 1929, p. 14

Stewart Erwin, the lazy reporter of "Speakeasy," has been assigned the role of Helen Kane's boy friend in "Sweetie," Paramount's filmusical of campus life.

Motion Picture News, August 3, 1929, p. 476



Screenland Magazine, June, 1929, p. 77



Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Cy Williams, City Editor, Reporter). Female (Alice Woods). Group-2.
Ethnicity: White (Cy Williams, City Editor, Reporter, Alice Woods). Unspecified-2.
Media Category: Newspaper
Job Title: Reporter (Alice Woods, Cy Williams, Reporter). Editor (City Editor). Miscellaneous-2 (Newsroom, Pressroom).
Description: Major: Alice Woods, Cy Williams, Positive
Description: Minor: City Editor, Reporter, Positive. Miscellaneous-2, Neutral

The Spirit of Youth (1929)

Newspaper.

A librarian learns through the newspapers that a navy man she loves is now a famous professional fighter who has forgotten her because of a wealthy society girl.



Jim Kenney, the fleet middleweight boxing champion, is enamored of Betty Grant, the village librarian, and promises to write to her from every port. Meanwhile, he falls in love with Claire Ewing, a rich heiress who lives in the city and who knows Betty. Claire prevails upon Jim to stage an exhibition bout before retiring, but he is blinded from contact with resin on his opponent's glove and is knocked out. The heiress is disillusioned, but Betty's faith in Larry reunites them. *American Film Institute Catalog of Feature Films*

SPIRIT OF YOUTH, THE: Tiffany-Stahl melodrama with Dorothy Sebastian, Larry Kent, Betty Francisco, Maurice Murphy, Anita Fremault, Donald Hall, Douglas Gilmore, Charles Sullivan and Sidney D'Albrook. Directed by Walter Lang. Released Feb. 20. Length

TYPE AND THEME: Betty Grant, a librarian, falls in love with the champion boxer of the navy, Jim Kenney. Before the fleet leaves, Jim asks Betty to wait for him. After his enlistment expires. She learns through the newspapers that he is a professional fighter. Jim has risen to fame and meets Claire Ewing, a wealthy society girl, who induces him to box at a charity ball. On his way he meets Betty and pretends that he has forgotten her. Jim fights and loses and is snubbed by Claire. He then turns to Betty for encouragement and love.

Exhibitors Herald-World, March 25, 1929, p. 65



SPIRIT OF YOUTH

Tiffany-Stahl production and release. Directed by Walter Lang. From story and continuity by Eve Unsell and Elmer Harris. Titles by Fred and Fanny Hatton. John Boyle, cameraman. Cast: Dorothy Sebastian, Larry Kent, Betty Francisco, Maurice Murphy, Nita Fremault. At Loew's New York, Feb. 5, as half of double feature. Running time, 67 minutes.

Ready-made story, with conventional situations, pleasingly brought to the screen. Well mounted and with attractive sets characteristic of this company even in its poorest themes.

Aspiring champ gob meeting a gal in a little village opens and closes this one. In the interim the gob discards uniform and story goes along Tunney lines when he gets title. Unlike the real champ, Larry Kent doesn't get the rich girl because his sparring partner double-crosses him at an exhibition. Poor girl (Miss Sebastian), in his corner at defeat, draws the ring when he pulls the Alger. *Waly*

Variety, March 20, 1929, p. 31

"The Spirit of Youth"
(Silent)

Tiffany-Stahl Length: 6216 ft.

A FINE STORY THAT CARRIES A STRONG HUMAN INTEREST PUNCH WITH UNUSUAL LOVE STORY AND SNAPPY ACTION.

Cast.... Dorothy Sebastian handles a sweet part with feeling and understanding. Larry Kent as a gob who becomes middleweight champ is also fine. Uniformly good cast includes Betty Francisco, Maurice Murphy, Anita Fremault, Donald Hall, Douglas Gilmore and Charles Sullivan.

Story and Production.... Love drama. This stands out in the program field as a fine example of direction, tied up to a story crammed with nice characterization and a really beautiful love interest. It can stand a first run anywhere. The gob hero meets a little librarian and she falls hard for him. He goes off on a cruise and forgets her. In four years he has become middleweight champ, and is engaged to a rich heiress who wants him only because he is famous. He gives a charity exhibition bout and his sparring partner and manager frame him for a knockout. His fiancée quits him, then he makes a comeback and licks the double-crosser and wins back the little sweetheart of bygone days. A worthy film.

Direction, Walter Lang, excellent; Authors, Eve Unsell, Elmer Harris; Scenario, the same; Editor, Desmond O'Brien; Titles, Frederick and Fanny Hatton; Photography, John Boyle, fine.

The Film Daily, March 10, 1929, p. 8

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

Square Shoulders (1929)

Newsboy John W. “Tad” Collins, Jr. (Junior Coghlan) lives in a newsboys’ home.



A father is a hard-boiled drunken veteran who comes home for the first time since the war to discover his boy selling newspapers to stay alive because the boy’s mother has died.

Tad (Junior Coghlan) is a young boy living at a newsboys' home who wants to go to military school so that he can grow up to be a great soldier, like his father, who was a decorated war hero. Tad hasn't seen his father since he was a very small boy, and his mother, just before she died, gave Tad his father's Distinguished Service Cross (with his father's initials on the reverse side), whilst telling him that his father was dead. What Tad's mother concealed from him was that his father in fact survived the Great War - only to become a bum and a thief going by the name of 'Slag', who had been in and out of prison. Meeting his son by chance (who doesn't recognise him) Slag vows to do everything he can for the lad. At the same time he conceals his true identity because he doesn't want to destroy Tad's image of his father as a war hero. After robbing a factory, he uses the money to send Tad to a military academy, and he himself takes on a job at the academy's stables so that he can be close to his boy. Over time, Slag's love and affection for his son grows, and this affection is very much reciprocated by the boy. But how long will it be before Slag's criminal past catches up with him, and will Tad ever discover the truth about his father? One of the most moving cinematic tributes ever to the love between father and son.

<https://www.boyactors.org.uk/movie.php?ref=4894>

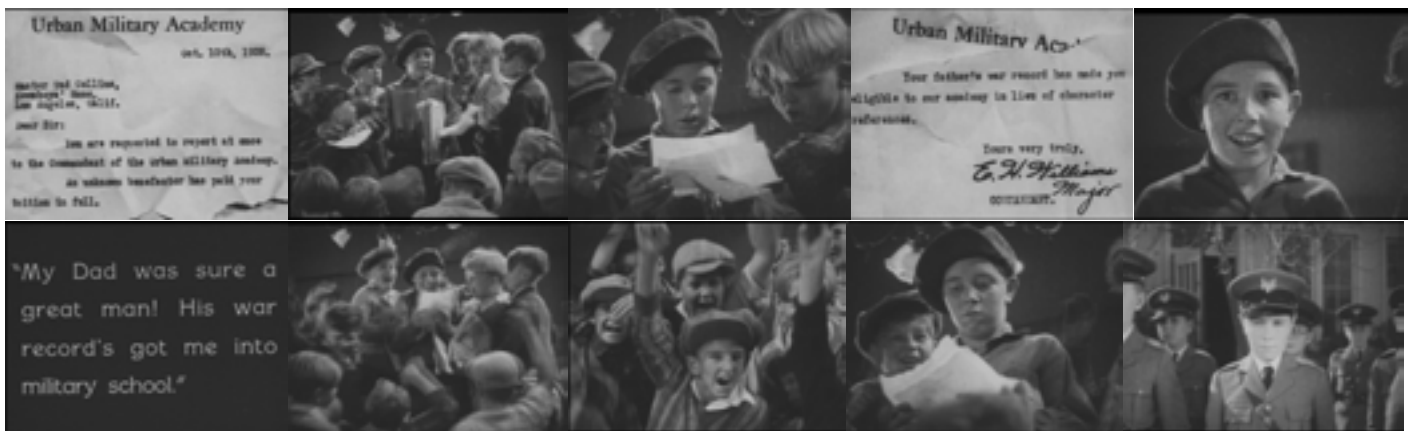
The hobo sees a group of newsboys and talks to their leader, finding out that the boy is his son. He vows to help the boy fulfil his dream – to go to military school and become a war hero like his father.





Newsboy John Collins continues to sell newspapers with his friends who all live in the Newsboys' Home. Then one day, one of the newsboys comes yelling up to John, "Tod, guess what! There's a letter for you down at the Home!" The newsboys run back to the home and John discovers that some unknown benefactor has paid his tuition and that the military, knowing the boy is the son of a military hero, has admitted him into military school. His dream has come through – thanks to his father knowing anything it takes to get the money.





Scenes from *Square Shoulders* (1929) and *Viewing Notes*

A hero in the Great War, Slag has become a hobo, living by his wits and a little theft. Together with two partners in crime, Slag returns to his hometown and finds that his wife has died, leaving no one to care for his son, Tad. Slag takes pity on the boy and steals enough to send him to military school. Slag himself finds work there as a stable boy and teaches Tad to ride and to blow the bugle. Slag's former partners in crime show up and force him to help them rob the academy. Tad walks in on the three as they are dividing the spoils, and Slag is killed by a bullet meant for the boy. Tad plays taps over his grave, never having known that Slag was his own father. *American Film Institute Catalog of Feature Films*

SQUARE SHOULDERS (PT) (SF) (SD). Produced and distributed by Pathe Exchange, Inc. With Junior Coghlan, Louis Wolheim, Philip De Lacy, Anita Louise. Director, E. Mason Hopper. Scenarist, Peggy Prior. Cameraman, David Abel. Released, Mar. 10, 1929. Length, 5,438 feet sound; 5,477 feet silent.

Melodrama: Hard-boiled, booze hobo comes back to home town for first time since the war. Discovers his son selling newspapers, the boy's mother having died. Boy is enthused over unknown father who won a medal on the field of battle. Because of boy's interest in things military, father steals money and enrolls boy in military school. Father dies, the secret still untold.

References: Reviewed issue Apr. 6, 1929, page 1123 (silent).

Advertising: Pages 1753, May 26; 21, July 7; 1038, Oct. 6; 1132-33, Oct. 13; 1195, Oct. 20; 1253, Oct. 27, 1928.

Motion Picture News, March 15, 1930, p. 104

STOLEN KISSES

(50% DIALOG)

Warner Bros.' production and release. Directed by Ray Enright from the story by Franz Suppe. Scenario by Edmund T. Lowe, Jr. Titles and dialog by James A. Starr. Starring May McAvoy, with cast including Claude Gillingwater, Hallam Cooley, Edna Murphy and Reed Howes. No other players given screen credit. At Loew's New York, May 3, one-half of double feature program. Running time, over 70 mins.

Entrusting precarious farce material of this nature to indifferent direction and continuity treatment results in a semi-interesting domestic comedy that never quite registers strongly. With its dialog and Claude Gillingwater's distinguished performance it has a good chance in the split weeks regardless of crudities in construction.

Picture is all Gillingwater. He gets laugh with or without material.

Next is the character actor, not credited, who plays as his secretary. Miss McAvoy photographs more convincingly than ever before, but is lost in speaking lines. Hallam Cooley and Reed Howes manage well with dialog, while Edna Murphy is also in difficulties when talking.

James A. Starr, who titled and dialoged, is to be credited for the dialog laughs, mostly spotted in spots and help to revive action when most necessary.

Gillingwater plays the irate editor-publisher papa, who wants his son to be more manly and also produce a few children instead of allowing the wife to shower so much affection on a poodle.

The young man responds to treatment in the form of a frame, in Paris, while on a second honeymoon with his wife. The old man is crossed on the deal by the mixed team he hired to vamp his son. It ends up in a divorce court.

A last-minute reconciliation before the judge pronounced judgment, the young wife refusing to go through with it and the husband about ready to give in also. The framing sequences are not convincing.

Mori.

Variety, May 8, 1929, p. 27



Square Shoulders

Good For Young Or Old

(Silent Version)

(Reviewed by Don Ashbaugh)

WHEN you can close the clattering mouths of an audience in preview-jaded Glendale, Calif., and make 'em sit spellbound for a picture featuring a couple of youngsters you have "something." That's what happened when "Square Shoulders," a tale of military school life, was previewed. It features Junior Coghlan and Louis Wolheim with Philippe de Lacey and a little blonde girlie named Anita Louise supporting.

Good editing and excellent directing make it a crowd holding picture. Mason Hopper is credited for the direction.

In Southern California cities adjacent to Hollywood previews are advertised "blind." Glendale gets many of them because it's just a stone's throw across the dusty Los Angeles River. The audience generally vents its enthusiasms or displeasures so that studio heads are not left in doubt regarding audience reaction.

The fact that the entire audience stayed in its seats for "Square Shoulders" is the best recommendation possible.

The acting in the picture puts to shame many recent attempts of some of the so-called bigger and better stars. Junior Coghlan gets away with some pathetic and heart tearing sequences that dampen the hankies of the nice old ladies.

The tale is simple. A hard-boiled, booze sipping hobo comes back to his home town for the first time since the war. He discovers his son selling newspapers, the boy's mother having died. The kid is crazy over the unknown father who won a medal on the field of battle.

Because of the boy's interest in things military Wolheim, playing the unknown father, steals money and enrolls the boy in military school.

The ending is pathetic with Wolheim dying, the secret that he is the boy's father still untold, after saving the youth during a fight with two of his former hobo pals who try to force him into robbing the commander of the school. The fadeout should be the scene where Coghlan buries the D. S. C. and then plays taps over the grave. Instead the studio has left a tag end showing a long shot of the grave. It's not needed.

Young de Lacey is cast as the rich man's son and Coghlan's rival for the attentions of the commandant's daughter. A clever comedy scene is staged in a drug store with the two boys attempting to outdo each other in the purchase of expensive sundaes to impress the little girl.

The technical direction at the military academy is as near perfect as could be asked, the scenes and dress parade shots being made in one of the west's big academies.

The picture is not a box office record breaker but once you get the crowd in they'll like it.

Drawing Power: Feature the three

youngsters to attract the juvenile trade, and play up Wolheim and his character angle to snare the adults. You can promise this one will please all ages.

Produced and Released by Pathe. Producing supervisor, Paul Bern. Story by George Dromgold and Houston Branch. Scenario by Peggy Prior. Directed by E. Mason Hopper. Photography by David Abel. Length, 5477. Release date Mar. 3.

THE CAST

Tat.....	Junior Coghlan
Snag.....	Louis Wolheim
Eddie.....	Philippe de Lacey
Mary Jane.....	Anita Louise
Hook.....	Johnny Morris
Mr. Cartwright.....	Montagu Shaw
Delicate Don.....	Kewpie Morgan
Commander.....	Clarence Geldert


“Square Shoulders”
with Junior Coghlan, Louis Wolheim
(Part-Talker Version)
Pathe Length: Sound, 5438 ft.
Silent, 5477 ft.

SURE-FIRE NUMBER FOR THE KIDS, WITH JUNIOR COGHLAN AND WOLHEIM GETTING OVER ACTION IN UNUSUAL FATHER-SON THEME.

Drama. A very appealing story that carries a load of fine sentimental touches that will get the grown-ups as well as the kids. Many of the scenes are at a boys' military academy, and among the cadets are a dozen sons of well known Hollywood directors and stars. Louis Wolheim is an ex-soldier who has ended up as a yegg. After a robbery he runs into a newsboy and learns that he is his own son. The yegg arranges through an attorney to pay the boy's tuition at a military academy, and the yegg gets himself a job at the academy as stableman so he can watch over his son. Then the two buddies that the yegg had double-crossed when he took the stolen money for the boy's tuition show up, and there follows a lot of suspense and fast action that will get the fans.

Cast: Louis Wolheim, Junior Coghlan, Philippe De Lacy, Anita Louise, Montague Shaw, Johnny Morris, Kewpie Morgan, Clarence Geldert, Eric Von Stroheim, Jr., “Chuck” Reisner, Jr.

Director, E. Mason Hopper; **Authors,** George Dromgold, Houston Branch, Peggy Prior; **Scenarists,** the same; **Editor,** Barbara Hunter; **Titler,** John Kraft; **Dialoguer,** Not listed; **Cameraman,** Dave Abel.
Direction, all right. **Photography,** fair.



Pathé presents
SQUARE SHOULDERS
with
JUNIOR COGHLAN
and
LOUIS WOLHEIM
a Paul Bern Production

The Film Daily, June 30, 1929, p. 12

Status: Print exists in private film collection
 Viewed on DVD

Type: Movie
 Genre: Crime-Mystery-Thriller
 Gender: Male (John W. “Tad” Collins, Jr.)
 Ethnicity: White ((John W. “Tad” Collins, Jr.)
 Media Category: Newspaper
 Job Title: News Employee ((John W. “Tad” Collins, Jr.)
 Description: Major: John W. “Tad” Collins, Jr., Positive
 Description: Minor: None

Stolen Kisses (1929)

Publisher H.A. Lambert Sr. (Claude Gillingwater), publisher of a Detroit daily newspaper.



Hal Lambert, the meek son of the irascible publisher of a Detroit daily, believes his wife, May, to be in the family way and tells all the neighbors. He is mistaken, however, and May forces him to take her on a trip to Paris. They are accompanied by Hal's father, who hires Jack Harding, a Paris divorce lawyer, to bring the bickering Hal and May closer together. To accomplish the rapprochement, Harding decides to make them jealous of each other: he personally courts May and fixes Jack up with a hot French number. After many complications and misunderstandings, Hal and May are reconciled. *American Film Institute Catalog of Feature Films*

A crotchety old coot wants his son and daughter-in-law to have kids so he can have grandchildren, but so far they haven't done so. In a somewhat ham-handed attempt to bring them closer together so they'll be in the mood to give them the grandchildren he wants, he winds up bringing them to the point where they're considering divorcing. He decides to change his tactics in order to achieve his goal.

<https://www.themoviedb.org/movie/464693-stolen-kisses?language=en-US>



STOLEN KISSES

(50% DIALOG)

Warner Bros.' production and release. Directed by Ray Enright from the story by Franz Suppe. Scenario by Edmund T. Lowe, Jr. Titles and dialog by James A. Starr. Starring May McAvoy, with cast including Claude Gillingwater, Hallam Cooley, Edna Murphy and Reed Howes. No other players given screen credit. At Loew's New York, May 3, one-half of double feature program. Running time, over 70 mins.

Entrusting precarious farce material of this nature to indifferent direction and continuity treatment results in a semi-interesting domestic comedy that never quite registers strongly. With its dialog and Claude Gillingwater's distinguished performance it has a good chance in the split weeks regardless of crudities in construction.

Picture is all Gillingwater. He gets laugh with or without material.

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James A. Starr, who titled and dialoged, is to be credited for the dialog laughs, mostly spotted in spots and help to revive action when most necessary.

Gillingwater plays the irate editor-publisher papa, who wants his son to be more manly and also produce a few children instead of allowing the wife to shower so much affection on a poodle.

The young man responds to treatment in the form of a frame, in Paris, while on a second honeymoon with his wife. The old man is crossed on the deal by the mixed team he hired to vamp his son. It ends up in a divorce court.

A last-minute reconciliation before the judge pronounced judgment, the young wife refusing to go through with it and the husband about ready to give in also. The framing sequences are not convincing.

Mori.

May McAvoy in
"Stolen Kisses"

(Part Talker Version)

Warners Length: Sound, 6273 ft.
 Silent, 5658 ft.

DRAGGY STORY OF MARRIED MIXUP IN PARIS POORLY CONSTRUCTED. INDIFFERENT ACTING BY ENTIRE CAST EXCEPT CHARLES GILLINGWATER.

Comedy. Something was radically wrong in the production of this film, for the story needed tightening up as it sags badly in several sequences. The work of Charles Gillingwater as the bridegroom's grouchy father who tries to straighten out the troubles of the young married couple is far ahead of the rest of the cast. He gets the biggest laughs and makes the offering look better than it really is. May McAvoy just walks through her part, and Hallam Cooley is inclined to overact. Cooley is the young bridegroom who allows his wife to run things and pay too much attention to her pet poodle. So his dad frames it with a young sport and a French girl to get his son and wife violently jealous of each other in the hope of making them eventually happier. Misses through poor use of material.

Cast: May McAvoy, Hallam Cooley, Charles Gillingwater, Edna Murphy, Reed Howes, Agnes Franey, Arthur Hoyt, Phyllis Crane.

Director, Ray Enright; Author, Franz Suppe; Scenarist, E. T. Lowe, Jr.; Editor, George Marks; Titler, James A. Starr; Dialoguer, the same; Cameraman, Ben Reynolds.



The Film Daily, March 5, 1929, p. 9



Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (H.A. Lambert Sr.)
Ethnicity: White (H.A. Lambert Sr.)
Media Category: Newspaper
Job Title: Publisher (H.A. Lambert, Sr.)
Description: Major: H.A. Lambert, Sr., Positive
Description: Minor: None

The Studio Murder Mystery (1929)

Reporter Read Kendall of the Los Angeles Times and Reporter Harry Bergman, bureau manager of the International News Service (Themselves). Newspaper Boy (Matty Roubert). Newspaper headlines.



Newspaper headlines blare out the story: “Five Held by Police in Studio Murder Case.” The two reporters quiz the police after being thrown out of the hospital trying to get information. Detective Lieutenant Dirk (Eugene Pallette) tells them five suspects are in that room and one will soon admit to being the killer. They keep questioning for him, feeding his ego to get more information. The police chief arrives and tells them to be patient and he’ll give them the story when all the facts are in.



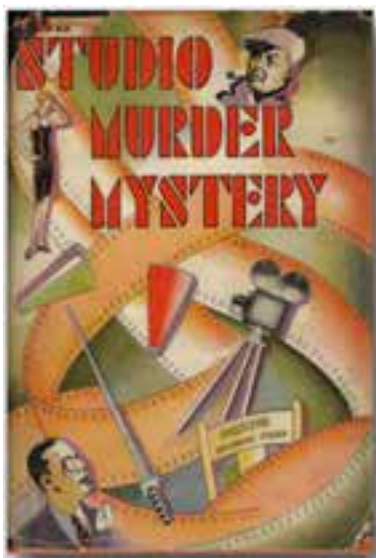


Newsboy sells the paper with a startling headline: “MacDonald Jury Out Nine Hours: Girl Awaits Verdict For Hardell Murder.” She is convicted, but a studio gagman in love with her, stumbles on a clue and reveals the real murderer – the director did it.



Reporters In Movies—Two real newspaper men will appear as reporters in “The Studio Murder Mystery,” which Frank Tuttle is directing for Paramount as an all-talking picture. They are Read Kendall of the Los Angeles Times and Harry Bergman, bureau manager of the International News Service. The featured players in the picture are Neil Hamilton, Warner Oland, Fredric March, Doris Hill and Eugene Pallette.

The Lincoln Star, Nebraska, March 24, 1929, p. 39



Richard Hardell, a debonair young man who wins a magazine contest sponsored by a motion picture studio, comes to Hollywood. When he is found murdered on a deserted sound stage, the police learn that five people had ample motives and opportunities to commit the crime: Rupert Borka, who was directing Hardell in his first picture, while knowing he was engaged in a flirtation with his own wife; Blanche, Rupert's wife, who discovered his affair with the studio watchman's daughter; Helen MacDonald, the watchman's daughter, who threatened to make him suffer for his false promises of marriage; Ted MacDonald, Helen's brother, who knew of his sister's secret trysts with Hardell; and Helen's father. MacDonald admits knowledge of the guilty party but dies before he can make the disclosure. Helen is convicted on circumstantial evidence; then studio gagman Tony White, who loves Helen, stumbles on a clue, and Borka is revealed as the actual killer. *American Film Institute Catalog of Feature Films*

Fun Over a Murder.

THE STUDIO MURDER MYSTERY, with Neil Hamilton, Warner Oland, Frederic March, Florence Eldridge, Doris Hill, Eugene Pallette, Chester Conklin, Jane Chandler, Gardner James, Guy Oliver, E. H. Culbert and Donald Mackenzie, directed by Frank Tuttle; Paul Ash in Frank Cambria's stage production, "Surprise Party," with Zelaya, Pezzy Bernier and others. At the Paramount.

"The Studio Murder Mystery," the current talking feature at the Paramount, is a comedy masquerading as a thriller, for it is far too jocular to be taken with any marked degree of seriousness. There is a murder, it is true, but the subsequent behavior of a police detective and a gay young spark with a gift for gags affords so much levity that the slaying of an actor seems merely to be an excuse for these two and others to make merry.

Chester Conklin, who officiates as a motion picture studio gate man, receives little or no opportunity to exert himself as a comedian, but Neil Hamilton, who has hitherto only been unintentionally funny, hops, skips and jumps about the studio and other places in a manner that is sometimes reminiscent of William Haines. He is at loggerheads with the detective, whom he invariably addresses as a "sap," and what is surprising is that the bullet-headed detective only delivers his verbal opinion of this Tony White (Mr. Hamilton).

William Hardell, the actor who is murdered, is scheduled for death from the hands of at least five persons. Yet one feels certain who the murderer is, all the time the police and others are going through their rather absurd performance.

In this picture, which was directed by Frank Tuttle, little credit is given for the sense of hearing let alone intelligence of the characters. Hence, the cut-up, Tony White, is welcomed as one begins to entertain the whole adventure as little more than a farce. Mr. Tuttle depicts a woman and a girl at a window and although the window is raised about six inches, no thought is given to the fact that the voices ought to be more modulated because they are coming from the other side of what is at least presumed to be a glass interference.

Mr. Tuttle's scenes in a police investigation chamber and others in a prison are quite hopeless, as are also those wherein the light-hearted Mr. White succeeds in making himself a hero of sorts.

There are, however, some interesting flashes inside the studio, but so soon as one settles down to the more serious side of this film, up pops Mr. White with some quaint suggestion.

The dead man is found seated in a chair where a dummy, used by a director, had been placed. Before the crime, Hardell is overheard by his wife telling Helen MacDonald how much he loves her. It is known later that Helen's father, a watchman, on hearing of Hardell's conduct is eager for revenge. In addition to this, Rupert Borka, a foreign director, impersonated by Warner Oland, has learned that his wife had died with Hardell's name on her lips. Then there is also Ted MacDonald, Helen's brother, who is turned away from the studio vowing vengeance on Hardell.

Mr. Hamilton does fairly well in his mirth-making rôle. Warner Oland, speaking with a foreign accent, gives a good performance. Doris Hill is attractive and audible. Florence Eldridge is capital as Mrs. Hardell.

Paul Ash once again has charge

of the stage activities on the surrounding program. This feature was staged by Frank Cambria and is called, "Surprise Party."

Mordaunt Hall, *New York Times*, June 10, 1929, p. 23



Studio Murder Mystery

(All Dialogue)

Paramount production and release, Frank Tuttle for story, adaptation, dialog and direction. Victor Milner, cameraman. In cast: Neil Hamilton, Chester Conklin, Warner Oland, Florence Eldridge, Guy Oliver, Western Electric recording. At Paramount week June 8. Running time, 62 minutes.

"Studio Murder Mystery" is the perfect picture hamburger, with odds and ends on the Paramount Hollywood lot cooked, prepared and all but served by the versatile Frank Tuttle.

Few sets had to be built and even electricians were cut low on time by not having to move lamps and paraphernalia during shooting. If the company budget figures were revealed they probably would hurt the pride of many an indie economist.

With all the hoke in the story and comedy situations allowed to brew over into things dramatic; with all of the conventional script swerves and a lowly gag writer solving the mystery while conversing to himself over a phone—the thing holds enough interest and suspense specks to get by as a fair programer.

Major credit for holding the thing together goes to Warner Oland. Continental manner, deep voice, dark appearance and real ability are the Oland assets.

A young man rehearsing a murder sequence under Oland's guidance flops at it. Within four minutes' worth of running time, he is threatened with actual killing by the director, the wife, the girl friend and the latter's brother.

A lot of people will like the studio stuff. Camera takes in a couple of sets, some Paramount streets and something that looks like B. P. Schulberg's sanctum.

Chester Conklin, who gets a play-in the billing, essays only the bit part of a gateman who writes as many figures on a pad as there are close-ups of clocks and watches in the padding—and there are a lot.

Waly.

"The Studio Murder Mystery"

with Neil Hamilton, Warner Oland, Fredric March

(All-Talker Version)

Paramount Length: Sound, 5020 ft.
Silent, 6070 ft.

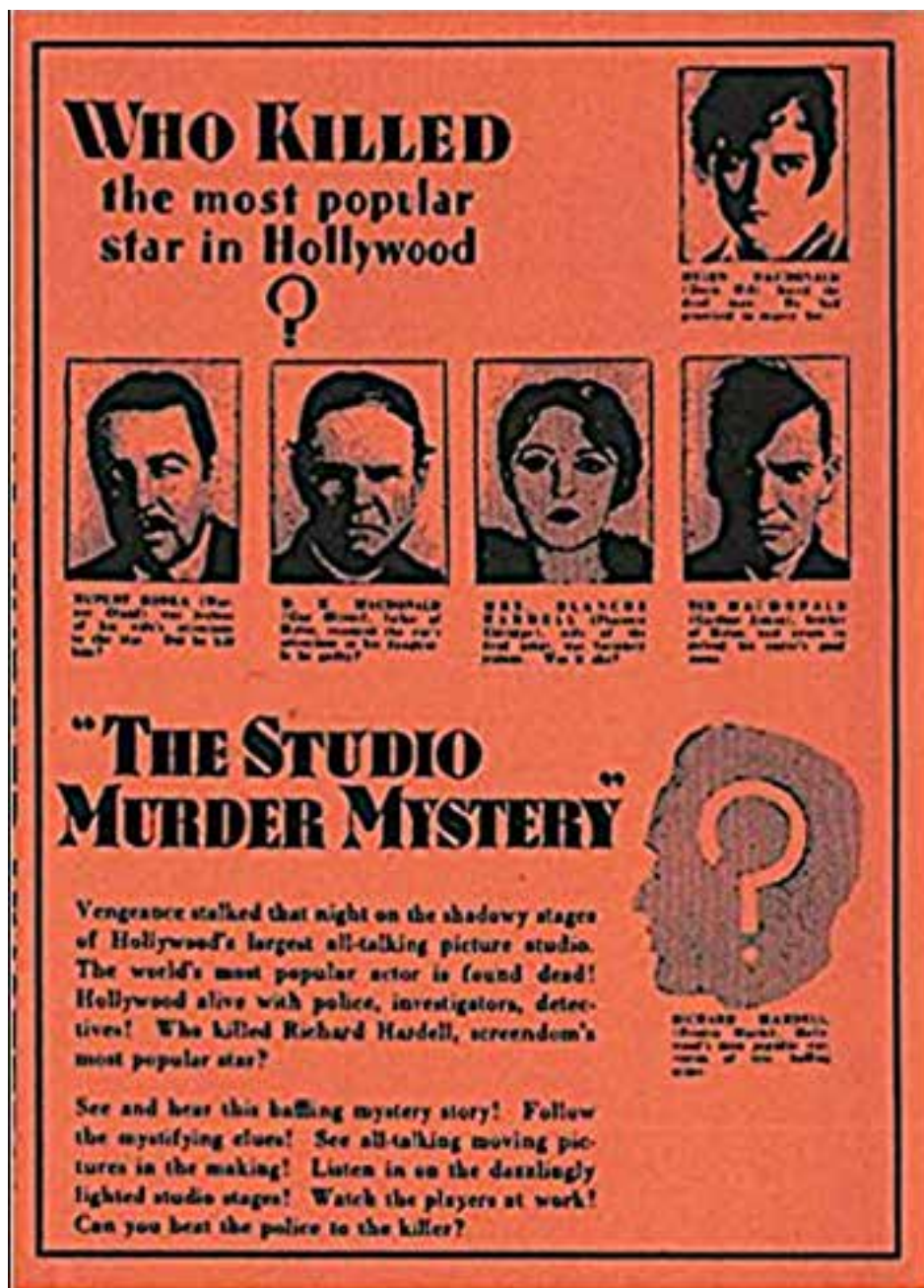
SMART PRODUCTION CARRIES BIG KICK WITH HOLLYWOOD STUDIO SETTING AND CLEVER SURPRISE TWISTS.

Murder mystery. The fine directorial hand of Frank Tuttle is evident throughout. The Edingtons gave him a breezy, novel mystery plot, and he went to it with a hand picked cast and put it over for a surefire winner. It is ideal summer entertainment, for the murder motif is handled without any horrifying or terrifying elements. The comedy side is nicely blended with the serious theme, and novelty in setting and treatment make this an altogether unusual film of its class. The scene is a Hollywood studio at night, where quite logically various people gather and get themselves involved in the murder of a screen actor. The authors and the director forgot all about the formula for murder mysteries, tried to be original, and succeeded splendidly. Acting fine throughout.

Cast: Neil Hamilton, Warner Oland, Fredric March, Florence Eldridge, Doris Hill, Eugene Pallette, Chester Conklin, Lane Chandler, Gardner James, Guy Oliver, E. H. Calvert, Donald Mackenzie.

Director, Frank Tuttle; Author, the Edingtons, Scenarist, Frank Tuttle; Dialoguer, Frank Tuttle; Editor, Merrill White; Cameraman, Victor Milner.

Direction, classy. Photography, aces.



Status: Print exists

Viewed on YouTube

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (Read Kendall, Harry Bergman, Newspaper Boy). Group.

Ethnicity: White (Read Kendall, Harry Bergman, Newspaper Boy). Unspecified

Media Category: Newspaper

Job Title: Reporter (Read Kendall, Harry Bergman). Newspaper Employee (Newspaper Boy). Unidentified News Staff.

Description: Major: None

Description: Minor: Read Kendall, Harry Bergman, Newspaper Boy, Positive. Unidentified News Staff, Neutral.

Sympathy (1929)

Reporter Larry (Harry Shannon).



A reporter, Larry, who is always seen in a tuxedo, has been a newspaperman for 15 years and tells a friend that he knows how to make sure the man can have a night out on the town with a girl and have his wife welcome him with open arms the next morning. The friend is dubious. The newspaperman makes him promise to do everything he says. He has him call his wife, tell her he has to work late, and hang up on her if she gets angry. Then he plants a fake story about his friend being hurt in an accident. The next morning, he finds his story in the newspaper and reads it to his friend at breakfast. He then accompanies him to the hospital, tells him everything is going to be OK and says goodbye. The man's concerned wife and girlfriend both show up. They don't know each other and each tells the other the story of the man they are there to see. When they both see him, they realize he's the same man. The girlfriend leaves in a huff and the wife stays to berate him. He climbs out the window of the hospital and while hanging on the wall tells her that he would rather die than have her be angry at him. She answers, "Here are your flowers" and drops a flower pot on his head. He falls to the ground unconscious and the 10-minute-long Vitaphone Vanity ends.





Scenes from *Sympathy* – Vitaphone Vanity Comedy Sketch (1929)



Variety, June 26, 1929, p. 12

Sympathy is a Vitaphone one-reeler about a married man (Hobart Cavanaugh) stepping out on his wife. It's not his fault, of course, he was just responding to peer pressure. Harry Shannon plays the peer in question and he's awful. He drags *Sympathy* down for the first half. Once he's absent and the wife, played by Regina Wallace, comes in, the short greatly improves. Both Cavanaugh and Wallace are good—they only have a couple moments together, unfortunately. *Sympathy* doesn't give its cast much to do, which might be a good thing since director Bryan Foy can't shoot a picture. Synchronized sound is in its infancy here, not filmmaking. Foy can't figure out how to place actors on a set, can't imply scale. If *Sympathy* weren't just talking and some tepid slapstick, he'd do it a far greater disservice. <https://thetopbutton.com/2012/07/14/sympathy-1929/>

Sympathy (Vitaphone Studio [NYC]: Murray Roth. Black and White. (Vitaphone Variety: Hobart Cavanaugh, Regina Wallace, Harry Shannon & others)© August 30, 1929 (filmed in April). A partying husband poses as a hospital patient to avert his wife from his chorus girl connections. He isn't too successful. // Vitaphone #803

Status: Print exists

Viewed on YouTube

Type: Movie

Genre: Comedy

Gender: Male (Reporter)

Ethnicity: White (Reporter)

Media Category: Newspaper

Job Title: Reporter (Reporter)

Description: Major: Reporter, Negative

Description: Minor: None

Talking Screen Snapshots (1929)

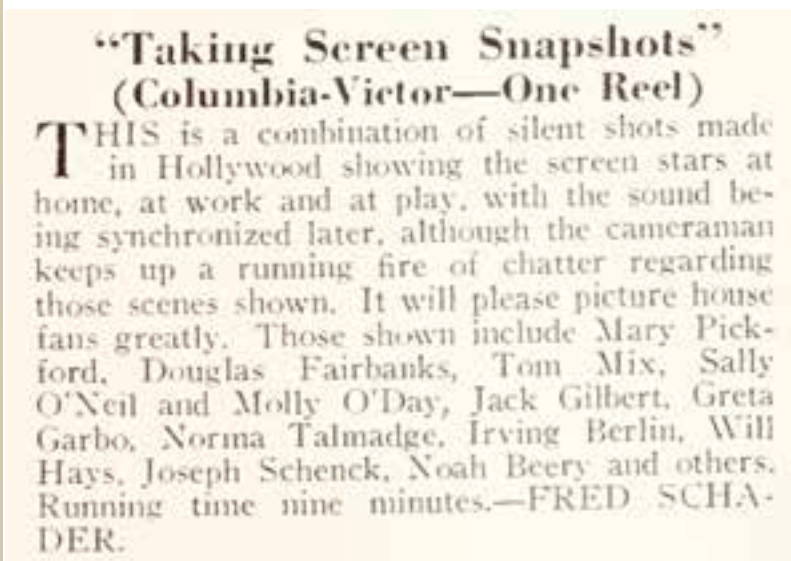
Cameraman.

Cameraman keeps up a running fire of chatter over silent scenes made in Hollywood showing screen stars at home, at work and at play. The sound was obviously synchronized later. It was one of the first time that a cameraman talked descriptively of the various characters as he shoots them and dashes around from one scene to another with his camera causing laughter in the process. The film ends with the cameraman ringing the time clock at the studio and dashing out as some screen celebrities start a scene with a fight.

Screen Snapshots were a series of [documentary](#) short subjects produced by [Columbia Pictures](#) between 1924 and 1958. They featured behind-the-scenes footage of [Hollywood](#) stars of the day at various Hollywood events or parties. They usually ran for 9 or 10 minutes and were shown in cinema theatres like newsreels alongside main features. Initiated by Jack Cohn in the early 1920's, this series offered a look at the lives of Hollywood celebrities in their homes, on vacation, and out and about in the fabulous Hollywood nightlife, which generated a lot of publicity for both studio and star. <https://columbiashortsdept.weebly.com/screen-snapshots.html>



The Film Daily, June 9, 1929, p. 9



Motion Picture News, June 8, 1929, p. 1969

"SCREEN SNAPSHOTS"

Issue No. 1

COLUMBIA

7 Mins.; Novelty

Jap Gardens, New York

Columbia has been producing these one reel Hollywood personality magazines for several years. Their popularity seems to have been centered in small towns and family neighborhoods, although frequently used as filler in the daily change grinds. Offered as and looking to be inside stuff on film people, the human interest voltage has been strong.

In launching a new series Columbia has added dialog. The cameraman is represented as telling the story, his comment running through the entire footage and eliminating captions. Comedy as when the cameraman boastfully steps into the ring with Ben Lyon and gets one-twoed for a knockdown.

Dialog is interpolated and does not follow the screen, save loosely and capriciously for explanation or giggles. Later Columbia can perhaps contrive to have some of the stars actually speak.

Scenes include Pat Rooney and family on the golf links; Al Jolson and Ruby Keeler arriving in Hollywood; Olive Borden cutting a birthday cake, and the inevitable Hollywood opening night with umpteen dozen stars talking into the lobby mike.

With dialog and sound accompaniment Columbia will find the Snapshots an easy-selling novelty short. It's enough of a natural and the interest in films and personalities is so great and constant that Columbia can afford to devote some important attention to increasing the scope of Snapshots. *Land.*

"Screen Snapshots"**(Columbia Talkie—One Reel)**

A LITTLE tour of Hollywood is taken by the garrulous Columbia photographer, who shoots various of the movie great, keeping up a continuous flow of comment while grinding away. The Fairbanks, Ben Lyon, Joan Crawford, George Sidney, John Gilbert, Marion Davies and many others are caught in medium shots. This Columbia Snapshots is like a talking fan magazine, and surely those who constantly patronize the movies appreciate that. Good supporting short subject.—RAYMOND GANLY.

Variety, August 21, 1929, p. 18

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

Thru Different Eyes (1929)

Reporter. Reporter Paducah (DeWitt Jennings). Reporter (Stanley Blystone). Reporter (Stuart Erwin). Reporter (Jack Jordan). Reporter (Marian Spitzer). Newsboy. Copyboy.

Harvey Manning is placed on trial for the murder of Jack Winfield, his closest friend, whose body was found in the Manning home. During the trial, the prosecuting and the defense attorneys put forward sharply different versions of the character of Manning and his wife, Viola, and of the events leading up to the murder. The jury returns a verdict of guilty, but a young girl then comes forward and confesses that she killed Winfield for having wronged her. *American Film Institute Catalog of Feature Films*

The film begins outside the criminal court building with a newsboy selling papers (“Extra”) to onlookers. A big murder trial is taking place – it makes up the bulk of the film presenting three very different versions and motives via flashbacks for the killing.



The first five minutes of the film feature the reporters in the PRESS room covering the story. We see hands pounding on typewriters and telegraph keys. The room is filled with copyboys, many reporters on the phone. One Reporter on Phone: “Hello, Boss – the Manning case should reach the jury by night.” Pans over to another Reporter on the phone talking to his editor.



A woman approaches a reporter: “Please, please help me get into the court-room! It’s vitally important!” Reporter tells her: “Lady, if I was somebody else, I couldn’t get myself in!”



A female reporter, a sob sister who is covering the “woman’s angle” of the trial, is talking into phone. Another male reporter is talking into phone when the woman interrupts him to see if he can get her into the courtroom. He dismisses her. Sob Sister on the phone: “Mrs. Manning, wife of the defendant, touches all hearts by her

brave, unswerving devotion to her husband.” Pans to another male reporter who says: “Mrs. Manning’s cold indifference to her husband’s fate is repellant.”



Stepin Fetchit, the janitor, is cleaning up, sweeping the floor. He says: “Something is wrong. I wonder if it is or is it ain’t?”

A man comes in pleading to the reporters to let him into the court. They push him aside and head off to court themselves.



A reporter and an assistant editor are talking. Two chorus girls come in. One asks a reporter friend about getting her girlfriend into the trial. Reporter: “Don’t be silly. If I had a ticket I’d get five hundred berries for it!”

Chorus girl to other chorus girl: “I’ll get you in, dearie, if I have to date the judge.” Everyone goes to the court to watch the trial including the two chorus girls who bluff their way in. The trial gets underway.



Scenes from *Thru Different Eyes* (1929) and *Viewing Notes*

THE SCREEN

By MORDAUNT HALL.

Contrasting Murder Theories.

THRU DIFFERENT EYES, with Mary Duncan, Warner Baxter, Edmund Lowe, Natalie Moorhead, Earle Foxe, Donald Gallaher, Florence Lake, Sylvia Sidney, Purnell Pratt, Felmer Jackson, Dolores Johnson, Nigel de Brulier, Lola Salvi, Stepin Fetchit, De Witt Jannings, Arthur Stone, George Lamont and others, based on a play by Milton Herbert Gropper and Edna Sherry: overture, diversissements. At the Roxy Theatre.

An ingeniously conceived murder trial story, one that lends itself to three different shadings of the leading characters, is now on exhibition at the Roxy Theatre. It is a talking picture known as "Thru Different Eyes," and is an adaptation of a play by Milton Herbert Gropper and Edna Sherry. Its shining opportunities for original treatment, pictorially and audibly, have been seized upon most adroitly by John Blystone, under whose sagacious guidance Mary Duncan, Warner Baxter and Edmund Lowe give capital impersonations.

Mr. Blystone, without being extravagant, has made good use of the tonal quality of this production, whether by the noise of typewriters, telegraph machines or the more agreeable sound of a steamship's whistle. During one passage, Mary Duncan, after singing a song at a piano, goes about from room to room, singing and humming in a pleasingly natural fashion.

The three moods of this production reveal the defendant's counsel's conception of how Jack Winfield met his death: the prosecutor's notion of how it happened, and, lastly, the true description. In a most interesting and imaginative fashion Mr. Blystone depicts the prejudiced viewpoints of the two lawyers. The defendant's attorney is almost tedious in his narration of the sobriety and domestic felicity of Harvey Manning and his wife, Viola. In fact, Manning takes so long to say good-bye to his charming wife that yesterday afternoon the audience became visibly impatient. On the other hand, the inebriety and infidelity of the Mannings, so vividly sketched by the prosecuting lawyer, was received with outbursts of laughter and periods of genuine excitement, which proves that there are times when people don't wish to see model husbands and wives.

These contrasting episodes, in which each lawyer shows the way he thinks Winfield was killed, are pictured with just enough of the court room so that one does not forget the trial. These flashbacks appear in a dissolve from the court room as the voice of one of the two attorneys dies away.

After showing the reporters' room and persons trying to obtain admission to the trial, the picture swings to the defendant's counsel summing up his case before the twelve good men (and women) and true. As that scene slowly fades from view, one comes to a bridge game in the home of the Mannings. It has evidently been one of those rare bridge games in which there has not been a discordant note between husbands and wives! And then the film proceeds to tell of the defense's theory regarding Winfield's death.

In the next series of scenes, after the District Attorney's introductory remarks on his idea of how Winfield was murdered, one is confronted with an entirely different sight in the Mannings' home. There are bottles and glasses, and while nobody but a chauffeur is actually the worse for alcohol, it is plain that Mrs. Manning is anxious to have her husband leave the house so that she can receive Jack Winfield, with whom she is presumed by the District Attorney to have fallen in love while Winfield was painting her portrait.

Very cleverly Mary Duncan portrays the giddy creature awaiting Winfield. She is light-hearted, singing and humming as she goes about the place, and finally she decides to put on a filmy negligée and spray herself with perfume. Warner Baxter, who had been seen in the previous scene as a high-strung artist, is now quite perturbed at Mrs. Manning's protestations of affection. Winfield is leaving for Italy and Mrs. Manning, tired of life with her husband, is only too eager to leave with him.

The truth comes from an unexpected source after the verdict of the jury. It is set forth with a degree of plausibility and is, of course, all the more interesting because of the opinions of the crime that have preceded it.

The flashes of the court room are peculiarly well filmed, with just enough humor to lighten the drama. There is the newspaper reporter from Paducah and other characters.

The diction of all is well recorded. It gives a distinctive individuality to each voice and Miss Duncan is, as one might expect, uncommonly able. Her voice is pleasing without being in the least affected. She appears to be quite at home before the usually awe-inspiring microphone. Edmund Lowe's capability is revealed by the transitions in his demeanor in the three episodes. Mr. Baxter is excellent. He first gives one the impression of a nervous artist, then of a sane, calm individual, and finally of a hard, selfish, unscrupulous specimen.

The stage contributions of the ever alert Mr. Rothafel are resplendent as usual. The pièce de résistance of the colorful contributions is one referred to in the program as "National Sports Silk Week," in which the Roxyette dancers are first perceived, as a giant silkworm. Following this there is a Japanese scene with silk kimono worn by the performers, after which the stage is filled by girls arrayed in up-to-date sports frocks and dresses. This helps Mr. Rothafel, who in the last year has become a rabid golf enthusiast, to give his favorite recreation a chance from the Roxy stage. To do this adequately, Joe Kirkwood, the celebrated trick-shot golfer, is seen in an exhibition of his prowess at the royal and ancient game by driving a golf ball off the foot and the chin of a demure girl. Mr. Kirkwood also gives a slow-motion idea of a duffer driving and also of an expert's full swing from the tee.

There are a number of interesting Movietone features, including Mussolini honoring Italian air heroes, and glimpses of Colombo and the inhabitants.

Thru Different Eyes

(ALL DIALOG)

Fox production and release. Directed by John Hyston. From the play by Milton E. Gropper and Edna Barry. Mary Duncan, Warner Baxter and Edmund Lowe featured. Cameraman, Ernest Palmer. Dialog credited to Tom Barry and Gropper. At the Box, N. Y., week of April 13. Running time, 87 minutes.

Viola Manning.....	Mary Duncan
Harvey Manning.....	Edmund Lowe
Jack Whitford.....	Warner Baxter
Frances Thornton.....	Natalie Moorhead
Howard Thornton.....	Harle Foss
Spencer.....	Donald Gallaher
Myrtle.....	Flournoy Lake
Valerie Helms.....	Sylvia Sydney
District Attorney.....	Purnell Pratt
Defense Attorney.....	Felmer Jackson
Anna.....	Dolores Johnson
Maynard.....	Nigel de Brulier
Maid.....	Lola Sabli
Janitor.....	Meeta Fawcett
Paducah.....	DeWitt Jennings
Crane.....	Arthur Stone
Trayner.....	George Lamont
Alma Craig.....	Natalie Ward
First Reporter.....	Jack Jordan
Second Reporter.....	Marian Spitzer
Third Reporter.....	Stan Hyslop
Fourth Reporter.....	Stuart Erwin

A gripping bit of fake drama that nails attention early and never lets it go. An almost perfect example of terse, economical sound screen exposition. Several spicy episodes that ought to cause talk but still censor proof. A better than average box-office release and among the best of the all-dialog pictures in the quality of the talk registering and reproductions.

Like practically all the dialog films so far, this one follows the play in detail. Its force comes from a dramatic trick of setting up a sequence of facts and then reviewing them from opposite viewpoints. The story unfolds during a murder trial. As the defense presents its case one version of the crime develops. Then the prosecution fabricates an entirely different story out of the same essential circumstances. In the end the real murderer comes forward with a confession, and the real facts are different from both manufactured versions.

There is some delicate literary fencing during these maneuvers and shrewd direction in dialog and pantomime has made the most of them. Indeed, a guess is that the stage material has been bettered in translation to the screen. In speed of development and in drastic editing down of footage the picture is a model. There isn't a superfluous word or a superfluous gesture in more than an hour. And at that Hyston has given the story atmosphere, incident, touches of comedy and some good character etchings, all items that are usually spend-thrift in footage in inept hands.

Story develops action in the form of flashbacks from the trial scene. It is during the summation for the state that the spicy episodes take place, a sequence that might have been taken from a French novel. State's contention is that the evening of the crime began in a cocktail party. The wife maneuvered her husband out of the house and then arranged a rendezvous with the man whose conquest she seeks. Arrayed in the scantiest of negligees she starts vamping, and the returning husband finds her clinging to the other man. There is a struggle, the lamp crashes and two shots sound in the dark. It is on this basis that the jury convicts.

Case of the defense is that the other man, an artist, was madly and

hopelessly in love with a loyal wife; that he was in despair at his repulse, and committed suicide. This version is also enacted during the summing up of the defense. With the jury's verdict a woman screams in the courtroom, demands a hearing, and reveals that she herself is the slayer, because the other man deserted her and her child.

All this is almost formula of the dramatic stage following a couple of years of courtroom plays. But here the handling is so suave, the acting so plausible and the presentation so smooth that the artificiality of the material is effectively masked.

Warner Baxter as the other man stands out not only in this capital cast, but also among the personages that have been brought forward by the articular screen. In the even naturalness of a particularly difficult role he earns distinction, repeating in a striking performance the high laurels he gained in "In Old Arizona."

Edmund Lowe does well with a part calling for no more than drawing room manners. Mary Duncan is best in quiet passages. Her playing of the vamp was pitched rather too high, although it well may be a matter of judgment. Perhaps over-emphasis was better than error toward the other extreme. Her best moment was the one in which she caroled a sippy jazz song during an angry upbraiding by her husband. Anyhow, this trio make a house forget that the dialog is just a mechanical device.

Courtroom sequences are splendid. Hyston goes even to the length of building tension toward the climax by sequences in the reporters' room, with Marian Spitzer, woman in real fact in one scene, and Jack Jordan, veteran New York reporter now working for Fox on the coast, in another. Picture is great in details. There is little or no comedy, but for one brief bit DeWitt Jennings gets the assignment of a puzzle negro porter.

A particularly well-made picture on the technical side, and one with a wealth of popular appeal. *Flash.*

Thru Different Eyes

Best Recorded Fox Talker To Date

(Reviewed by Freddie Schader)

THU DIFFERENT EYES" is best recorded and reproduced Fox Movie-tone feature length talker that has been released by that company to date. It is a murder mystery story and so like the great rush of pictures at this time it is another court room story. But this one is a novelty, in treatment, construction, dialogue and direction. For this the credit must go to Milton E. Gropper and Edna Sherry, the authors and John Blystone the director. Of course a large measure of praise is due the players for their really splendid characterizations. The one weak spot was the leading woman, Mary Duncan. In one of her characterizations she was great, but in the other two far from what the role required, and with it her voice records metallic and harsh. Sylvia Sydney, in the matter of voice registration was far superior to Miss Duncan. If your audiences aren't tired to death of the seemingly interminable tide of court room plays, then this one should get about average business for you.

In the story Harvey Manning is on trial for his life, charged with having killed his best friend, Jack Winfield, who was found with a bullet through his heart in the drawing room of the Manning home. The trial has created all sorts of excitement and at the opening the press room in the Criminal Courts building is shown, with De Witt Jennings doing an imitation of Irving Cobb. Even Jack Francis and Marion Spitzer do their "bit" in this scene, but Jennings and Florence Lake steal the scene. When court convenes the attorney for the defense sums up and tells his version of the story, which is enacted by the cast. Then the prosecutor tells his version and again the cast visualize it for the audience, and finally a third version is told, after the jury has returned its verdict of "guilty." It is the confession of the girl who was wronged by Winfield and who shot him in the Manning home.

It is in the District Attorney's version, when it is enacted by the company, that Miss Duncan appears to best advantage. It is a vamp role and this seems to come most easily to this player. Edmund Lowe, as Manning, gives a corking performance, and Warner Baxter, as the heavy, is again outstanding. Earle Foxe and Natalie Moorhead also contribute worthwhile performances, while Donnie Gallaher, as a drunken chauffeur, handled that bit very skillfully. Sylvia Sydney does not get her opportunity until almost the final scenes.

Jack Blystone is to be complimented on his skillful handling of the picture. Doing a scene three times, and having each of them different to conform to the dialogue is not an easy piece of work, but Blystone has come through 100 per cent, and he is set as a talkie director if ever one was. Tom Barry is credited with the dialogue with Gropper.

Produced and distributed by Fox Film Corp. Length: 4,991 feet. Released: April

Jean	Josephine Dunn
Sarah	Polly Moran
Hand Dated Officer	Harry Woods
McAllister	Carl Stockdale

7, 1929. Running Time Time: Fifty-four minutes. From the play by Milton E. Gropper and Edna Sherry, dialogue by Tom Barry, directed by John Blystone.

THE CAST

Vivia Manning	Mary Duncan
Harvey Manning	Edmund Lowe
Jack Winfield	Warner Baxter
Frances Thomson	Natalie Moorhead
Howard Thomson	Earle Foxe
Spencer	Donald Gallaher
Mylene	Florence Lake
Valerie Brand	Helena Solner
Marlene, District Attorney	Patricia Pentt
Kong, Defense Attorney	Felton Jackson
Anna	Delores Johnson
Marquand	Walter de Brulier
Mud	Lula Sabet
Janine	Sylvia Sydney
Palmer	DeWitt Jennings
Crane	Arthur Stone
Traynor	George Eames
Alma Craig	Sandra Warfield
First Reporter	Jack Furman
Second Reporter	Marion Spitzer
Third Reporter	Nan Blystone
Fourth Reporter	Bruce Lewis

"Thru Different Eyes"

with Mary Duncan, Warner Baxter,
Edmund Lowe
(All-Talker)

Fox Length: Sound, 4991 ft.
No Silent Version

NOVEL AND UNUSUAL DEVELOPMENT OF MURDER MYSTERY MAKES IT FIRST-RATE ENTERTAINMENT. EXCELLENT TALKER.

Cast... Mary Duncan and Warner Baxter play three different characterizations with distinction. Edmund Lowe does well. Others, Earle Foxe, Natalie Moorhead, Florence Lake, Sylvia Sidney, Purnell Pratt, Felmer Jackson, Dolores Johnson, Nigel de Bruher, Lola Salvi, Stepin Fetchit.

Story and Production..... Murder mystery which takes on an added note of interest because of its intelligent and different unfoldment. There are really three episodes. Lowe is on trial for murder of his best friend. Events leading up to the crime and the murder itself as colored by the defense are shown in one flashback; then as the prosecuting attorney describes it and finally as it really happened. This places the leads in three different lights, each varying from the other. Clever and noteworthy because it has never been done before. An all-talker only.

Director, John Blystone, splendid; **Authors,** Milton Gropper, Edna Sher-ry; **Scenarist,** Not listed; **Editor,** Louis Loeffler; **Dialoguers,** Tom Barry, Milton Gropper; **Cameraman,** Ernest Palmer, first grade.

**THRU
DIFFERENT
EYES—Fox**

All Talkie



MR. FOX, running with the pack, gives us another all talkie full of murders, courtrooms and suspects. The only novelty in this picture is the fact that by flashbacks we see three versions of the killing—one the district attorney's, one the defense's, and one the true story. Warner Baxter and Edmund Lowe give excellent performances, and Mary Duncan does some of her usual flouncing around in few clothes.

The Film Daily, April 14, 1929, p. 12

Photoplay Magazine, July, 1929, p. 57

CAUGHT IN THE WEB OF CIRCUMSTANTIAL EVIDENCE

MURDER INTRIGUE LAW PASSION ENVY HATE JEALOUSY LOVE HUMOR

"Thru **DIFFERENT EYES"**

Presented by
WILLIAM FOX
from the play by
MILTON H. GROPPER
and EDNA SHERRY
with
MARY DUNCAN
WARNER BAXTER
EDMUND LOWE
EARLE FONE
STEPIN FETCHT
Directed by JOHN BLYSTONE

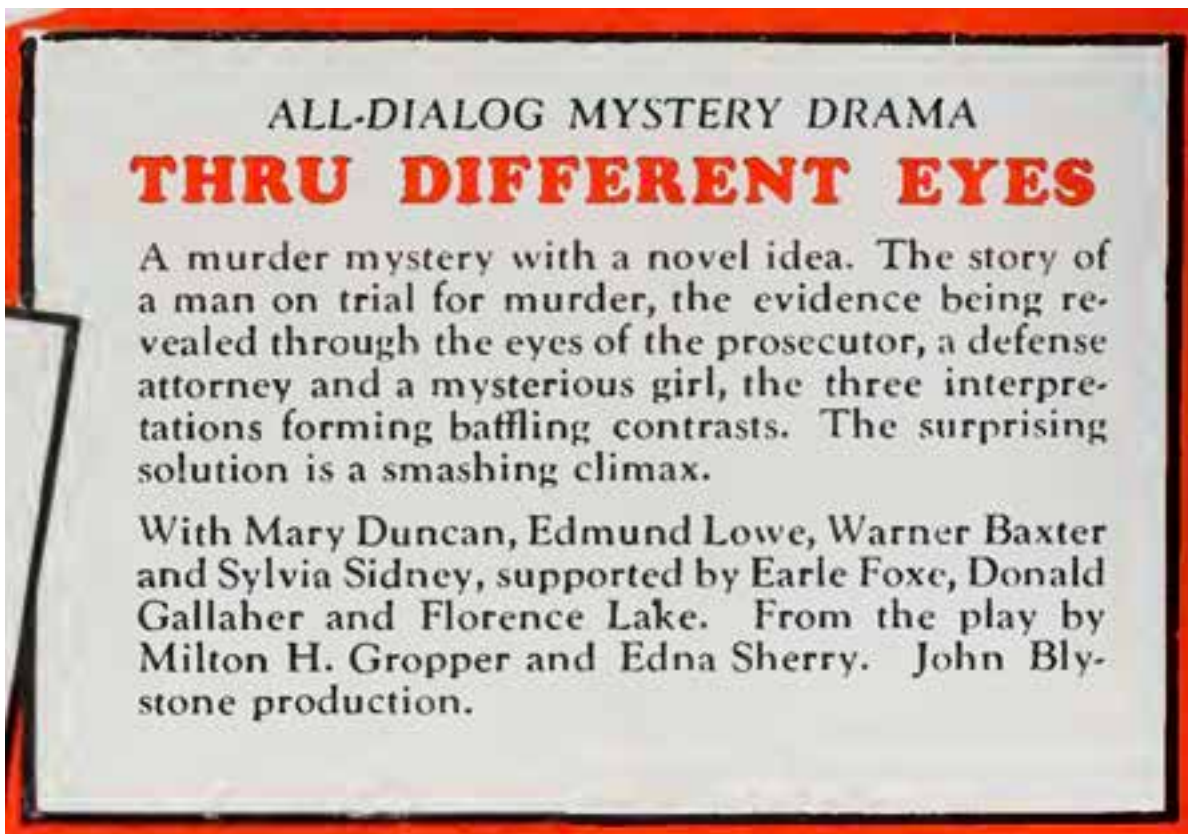
The drama—suspense—tragedy and pathos—that make a murder case first page news the world over are re-created so perfectly by FOX MOVIE TONE in *Thru Different Eyes* that you couldn't get a greater thrill out of watching the trial progress if you were the accused man himself!

Hear every word of the evidence—the sympathetic plea of the defense attorneys—the prosecutor's relentless demand for a "life for a life"—the startling confession that solves the mystery! See three possible versions of the crime re-enacted before your eyes—he judge and jury, weighing the circumstantial evidence!

Who is the real murderer? Test your wits and judgment—HEAR and SEE *Thru Different Eyes* when it comes to your favorite local theater. It will thrill you as no drama of life ever has before.

FOX MOVIE TONE

When you write to advertisers please mention PHOTOPLAY MAGAZINE.



Status: Print exists

Viewed on DVD

Type: Movie

Genre: Drama

Gender: Male (Paducah, Four Specific Reporters, Newsboy, Janitor). Female (Sob Sister). Group.

Ethnicity: White (Paducah, Four Specific Reporters, Sob Sister, Newsboy). African-American (Janitor). Unspecified.

Media Category: Newspaper

Job Title: Reporters (Paducah, Four Specific Reporters, Sob Sister). News Employees (Newsboy, Copy Boy, Janitor). Miscellaneous (Reporters in Press Room)

Description: Major: None

Description: Minor: Paducah, Four Specific Reporters, Sob Sister, Newsboy, Copy Boy, Janitor, Positive.

Miscellaneous,
Neutral.

Trent's Last Case (1929)

Freelance Journalist Philip Trent is painter turned crime reporter and sketch artist who is also an amateur detective.

The smug, suave dilettante reporter Trent (a painter turned crime reporter and sketch artist) does his own investigative end run around the police, confidently puts the pieces together – and gets it wrong. And, en route, manages to fall in love with one of the suspects. Not that any of it seems to matter much. Since the victim was an American, and overbearingly vulgar, his death is viewed by the old-boy network of which Trent is a member, as a matter of less than utmost importance. *TCM notes*.

<http://www.tcm.com/this-month/article/410276%7C409207/Trent-s-Last-Case.html>

Trent's Last Case

1929 American film (Fox/6 reels). Raymond Griffith stars as Philip Trent investigating the apparent murder of millionaire Sigsbee Manderson (Donald Crisp). Inspector Murch (Ed Kennedy) suspects everybody including Manderson's wife, secretary, uncle, butler and maid. Marceline Day played Mrs. Manderson, Lawrence Gray was Jack Marlowe, Raymond Hatton was Joshua Cupples, Nicholas Sussanin was Martin and Anita Garvin was Ottilie. Scott Darling wrote the screenplay and Howard Hawks directed.



Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, p. 226



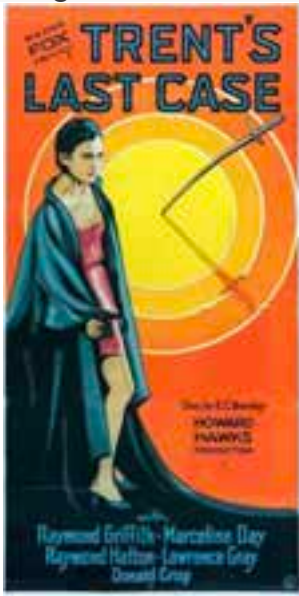
Sigsbee Manderson is apparently murdered, and Inspector Murch lines up the suspects for interrogation: Manderson's wife, Evelyn; his secretary, who is in love with Evelyn; Manderson's uncle; the butler; and the maid. Murch suspects the secretary but Trent proves that Manderson committed suicide, killing himself in such a way as to cast suspicion on his innocent secretary. *American Film Institute Catalog of Feature Films*

The 1929 film is said to follow the book closely. Here is a summary of the book:

It's a murder mystery, and the leading investigator is an artist and part-time journalist called Philip Trent. This was a period when photographs were still pretty ropey in print, and were heavily touched up by the sub-editors, so while the public preferred to see new-fangled photographs (as the newspaper editor says in the story), the more accurate images came from artists. So Trent draws his sketches and portraits for the paper, paints in oils for pleasure and profit, and does a little investigating on the side. His visual sense is highly developed and he has a flair for investigation and putting together logical deductions. He has worked as a detective before, but we are only told in passing a few brief details of his earlier cases, which tell us more about his prowess as a journalistic investigator than about the

mysteries concerned. Very few celebrated fictional detectives of this period arrived in print with nothing on their CV. It does seem to be common practice to give the new detective hero a back story that we never revisit, as it only exists to give us confidence in the detective hero's abilities.

The combination of newspaper reporter as crime investigator was quite new at this time, since the Holmesian model of the private and brilliant investigator diddling the clumsy police at every step was much more the norm. So Trent is a new kind of detective. He's also a new kind of character: he has whimsical touches in his banter and mutterings, rather like something Saki's clever young gentlemen might say. He's clearly an Edwardian young man about town. But he is not languid, and he is not underemployed. He works for a living, he inhabits Bohemia, in London and in Paris, and the way he speaks in the novel is so modern and up to date, it was still being used by Albert Campion and Lord Peter Wimsey ten years later or more. So that's two new things about this novel.



The third new thing is the way the story is told, and for this Bentley's own background as a journalist is responsible. He was in a developing profession, where technology was becoming crucial in the passing and spreading of news. Telephones, telegrams, photographs all existed to give new information as fast as possible. The fastest speeds were increasing rapidly for data transmission, and were just as fast becoming the norm, what people expected. This sense of rapidity as a normal thing in life is reflected in the beginning of the novel, by the flurry of activity in the newspaper office which has become the hub of information gathering about the murder.

This is odd: shouldn't the police be the ones to coordinate the investigation? Not in this novel: the editor of the *Record* and the *Sun* receives all the newest information first; he holds details back and publicises others; he commissions Trent to start the investigation, and Trent reports to him. The police are practically nowhere, and appear to act only as corroborative sources, to confirm what Trent finds out. Trent's role as chief investigator is accepted without question by the widow and her household, and by the police, because he has been sent by the newspaper. This would absolutely not be the case some ten years later.

Another interesting thing about the way the story is told is that the murdered man is introduced at length for the whole of the first chapter. Now this makes sense: if the reader is to accept the importance of this man's death, and the importance of his personal power and influence, we need to be persuaded of this at the start by viewing his working practices and his grasp on world affairs. Sigsbee Manderson – what a ridiculous name – is an American magnate, a business potentate, a ruthless operator, and indescribably rich. At the time of his murder he is living in England with his English wife and two male secretaries, but he has enemies, and the world's financial sanity depends on his actions. So when he dies, Wall Street totters. This is important. Essentially this is a fine country house murder mystery from the very start of the Golden Age of detective fiction. It is Edwardian, but you'd never think so if it were not for the complete absence of male characters who had served, or not served, in the First World War. In post-war detective fiction this is a common way of indicating a character's moral quality. Bentley uses different methods. Characters we are expected to sympathise with have steady eyes, have upper-class backgrounds or have been to Oxford, are resolutely honourable, or have an indefinable purity. No character is wasted: this is a very efficient novel, with tight and unobtrusive plotting. Everything that we are told in the narrative is there for a reason and Bentley's particular skill is in showing us the crucial facts, and then distracting us from them. This happens again and again, so the impact of the barnstorming finish depends on our utter forgetfulness of all that we've been told before, so we can go 'of COURSE' at the end of the novel, in a very satisfying way. Kate Sullivan,

<https://katemacdonald.net/2017/01/30/e-c-bentley-and-trents-last-case/>

Trent's Last Case

Average Program Rating
(Reviewed by Don Ashbaugh)
(Silent)

TRENT'S LAST CASE takes slight portions from half a dozen other film thrillers of past picture history. It is very slow and draggy for the first four reels, but concludes with a novel and whirlwind denouement in the final two reels.

Once Raymond Griffith, as the amateur detective, takes charge, the action becomes swift and the humor evident. Before his appearance, the picture shapes as just another murder mystery without much interest. Griffith is just himself—debonair, subtle and amusing.

At the outset, it is well established that everyone hates Sigsbee Manderson, the villain with a club foot. The future suspects are lined up; Manderson's wife, his secretary who is secretly in love with the wife, the wife's uncle, the butler, and the maid. The detective arrives on the scene before the murder occurs, this being Manderson's own quaint conceit.

Presently Manderson is murdered, and the stupid police detective is brought in to be finally shown the truth by the amateur detective. Griffith gets plenty of laughs with a piano playing sequence while the detective is quizzing the suspects.

Circumstances point to the secretary as the murderer; and he is thoroughly grilled. Griffith uncovers the fact that Manderson in reality killed himself, first arranging matters so that suspicion would point to his wife's lover as the murderer.

Neither the story nor direction is outstanding—Raymond Griffith walks off with acting honors, but is surrounded by an excellent cast of players.

Drawing Power: Rates as a program attraction for tri-weekly or daily change houses. Not of sufficient strength to carry as a week run, except with supporting bill of vaudeville.

Produced and released by Fox. Story by E. C. Bentley. Scenario by Beulah Marie Dix. Directed by Howard Hawks. Photographed by Harold Rosson. Titles by Malcolm Stuart Boylan. Released: March 31, 1929. Length: 5,809 feet.

THE CAST

Phillip Trent.....	Raymond Griffith
Issuah Cupples.....	Raymond Hatton
Evelyn Manderson.....	Marceline Day
Jack Marlowe.....	Lawrence Gray
Martin.....	Nicholas Soussanin
Sigsbee Manderson.....	Donald Crisp
Ottillie Dunols.....	Anita Garvin
Inspector Murch.....	Ed Kennedy

"Trent's Last Case"
 with *Raymond Griffith, Marceline Day, Raymond Hatton*
(Synchronized)
 Fox *Synch. Length: 5834 ft.*
Silent 5809 ft.

MISSES PLENTY WITH INCONSISTENT PLOT AND UNCONVINCING ATMOSPHERE. LACKS SOUND EFFECTS THAT MYSTERY STORY NEEDS.

Murder mystery, adapted from story by E. C. Bentley. The setting is an old English baronial hall, with an old Scotch character wearing a plaid scarf, English butler and maid and a lot of New York cops coming in at the climax to effectually gum up the atmosphere. Added to this inconsistency is a far greater one of Raymond Griffith, the comedian, cast as the criminal investigator, breezing in like the comedian he is and treating the serious crime situation like a musical comedy plot. Right there the offering is sunk as far as impressing any intelligent audience. It may have been in the story, but that makes it all the worse. Also it is developed with an anti-climax. The punch scene of what really happened in the mysterious death is told by the detective in pantomime and titles and it falls flat.

Cast: Raymond Griffith, Raymond Hatton, Marceline Day, Donald Crisp, Lawrence Gray, Nicholas Sussanin, Anita Garvin, Ed Kennedy.

Director, Howard Hawks; Author, E. C. Bentley; Adaptor, Benah Marie Dix; Screenwriter, Scott Darling; Editor, Not listed; Titler, Malcolm S. Boylan; Cameraman, Hal Rosson.



The Film Daily, June 2, 1929, p. 8

Status: Print exists

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Philip Trent)

Ethnicity: White (Philip Trent)

Media Category: Newspaper

Job Title: Reporter (Philip Trent)

Description: Major: Philip Trent, Positive

Description: Minor: None

The Trespasser (1929)

Reporter (Brooks Benedict). Reporter (Billy Bevan). Reporter (Richard Cramer). Reporter (Stuart Erwin).
Photographer. Newspaper.



Then comes the tragic death of Ferguson and scenes with newspaper photographers and reporters, presumed to be from yellow newspapers. Marion is bequeathed \$500,000 by Ferguson, which creates a sensation in the Chicago journals. To save her young son from any stigma being attached to his name, Marion eventually sends word to Jack, and that young man finally learns that he has a son.

Mordaunt Hall, *New York Times*, November 2, 1929, p. 14

A stenographer who had her marriage annulled to a rich man's son reads in the newspaper that he has gotten married again. What he doesn't know is that she was pregnant with his child.



When the rich man dies, he leaves \$500,000 to the stenographer creating a sensation in the newspapers.



Reporters talk their way into the stenographer's apartment and wait there for her arrival. One of the reporters finds a picture of the millionaire who willed the stenographer \$500,000. Another reporter discovers a child. The newshounds put two and two together. They take a picture of the kid pointing at the man's picture just as the stenographer comes in, hysterical that these newsmen are in her apartment and are using her child in this way. She gives back the money and disappears from Chicago. Jack, whose invalid wife has died, searches everywhere for her and finally locates her. The two are reunited and married.





Scenes from *The Trespasser* (1929) and *Viewing Notes*



Marion Donnell, stenographer to Hector Ferguson, Chicago corporation lawyer, elopes with Jack Merrick, scion of a wealthy family. During their honeymoon, Jack's father convinces him to annul the marriage and arrange a proper society wedding, causing the enraged Marion to leave him. More than a year later, Marion is living in a tenement with her child and has returned to her job at the law office. Suffering a breakdown as a result of her financial straits, she is aided by her employer, who furnishes her with a luxury apartment. When Ferguson dies, he bequeaths Marion half a million dollars, and to protect her child, she sends for Jack, who is married to an invalid. Learning that there is a male heir by his son's first wife, Merrick, Sr. threatens to obtain custody of the child. Marion

surrenders him willingly, however, when Jack's wife offers to divorce him. In time, Jack's wife dies, and he and Marion are reunited. *The American Film Institute Catalog of Feature Films*



A humble stenographer marries the scion of a wealthy family. Their marriage is annulled by the man's father who considers her a fortune-hunter, and she is left alone to raise her child. She later becomes a "kept woman" for an older, married man. When the man dies, leaving the woman a \$500,000 inheritance, the press is quick to cast doubts upon the paternity of her child. Her ex-husband has since remarried, and now comes back into her life. For the sake of her child, she sends the boy to live with her ex and his wife. The wife dies and the film ends happily (if improbably) with the woman reunited with her ex-husband.... *The Trespasser* was produced as both a silent and sound version for a total negative cost of \$725,000 *Wikipedia*

THE SCREEN

By MORDAUNT HALL

Miss Swanson's First Talker.

THE TRESPASSER, with Gloria Swanson, Robert Ames, Purnell Pratt, Henry B. Walthall, Wally Allbright, William Holden, Blanche Friderici, Kay Hammond, Mary Forbes and Marcelita Corday, written and directed by Edmund Goulding. At the Rialto Theatre.

Gloria Swanson's first talking picture, "The Trespasser," which was widely acclaimed recently in London, was presented last night at the Rialto before a notable gathering. Although nineteen months have passed since this actress's previous production, "Sadie Thompson," was launched at the Rivoli, it was quite evident from the crowd that surged around the theater at Forty-second Street and Seventh Avenue, that time has not dimmed Miss Swanson's popularity. In fact one might say that she was almost killed by kindness, for the eager populace pressed her to the curb when she arrived and she had difficulty, with the aid of policeman, in entering the theatre, where she appeared on the stage after the final fade-out of this current attraction, in which she not only speaks but sings.

It is an audible picture on which Edmund Goulding, the director and author, has received unusual latitude. It is gifted with originality from beginning to end. The main title is something different, a trifle exotic, but cleverly conceived.

Unfortunately, at this first public showing here, the voices were frequently none too well reproduced, which did not improve Miss Swanson's singing scenes. It was uneven in tone and often the voices were muffled. It was evident, however, that this shortcoming was no fault of the players or the director. The men in the projection booth had obviously not had sufficient time to study the various scenes in the production, for when "The Trespasser" was seen in an ordinary small projection room a few days ago the vocalization was distinct and far more even in tonal quality. Miss Swanson's singing then was most pleasing and her voice was as clear as a bell.

In this production, Miss Swanson gives even a better performance than she did in "Sadie Thompson," for here she is more of an actress than ever, speaking lines naturally and without unnecessary pantomimic gestures. Her work is restrained, particularly in the emotional scenes. She has also seen to it that time and a nerve-racking ordeal show in her face. She is the affectionate mother in most of the chapters and her sequences with the little boy are charming and tremendously effective. It is, as a matter of fact, no wonder that London was bowled over by her sensitive interpretation.

Miss Swanson is supported by an able cast and this picture is another instance where one forgets about it being portrayed by mere talking shadows on a flat surface, through sheer interest in the dramatic happenings.

prings.

Miss Swanson impersonates Marion Donnell, who in the initial scene is going to marry Jack Merrick, the son of a Chicago multimillionaire, that night. She confides to her employer, a lawyer named Hector Ferguson, that she is to become the wife of young Merrick. The following morning the married couple are as happy as the day is bright. Suddenly the thundercloud appears on the scene in the form of John Merrick Sr., a hard man, who is without sentiment. His insults, coupled with promises he does not intend to keep, brings about the separation of Marion and Jack, and there follows a lapse of time, denoted by lettering on the screen.

Marion has found a position, but bills pour in on her. She has a nurse to attend to her baby boy, whom she adores. In another chapter Marion is living in a spacious and expensively furnished apartment, provided for her by Ferguson. Marion is as satisfied as she can be in the circumstances. She has heard of an automobile accident that happened to Jack and Catherine, the girl young Merrick marries at the behest of his father.

Then comes the tragic death of Ferguson and scenes with newspaper photographers and reporters, presumed to be from yellow newspapers. Marion is bequeathed \$500,000 by Ferguson, which creates a sensation in the Chicago journals. To save her young son from any stigma being attached to his name, Marion eventually sends word to Jack, and that young man finally learns that he has a son.

It is after this that some of the finest episodes in the film are screened. Catherine Merrick, who has been crippled by the automobile accident and goes around in a wheel chair, visits Marion and after seeing Marion's little boy, offers to give up her husband. Catherine is beautifully acted by Kay Hammond. She is the personification of a brave girl. Catherine smiles when she is talking to others, but there is occasionally a flash of herself as she really feels when she thinks that no eyes are upon her.

Robert Ames is capital as Jack Merrick. William Holden makes John Merrick Sr. a dominant, selfish individual. His portrait of the part is splendidly done. Wally Allbright plays the little boy of about 3. He is a charming youngster, whose piping tones created amusement and a great deal of sympathy. Blanche Friderici's portrayal of the nurse is still another accomplished piece of work. Purnell Pratt is dignified and human as Ferguson.

THE TRESPASSER

(Second Review—From London)
(ALL DIALOG, With Songs)

("The Trespasser" was reviewed in *Variety* last week by one of its New York reporters.

This review is from London, where "The Trespasser" had its world premiere, and reviewed by Frank Tilley, of *Variety's* London office staff. Mr. Tilley, who conducts a weekly column of comment in *Variety* on the British picture industry, is considered the leading trade paper writer of Britain.

As the first review *Variety* has ever received from abroad of an American-made picture, Mr. Tilley's notice is printed, following the first review on the same picture, as giving the English idea on a well made American talker).

London, Sept. 10.

Joseph P. Kennedy production. United Artists release, featuring Gloria Swanson. Sound by RCA Photophone. Directed by Edmund Goulding from original story by director. Censors' Certificate U. Running time, 100 minutes. World premiere and run, New Gallery Kinema, London, Sept. 9, on run.

Marion Donnell.....Gloria Swanson
Jack Merrick.....Robert Ames
Fuller.....Henry B. Walthall
John Merrick Senr.....William Holden
Miss Potter.....Blanche Friderici
Catherine "Flip" Merrick....Kay Hammond

On technical advance and story value, rated about the best talker seen here yet. "Trespasser" shows definite swing away from filmed stage play and develops motion picture technique in sound-film presentation to a point not previously put on screens here. With sobs aplenty and everything figuring like a tragic ending, but swinging into reverse with a rush at end, "Trespasser" should be box-office plus here, especially as it puts Gloria Swanson into the type of part in which she is seen acting, which her last two features have not done. But these latter had not backed her off here. English audiences wait and hope that through a number of weak pictures their favorites will eventually get into something their

Wednesday, October 2, 1929

fans will like, and with this Swanson has done it plenty.

Speaking and singing, she is clear with a soft and clear diction which does not grate and with a strong voice of the kind audiences fall for. As drama, her acting is better than anything she has done, and she is preferred in this country, at any rate, in "suffering" parts more than she is in flip comedy, especially the former lets her wear pretty clothes most of the time.

Dialog is good and snappy, and steers well clear of melo, with William Holden having plenty of single lines.

Robert Ames does not quite make over, being out-trouped and out-spoken by Swanson in most of his scenes. After the star and Holden, most-liked work at this showing was from Blanche Friderici as Miss Potter, her Cockney accent being just right both for tone and vocabulary, and got many laughs. The kid, Wally Albright, also made a strong appeal to the feminine element and will bring in all the mothers and childless middle-aged spinsters, who form 70% of picture house audiences here outside the West End.

Picture is well planted with emotional climaxes, none of which are overdone. Especially well handled is Marion's parting from her kid, with the boy running off after the nurse and not looking back as he turns the corner. This touch created much audience comment.

Marion Donnell, stenog to Hester Ferguson, elopes with Jack Merrick, rich man's son, and a few days after father Merrick horns in and persuades Jack annulment to be followed by building up of Marion through publicity and remarriage later is socially essential.

Jack agrees, but Marion does not and walks out on him. Works for her living and to keep baby, aided by Miss Potter in a cheap apartment house. In debt, refuses suggestion she should go to the Merricks-for-aid on account of the kid, but learning of Jack's subsequent marriage to "Flip" Carson, who Merrick, Sr., had been playing for, goes to him and finds he is leaving for France, where Jack and he have been damaged in a railroad smash. Near a breakdown, Marion is persuaded by Ferguson to live in the country with the baby, Ferguson being in love with her, but at the level. He has a stroke and sends for her before he dies, telling her he loves her, but Marion brings in his wife and he passes out in her arms, thinking it is Marion.

Newspaper hounds get on the trail, as Ferguson's will name Marion heiress, and she at last calls in Jack to protect the child against newspaper stories. Merrick, Sr., wants to take kid away as family heir because Jack's wife, through the railroad smash injuries, is a cripple.

Framed to carry a sob at the close of every sequence and with a tedious part for Swanson to bring the tears with, "Trespasser" made a terrific hit at the premiere and will play all the houses wired in the country and those still to be wired.

Frederick



★ **THE TRESPASSER**—United Artists

YOU'LL paste this baby in your memory book. Gloria Swanson, in her first all-talkie, is a sensation.

After the "Queen Kelly" disaster, it became imperative for Gloria to rush a phonoplay into the market. Edmund Goulding and the star hurried this picture into production. The breakneck speed with which it was made might have ruined it. Instead, it gave "The Trespasser" superb pace.

But the star! The glorious one never looked more beautiful. Her voice does every trick demanded of it, and she sings two songs like a meadow lark. And what clothes!

Swanson plays *Marion Donnell*, a business girl who is snatched from the side of her husband, a wealthy youngster, by his father, soon after the wedding. She and the resulting infant have lean days until her millionaire employer takes her under his protection. Crisis follows crisis, until she finds happiness in the arms of the estranged husband. The story reeks with bokum, but nobody minds.

Gloria gives the greatest performance in her career. The whole cast is keyed high, too. Kay Hammond is stunning as a crippled wife. William Holden is the best heavy father in history. Robert Ames, Henry Walthall, Purnell Pratt—all good. And Wally Albright, last in "Wonder of Women," is a stage kid you don't want to strangle.

"The Trespasser" is an achievement. *All Talkie.*

Gloria Swanson in
"The Trespasser"
 (All-Talker)

United Artists Length: 8223 ft.

**SURE-FIRE VEHICLE OF
 THE TEAR-WRINGER TYPE
 WITH GLORIA SWANSON
 SCORING A PERSONAL TRI-
 UMPH AND B.O. BET.**

Drama bordering on meller. Gloria Swanson, making her talker debut, rings the bell for a personal triumph on all counts—voice suitability, emotional work, clothes and showmanship. Almost a new Gloria, clicking throughout. The story, though not out of the ordinary, serves its purpose. It relates the tribulations of a poor but honest steno. who marries a rich man's son and then is separated from him by the efforts of his socially ambitious father. Great tear-wringer stuff, worked for the last drop, but the fans, especially the women, will eat it up. You won't go wrong with this one.

Cast: Gloria Swanson, Robert Ames, Kay Hammond, William Holden, Marcella Corday, Mary Forbes, Blanch Friderici, Wally Albright, Turnell Trapp, Henry B. Walthall.

Director, Edmund Goulding; Dialoguer, Edmund Goulding; Editor, Cyril Gardner; Cameramen, George Barnes, Gregg Toland; Adaptor, Not listed.

Direction, good. Photography, satisfactory.

Photoplay, December, 1929, p. 52

The Film Daily, November 17, 1929, p. 8



A Tribute to Gloria.

This is a prean of exultation over Gloria Swanson's smashing comeback, more than a review of "The Trespasser." At the outset it must be said, however, that to many of us Miss Swanson hadn't retreated—not while she left us her magnificent *Sadie Thompson* to think about. But her long absence from the screen since then, due in part to her decision to delay the release of "Queen Kelly," caused qualms among the faithful lest her distinguished career become a tradition more than a reality. New values were being established by the talkies, with Miss Swanson yet to be heard from. Now, with her determination, capacity for hard work, and sheer inspiration proven anew, she proudly comes forth to claim the success which was waiting for her.

Because of what she gives to it, "The Trespasser" is a brilliant achievement. Without her it is best not to think of it, for the author, Edmund Goulding, who also directed it, has provided Miss Swanson with a strained, artificial melodrama reminiscent of the stage as it used to be. Though it fairly blazes with sure-fire situations, the fire is not kindled with sincerity. However, Mr. Goulding's overzealousness as an author is atoned for by splendid direction, in which good taste, economy, and fine authority are combined.

And always there is Miss Swanson's skill, which glosses and gives the radiance of honesty to moments which it is doubtful if any other actress could disguise. Her speech is natural and expressive, and her singing voice is smooth and sympathetic. Though we all make much ado about Miss Swanson's debut in audibility, I predict that in the course of a few pictures we shall look back upon her voice, as it is heard in "The Trespasser," as merely the beginning of her development.

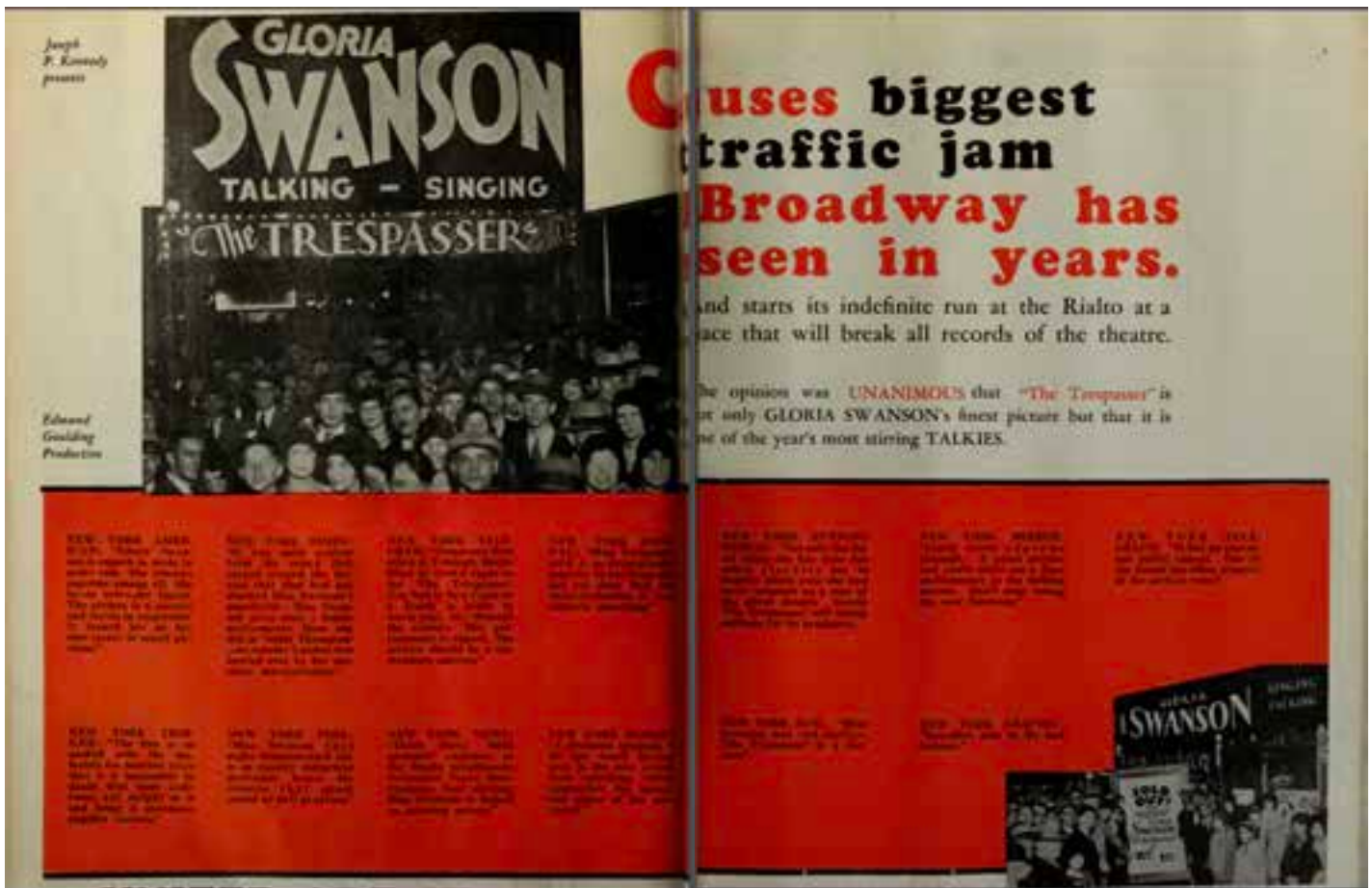
For the sake of record, the story details the trials and tribulations of a stenographer who marries the son of a multi-millionaire. She is separated from her husband by her father-in-law, who maneuvers his son into another marriage. The cast-off wife, driven to the wall, becomes the mistress of her employer for the sake of her child. The death of her admirer causes the discovery of the child by reporters, who insinuate that he is the son of the deceased. To protect the boy's name, the ex-stenographer sends for her former husband to tell him the child is his. They are about to be reunited when the second wife, crippled in an accident, decides to sacrifice herself for the woman she knows her husband still loves. Whereupon the first wife stages an even showier sacrifice. She will give the boy to his father and fade out of the picture. And so she does. But Mr. Goulding slays the second wife and brings the true loves together.

Hardly an inspired story, but it is said to be what women like. Robert Ames, as the young husband, is perfectly cast, and I liked Purnell Pratt, as the protector of *Marion Donnell*. But all the acting is of a high order.

Picture Play Magazine, February, 1930, p. 72







The Film Daily, November 8, 1929, pp. 6-7

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

Type: Movie

Genre: Drama

Gender: Male (Four Specific Reporters, Photographer). Group.

Ethnicity: White (Four Specific Reporters, Photographer). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Four Specific Reporters). Photojournalist (Photographer). Unidentified News Staff.

Description: Major: None

Description: Minor: Four Specific Reporters, Photojournalist, Very Negative. Unidentified News Staff, Neutral.

Universal Newsreel No. 1 – Graham McNamee (1929)

Reporter Graham McNamee, a broadcast journalist is the “talking reporter” of the Universal Sound Newsreel.



McNamee, “U’s” Talking Reporter

Graham McNamee, famous radio announcer, made his bow as the talking reporter of the Universal Newsreel at special prerelease runs during the week at the Strand and Beacon, New York, and Strand, Brooklyn. He keeps up a running line of talk throughout the reel, commenting on and wisecracking about the events shown.

There is a wide variety of interesting subjects in this first release under the new plan. The use of titles, however, detracts from the reel, reminding the audience that it is, in effect, a silent newsreel with the talk added. McNamee explaining each event rather than titles, it seems to us, would be more effective. However, the reel looks as if it will click, because it takes on the flavor of a community get-together, with McNamee supplying some laughs and a good personal touch.

HYNES.

UNIVERSAL NEWSREEL

Newscasting

9 Mins.

Strand, New York

Universal

First of U's "talking reporter" newsreels, with Graham McNamee, was given its first general release last Thursday (Jan. 9). It obtained 11 clips, all interesting from either a news, action or laugh standpoint, and good anywhere where there's wire.

Outstanding shots were those showing a British racing driver killed when his car overturned during a race; crack Italian cavalry going through their stunts; shot of the White House after the fire; Jap wrestlers kowtowing to each other before giving each other the works; stunts on a pole stretched across a swimming pool, and an interesting speed boat race in which a collision is narrowly averted.

Graham McNamee, by arrangement with NBC, is the "talking reporter," and does a neat job of it, building up the shots for more interest than they would normally receive.

Fact that the shots were not audibly recorded was given no attention, and it proved a pleasing entertainer when previewed at this house.

U will issue the newsreel bi-weekly. In New York the local "Evening World" is credited as working in conjunction with U. U has also hooked up with 52 other dailies throughout the country, which will be credited in their respective towns.

With its silent newsreel and Graham McNamee giving it sound through speech, Universal appears to have something worth while, as a newsreel and a comedy possibility. In this week's issue, Universal's first with the famed announcer, McNamee, while getting away from the "caption" idea in talking, has not gone in for any verbal comedy socks. He has just made it interesting enough and holds sufficient attention without detracting from the pictured scenes, to make you almost forget this reel is without actual sound attached. McNamee does not show at any time.

If Mr. McNamee can do that at the outset, he is limitless when grasping the full scheme and its opportunities for kidding, which will often arise. The New York Universal hook-up is with "The Evening World."

Several good newsy clips, one of a baby christening in an airplane and the most important as well as sightly, the society ice carnival held in New York. Other than a couple of more spot news events, remainder are of the library sort, with the Colony seemingly running the entire reel. That was sensible, but perhaps with McNamee talking, necessary.

Anyhow, Universal seems to have hit upon something, with perhaps McNamee's added salary to the silents making up the difference nowadays of turning out newsreels sound as against the production cost of silents.

Bime.

New U Newsreel With Talk To Be Issued Sept. 23

*Method Worked Out By Co.
Consists Of Silent Shots
With Vocal Remarks*

A newsreel that will employ a "newsreel reporter" to vocally detail the news of the day simultaneous with silent news shots will be released by Universal for the first time on September 23.

The talking sequences in the newsreel will eliminate subtitles, with the exception of the date line to tell where the action takes place. Universal is adopting this method of news presentation coupled with rapid-fire description of news events because, it contends, the events covered will be newer and fresher than those contained in the average sound news which carries stale news stories or else magazine shots and stock news stunts that are not entirely up-to-date.

It is claimed by Universal that a fast method of production will enable its news shots and explanatory remarks to reach the screen as quickly as the silent newsreel.

Sam B. Jacobson, sent from the Coast some time ago by Carl Laemmle, to work out a talking newsreel, evolved the method.

The company will continue to issue silent newsreels for those houses not equipped for sound. The talking newsreel will be released in conjunction with the Universal tie-up with newspapers all over the country.

McNamee Becomes 'U's' New 'Talking Reporter'

Events of the day depicted in Universal's "Talking Reporter Newsreel" will be monologued by Graham McNamee, NBC radio announcer, who has signed a long-term contract with "U."



Graham McNamee now Universal's Talking Reporter. Seated left to right: M. H. Aylesworth, McNamee, Lou B. Metzger, Standing, (l. to r.): M. Van Praag, P. D. Cochrane and Charles B. Paine

Personality Puts Over the Talking Newsreel

Graham McNamee Achieves Unique Distinction in Topical Field

That the success of the Universal Talking Newsreel is due largely to the personality of Graham McNamee, the talking reporter, is borne out by the unsatisfactory results of other reels that have tried this innovation following the sudden popularity achieved by the first Universal issues. McNamee's natural talent and radio experience admirably fitted him for this new work. His system is to get the facts, witness the reel three times, then work up appropriate descriptive and explanatory remarks which are recorded to synchronize with the film. The timing is the hardest problem. When the shots aren't too exciting, McNamee usually comes out with some slightly satiric remarks that punctuate and pep up the scenes.

"Universal made an exhaustive study of the entire newsreel situation before adopting its present method of an audible newsreel, that is, one with musical accompaniment and talking parts," said Carl Laemmle in speaking of the various types of newsreels.

"It not only looked into the possibilities of the various sound and talking systems, but felt out the public pulse for the reaction of theater audiences. Inquiries were made direct to the people who go to motion pictures through Universal's advertising columns in the 'Saturday Evening Post' and other mediums. Thousands of answers were received which showed that there was a universal demand for an audible newsreel, one with music and with sound of some form or other.

"So Graham McNamee, the National Broadcasting Company star, was engaged to give a talk on the news topics as the pictures unfolded on the screen. He has a pleasing voice that every one likes to listen to. This was proven through

USING SHORTS AS BAIT

By DON MANCOCK

WITH the advent of sound in motion pictures the short subject has found its rightful place in the sun (or on programs), and, contrary to the personal opinion of many exhibitors who have not as yet realized the reincarnation, there is much that may be administered to sickly box-office receipts, through the exploitation of the sound shorts.

A few of the leading first run theaters in metropolitan centers have exploited short subjects with splendid results. They have not merely displayed lobby cards but have arranged attractive exhibitions and, in some cases, colorful or amusing street ballyhoos. The results have been startling. They have startled even the most stoical managers and educated some all-important theater executives and general managers who are wont to insist that the feature picture is the program.

No theater should hope to control a happy clientele by exhibiting a good feature surrounded by poor shorts, and vice versa, but many a program has been made satisfactory by the surrounding of a mediocre feature with excellent shorts.

his radio talks. And just as the public tunes in to hear him on the radio, so it goes to the theater to hear his voice in the newsreel.

"McNamee has a genius for projecting his personality into a news event that gives it life and action. His crisp, rapid-fire talk on each happening in the newsreel lends a distinctive touch to the subject. The spectator thus gets a colorful and intelligible running comment of the screen news just as he hears a description of the various plays of a football game or a World Series when broadcast over the radio. Although there are no recorded sounds, a musical accompaniment furnished by the Victor Concert Orchestra adds to the harmony and entertainment of the whole.

"That Universal has hit popular appeal in its newsreel innovation is shown by the fact that thousands of letters have come from picture goers to tell us how much they enjoy listening to Graham McNamee broadcast the events of the day. Scores of letters also have come from exhibitors in which they state that it is the first time in their experience that they have seen audiences applauding a newsreel."

Theatergoers want and thoroughly enjoy good short subjects. They look forward to them. Why do not more theaters, therefore, use the shorts as "bait." If a lobby display on a short subject attracts attention in front of the theater, who is here to say that a certain percentage of "gazers" do not become patrons, if only for one performance?

The exploitation of "Dude Raunching," a Grantland Rice Sportlight at the Strand, New York, was a concrete example of the worth of short subject exploitation. A 30 x 40 card, on which were attached several unusual cowboy and Indian articles, was displayed in front of the theater, and during the week's run of the picture, on actual check, there were never less than a dozen people standing around the frame, looking at the branding iron, spurs, etc., and reading the printed matter. Did that mean additional business? The answer must be in the affirmative. How much? Who can state? But it did mean additional business. That must be the answer to any exploitation stunt whether it be of a feature picture or a short subject.

NEARLY ALL "U" SHORTS HAVE SILENT VERSIONS

Silent versions are being provided by Universal on nine out of its 10 series of shorts on the new season schedule. The exception is the group of 10 George Sidney and Charlie Murray two-reel comedies. The entire program is all-talking except for the 13 "Strange As It May Seem" one-reelers in Multicolor, which will be part talk, and the 26 Oswald Cartoon reels in second.

Other series making up the 121 shorts planned by Universal include the "Leather Pushers," Slim Summerville, and Special Comedies, each consisting of 19 two-reelers: "The Indians Are Coming," 12-episode serial, and "The Spell of the Circus," "Finger Prints," and "Heroes of the Flames," three serials of 10 episodes. Sound in all cases is recorded on both film and disc.

In addition there is the Universal Newspaper Newsreel, edited by Sam B. Jacobson and features Graham McNamee, issued twice weekly, with a silent version.

Foreign versions of Universal shorts are planned, with a Spanish edition of Slim Summerville's "Parlez-Vous" for a starter.

WHY Should Smith Leave Home? He Can Get Plenty of "Canned" Entertainment Right in His Own Easy Chair

THE theatre is not a necessity; it must attract in order to prosper. The photoplay theatre has built its present tremendous business—has pulled business from legitimate theatres—simply by offering the public strong attractions. Can it afford to let down now?

Can the Smiths be expected to buy tickets for a theatre playing "canned" music when they can get canned music at home? If synthetic entertainment attracts them, the radio, the phonograph (and soon television) make sitting at home mighty easy. If synthetic music does not attract them, all the more reason for staying away from theatres filled with canned music.

thing they can not hear at home—something finer, deeper, richer—something far more moving and glamorous—than any purveyor of canned music can offer.

Surely, in the face of these facts, it does not seem good business to replace Living Music played by trained musicians, with mechanical music played by a motor. Good pictures are not enough. Good music is a vital part of your program. Let Living Music leave your theatre, and you invite the public to sit by the radio or play Tom Thumb golf.

The Smiths don't want more canned music but blessed relief from the noise of the theatre.



Suite 1312 Bond Bldg.
1560 BROADWAY
NEW YORK CITY
Phone: BRyant 5485-7-8

L WEEKLY ·

SEPTEMBER 28, 1929

Universal's Talking Reporter Hailed as Sensation of the Day

Editor of Exhibitors Daily Review Finds Talking
Reporter Greatest Continual Attraction Available

By *Arthur James*

(Reprinted from Sept. 18th issue)

THE most interesting thing in the world is news. It is as essential to the people of today as the milk of the morning. Up to now, the most dramatic and appealing presentation of news has been the pictured news of the big or picturesque events as shown in the newsreels. But the new sensation of the day and hour, the human presentation of news is the newsreel that talks as well as shows pictures.

* * * *

WE HAVE seen and heard Universal's Talking Reporter, a clever use of sound facilities that provides the news in pictures accompanied by a spoken description that is so real, so vivid and so natural that even in this day of wonders and human magic, we feel as if we had stumbled upon the greatest continuing attraction that a theatre could provide for its patrons.

* * * *

UNIVERSAL'S TALKING REPORTER CREATES NATIONAL SENSATION

Box Office Value Of New Triumph in Screen Entertainment
Enhanced By Tie-up With 50 Newspapers



"Meet Me Face to Face!"
The Talking Reporter.

Universal's Talking Reporter has been acclaimed by critics as the sensation of the hour. He made his bow to the public in the first run houses of the country, and electrified theatre goers by his vivid personality and his crisp, rapid-fire talk on the latest news of the day.

The freshness and novelty of this feature swept the audiences with a thrill of surprise and pleasure, for it was the first time they had heard a talking newsreel with up-to-the-minute news.


Even case hardened critics were stirred by the novelty of the innovation into declaring that Universal's talking newsreel marks a new

day in news pictures, increasing their effectiveness a thousand fold.

Universal's new, lightning method of presenting talking sequences with the very latest pictures of the day's news events was hailed as the final triumph in the art of entertainment.

This newsreel is proving of special interest to exhibitors, not only because of its exceptional appeal to their patrons, but because of its box office value through Universal's tie-up with fifty of the most representative newspapers of the country which daily tell their 25,000,000 readers of the interesting world events that are to be shown in the film.

Forward March With Universal—Advt.



*The Scoop of
Scoops!
Universal
signs*


**GRAHAM
MCNAMEE**

Man With Best Known Voice In World
To Newscast for Universal Newsreel

As the Talking Reporter, the Premier Broad-
caster will animate the latest news pictures
with that life and fire and pep for which he is
famous in all his talks.

His Name Alone Means Money at the Box Office

Presented by
Carl Laemmle



Produced under the
supervision of
Sam H. Jacobson

UNIVERSAL'S TALKING NEWSREEL

at last!

The PERFECT TALKING NEWSREEL!



Hear Universal's Reporter Describe the Actual News Events as you see them on the Screen!

1. Universal has perfected the first and only talking newsreel that presents *REAL SPOT NEWS*.
2. A newsreel produced by a rapid-fire method that flashes the news to you with lightning speed, portraying the *ACTUAL NEWS EVENTS* of the day—not a hodge-podge of newsless magazine shots.
3. A newsreel that *REALLY TALKS*—not just a reel with sound accompaniment.
4. Universal's Reporter will relate to your patrons the fascinating facts on important events as the pictures themselves flash on the screen.
5. Something brand new. Something entirely different from anything before attempted.
6. A newsreel that will enthrall your patrons as no other newsreel—past or present—ever has done.
7. TRY AND BE FIRST TO GET IT!

First Release, Sept. 23
TWO A WEEK - - - ON DISC

UNIVERSAL
NEWSPAPER NEWSREEL

Newspapers in Newsreel Combine:

The Evening World (New York, N. Y.)	The Cleveland News
The Philadelphia Inquirer	The Detroit News
The Chicago Daily News	The Atlanta Journal
The Francisco Chronicle	The San Antonio Express
Los Angeles Times	The San Antonio News
The Indianapolis News	Arkansas Democrat
The Seattle Star	(Little Rock, Ark.)
The Dallas Dispatch	Ft. Worth Star-Telegram
The Commercial Appeal (Memphis, Tenn.)	El Paso Evening Post
The Houston Chronicle	The Spokane Post
The Portland News	Boston Traveler
Pittsburgh Post-Gazette	New Haven Eve. Register
The World-Herald (Omaha, Neb.)	The Rochester Post
The Missouri Standard (St. Louis, Mo.)	(Albany, N. Y.)
The Salt Lake Tribune	Albany Evening News
The Daily Messenger	Buffalo Evening News
The Billings Gazette	Rochester Times-Union
Charlotte News	The San Diego Sun
The Oklahoma News	Phoenix Evening Gazette
Columbus City Journal Post	The St. Louis Post
The Evening Star (Washington, D. C.)	Dispatch
Minneapolis Morning Tribune	The Times-Star (Cincinnati, Ohio.)
	The Milwaukee Journal
	The Vancouver Star
	The Tacoma Star
	The Toledo Blade

Presented by
CARL LAEMMLE

today is the day

—the day you have been waiting for...
the day on which the world's most
famous radio broadcaster is presented
as the Talking Reporter for Universal
Newsreel...Now you can have an
ATTRACTION in your newsreel
never equalled...Now you can have
the only newsreel with a direct
newspaper tieup...the only talking
newsreel with real, up-to-the-minute
NEWS...Plus

GRAHAM McNAMEE

*Production under the supervision of
Sam B. Jackson. By arrangement with
National Broadcasting Company. Twice a
week—on disc. Presented by*
CARL LAEMMLE



newscasting the latest events. Warner Bros. booked it for their new Beacon Theatre; for the N. Y. Strand; for the Brooklyn Strand—because it's the greatest newsreel on the market!



UNIVERSAL TALKING NEWSREEL

AN OVER NIGHT SENSATION!

UNIVERSAL'S New Talking Newsreel has hit the country like a flash from the sky.

We knew it would!

And now you know it.

Universal's Talking Reporter is a success right from the word GO!

His talk on the latest news of the day made patrons in First Run Houses sit up with surprise and amazement.

Because — For the first time they heard a talking newsreel give them up-to-the-minute news.

News fresh and new, of all the world, told in running-fire sequences, just as the pictorial events were flashed on the screen.

If you haven't already got it, hot foot it to the nearest Universal Exchange.

Presented by
**CARL
LAEMMLE**



Produced under the supervision of
SAM H. JACOBSON

2-a week

On Disc.

NEWSPAPERS IN NEWSREEL COMBINE

The Evening World
(New York, N. Y.)
The Philadelphia Inquirer
The Chicago Daily News
San Francisco Chronicle
Los Angeles Times
The Indianapolis News
The Seattle Star
The Dallas Dispatch
The Commercial Appeal
(Memphis, Tenn.)
The Houston Chronicle
The Portland News
Pittsburgh Post-Gazette
The World Herald
(Omaha, Neb.)
The Montana Standard
(Butte, Mont.)
The Salt Lake Tribune
The Daily Minuteman
The Evening Gazette
(Charlottesville, Va.)
The Oklahoma News
Kansas City Journal Post
The Evening Star
(Washington, D. C.)
Minneapolis Morning Tribune
The Cleveland News
The Detroit News
The Atlanta Journal
San Antonio Express
The San Antonio News
Arkansas Democrat
(Little Rock, Ark.)
St. Louis Star-Tribune
El Paso Evening Post
The Spokane Press
Boston Herald
New Haven Eve. Register
The Rochester Post
(Albany, N. Y.)
Albany Evening News
Buffalo Evening News
Rochester Times Union
The San Diego Sun
Florida Evening Gazette
The St. Louis Post Dispatch
The Times Star
(Jacksonville, Fla.)
The Milwaukee Journal
The Toledo Blade
Jacksonville Journal
The Richmond News Leader
The Tribune Star
The Cincinnati Star

UNIVERSAL TALKING NEWSREEL



The Film Daily, September 8, 1929, p. 1 - April 6, 1930, p. 12



Motion Picture News, August 31, 1929, Coverff

GOING LIKE WILDFIRE!

The Whole World - Newspapers, Exhibitors, and the Photoplay Public - is fired with wild enthusiasm over -

GRAHAM McNAMEE

as the Talking Reporter in the Universal Newsreel. A MILLION DOLLAR advertising campaign is being run by 30,000 of the greatest newspapers of the world with news space that MILLIONS couldn't buy. MILLIONS are listening to McNamee every week and packing theaters to hear him. And First Run Theatres Exhibitors testify that McNamee draws like a STAR and is applauded after every showing.

Presented by Carl Laemmle
TWO A WEEK ON DISC

UNIVERSAL'S TALKING NEWSREEL

The Film Daily, March 7, 1930, pp. 10-11

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EXHIBITORS HERALD WORLD

September 13, 1939

WE RATTLE NO CANS

*The First
and Only
ALL TALK-
ING NEWS-
REEL!*

(No. 697 Straight from the Shoulder Talk by Carl Loewmle, President of the Universal Pictures Corporation)

UNIVERSAL'S NEWSREEL IS THE SENSATION OF THE TIMES!

IT IS THE GROWING MARVEL OF THE INDUSTRY.

IT IS, IN MY OPINION AND IN THE OPINION OF THOUSANDS of exhibitors, the one straightforward way to solve the sound newsreel problem — settling more of the sound of the old silent newsreel.

LIKE MOST GREAT THINGS ITS SUCCESS LIES IN ITS UTTER simplicity and honesty.

SO THE BEST NEWS SHOTS THAT THE BEST CAMERAMEN can shoot, we add the loudest voice of Graham McNamee, the ace of announcers of the National Broadcasting Company.

WE RATTLE NO TIN CANS FOR SOUND EFFECTS. WE BLOW no studio whistles.

WE GIVE YOU THE NEWS SHOTS QUICKLY, ACCURATELY, with no padding, no propaganda, no bias.

GRAHAM MCNAMEE THROUGH THE MEDIUM OF THIS newsreel is giving laughs, thrills and enjoyment to millions upon millions of fans.

THEY APPLAUD UNIVERSAL'S NEWSREEL AS THEY APPLAUD a mighty satisfying feature picture.

THEY KNOW THEY ARE GETTING THE SPOT NEWS WHEN IT IS hot on the spot . . . and they start their applause with the first flash of the movie title and keep it up with each succeeding link!

THEY DON'T READ MAGAZINES FOR NEWS. THEY READ newspapers for that. If you hope to give them news, you've got to give it to them through the Universal newsreel!

with

Graham McNAMEE

Presented by Carl Loewmle and produced under the supervision of Carl E. Loewmle, by arrangement with National Broadcasting Company

UNIVERSAL NEWSPA

September 13, 1939

EXHIBITORS HERALD WORLD

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FOR SOUND EFFECTS!

And the Exhibitors say—

BEST ON THE MARKET

"This is without a doubt the best material on the market. Graham McNamee's way of describing events told the house and board and his humor brings a laugh. I have had more favorable comments for this picture than any I have ever had."

—*Mr. George Morgan, Chicago Picture Theatre, Chicago, Ill.*

BEST SHORT SUBJECT

"Graham McNamee in the Talking Newsreel is one of the best short subjects and also one of our most interesting items of our program."

—*Mr. J. H. Morgan, Chicago Picture Theatre, Chicago, Ill.*

BEST AS A FEATURE

"When we feature your Graham McNamee Newsreel it gets a greater response than any feature."

—*Mr. J. H. Morgan, Chicago Picture Theatre, Chicago, Ill.*

BEST THE NEWS FIRST

"Universal Newsreel goes the greatest factor and opens our news grand."

—*Mr. J. H. Morgan, Chicago Picture Theatre, Chicago, Ill.*

NEWS HAD A BETTER

"The Universal Newsreel is the best I have ever had."

—*Mr. J. H. Morgan, Chicago Picture Theatre, Chicago, Ill.*

GETS HIGHEST REQUESTS

"I have received more favorable comments and more requests for this material than any other we have ever shown. It is the best material on the market today."

—*Mr. J. H. Morgan, Chicago Picture Theatre, Chicago, Ill.*

MOST ENTERTAINING

"I regard this material as one of the most entertaining subjects that I have seen or heard on any theatre screen, not only for its entertainment value but for its value."

—*Mr. J. H. Morgan, Chicago Picture Theatre, Chicago, Ill.*

ALWAYS APPLAUD IT

"My guests who attend the material is the best of them all. It draws such high quality material. It is a whole something around the theatre to make them better and it is happening with the Universal Newsreel."

—*Mr. J. H. Morgan, Chicago Picture Theatre, Chicago, Ill.*

BEST THAN FEATURE

"We receive many calls every day asking if the McNamee Newsreel is being shown. On one day we had thirty-one calls about the material as against eight asking what the feature was. Universal Newsreel is a real box-office attraction."

—*Mr. J. H. Morgan, Chicago Picture Theatre, Chicago, Ill.*

Here are a few selected letters from the hundreds already received with more coming in daily! We'll be glad to show them to you on request!

**as the talking reporter in
PER NEWSREEL**

Exhibitors Herald-World, September 13, 1930, pp. 16-17

The SCOOP of SCOOPS!
GRAHAM McNAMEE
Radio Announcer Extraordinary
 The best known voice personality in the world... the favorite of millions for his graphic, dramatic, entertaining description of the world's greatest events, signs as the TALKING REPORTER for

UNIVERSAL'S TALKING NEWSREEL

WHAT a concept! Think of having for an attraction twice every week GRAHAM McNAMEE's voice, plus the interest-entertaining qualities of Universal's Talking Newsreel, plus the tie-up with 51 of the largest daily newspapers in the country—papers plugging Universal's Talking Newsreel for YOU every day in the week. Man alive, it was big before. Now it's positively T-E-L-E-V-I-S-I-O-N!

GREATER UNIVERSAL

Produced under the supervision of Sam B. Brodwin

GRAHAM McNAMEE
 UNIVERSAL'S TALKING NEWSREEL

He would have been a radio star long before the value of his voice for the radio... The newspaper that has become one of the largest attractions in the big and little cities... Graham McNamee announcing his...
 • Two weeks a week •
 • Sound pictures too •
 • Released weekly •
 • Released nationwide •

Motion Picture News, December 14, 1929, Coverff

News Reporter

UNIVERSAL offers an interesting announcement in connection with its plan to have a reporter describe the news events as depicted in the forthcoming Universal sound news.

Here, again, is opened an opportunity for a new and distinct talent in connection with talking pictures. The person who impersonates the reporter describing the news event will face an exacting task but one which, if adroitly done, will afford fine entertainment and much valuable information.

Reporter to Describe News Vocally in "U" Newsreel

PARAMOUNT IN DEAL WITH WILLIAM MORRIS AGENCY

Universal will enter the talking newsreel field Sept. 23. It will co-opt employment of a "Universal Newsreel Reporter" who will detail the news vocally as the scenes are presented on the screen, so that patrons hear the news described as the pictures unfold. Subtitles are being eliminated, except for the headline. There will be little difference in tone of issue of the talking and silent versions of the Universal Newsreel which is released in alliance with 45 newspapers of the United States.

Paramount is dictating its acquisition of a one-half interest in the William Morris booking agency, it is understood. The company is one of the largest booking firms in the world.

Several efforts to communicate with William Morris, Jr., on reported deal

Exhibitors Herald-World, September 7, 1929, p. 20 - The Film Daily, August 28, 1929, p.1

Contract for McNamee as 'U' Talking Reporter

Graham McNamee has been signed on a new three-year contract by Carl Laemmle to continue as the Talking Reporter of the Universal Newspaper Newsreel. Bookings of this reel have increased 400 per cent in the last four months and future sales contracts are 480 per cent ahead of the previous quarter, Universal states.

The Film Daily, July 23, 1929, p. 2

Status: Print may exist
Unavailable for Viewing

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

Untamed Justice (1929)

Newspaper. Airmail pilot drops copies of the Nevada News each day to subscribers.



Louise Hill has the combination to the safe and is the bookkeeper for George Morrow at his investment firm. She goes to lunch, is hit upon by Herbert Winslow, gives him a brush-off and goes back to work. But she drops her purse containing the combination to the safe. That night, Winslow and his henchman Jim show up to rob the safe, but Louise is working late on the books. She discovers them, but Jim tells her that Morrow is one hard customer and when he finds his safe has been emptied, he will most likely have her jailed for theft, since she and Morrow are the only ones who know the safe combination. They leave with the loot, and Louise thinks maybe she might be better off gone herself, since she has no way to prove she wasn't involved. She calls her brother and heads for his mountain retreat and, via a telegram left on his desk, learns that he has gone to Chicago to sign a contract with his publisher. But his faithful dog Muro is there to greet her. But the big-city detectives have traced Louise as far as Pine Points, Nevada, where they lose her trail. To relieve her monotony Louise makes a long-distance acquaintanceship with Norman Bard, an airmail pilot whose ship flies over the house each day. Bard drops Louise copies of the Nevada News each day. Meanwhile, Winslow and Jim have also trekked westward and have just robbed the bank in the town where Louise goes grocery shopping. They make an escape and end up at Louise's hideout. She gets away long enough to climb up on the roof and write the message "Help." Bard sees the message and lands his plane and heads for the house.

IMDb

Suspected of stealing her employer's bonds, Louise Hill escapes to her brother's Nevada ranch, where she meets an airmail pilot. The real crooks show up and trick the pilot into landing so that they can rob him, but instead the bandits are rounded up with the help of a horse and a dog. *American Film Institute Catalog of Feature Films*





Variety, February 20, 1929, p. 31

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff (Nevada News)

Description: Major: None

Description: Minor: Nevada News, Neutral

The Vagabond Lover (1929)

Reporter Stevens (Gladden James, “a Reporter”) who works for the *News*. Other Male Reporter. Police Gazette Reporter. Female Reporter. Photographer. NBC Radio Broadcaster (Sherry Hall). Newspaper.



An amateur musician in search of work impersonates a big band leader who runs a music correspondent course as a money-making proposition. A rich woman is convinced he is the band leader himself. When she discovers that she has been the victim of a hoax, and that her niece has run away with him, she becomes hysterical. The local police are called along with the press that includes Steven of the *News*, another male reporter, a female reporter and a reporter from the Police Gazette. The woman meets the four reporters and a photographer in her home. “I don’t intend to answer any more questions,” she tells them.



Reporter: “But you’ve got to. It’s front page stuff.”

“We’re giving you a million dollar’s worth of free publicity...Can’t you just see it boys...Heiress Elopes With..what did she call him... Vagabond. Auntie Rages. Secret Love Nest. Her Vagabond Lover. There’s a hedge for you.

Reporter Stevens: Yeah.



Another reporter comes to the woman: “Now in the interest of the Police Gazette....” She gasps and gives him a dirty look. “Might I ask you if your niece has ever been photographed in a bathing suit?” She gasps and shouts: “Go away. Go away.” The local police chief (Tuttle, spelled with two Ts”) says they might have made the woman’s niece run away. One reporter says, “Kidnapping. Hot dog.”

Woman reporter: “Would you say hypnotism has been used?”

The country cop says he thinks an arrest is imminent and “you boys can print that.”

Police Gazette reporter: “Now about that bathing suit picture....” The aunt tells him to go away. “I won’t speak to you.”



A radio news broadcast interrupts the press conference in her living room. The newscast is about how the woman mistook a group of amateurs for a professional band who are now performing at the charity event.

Stevens: “That means the birds you want are right at the benefit now.”

Policeman: “The nerve of them, I’ll pinch the whole bunch.”



The police, the reporters and the woman rush to the charity event. She confronts the amateur who turns out to be a huge hit on the radio. The band leader arrives to claim him as a protégé. As the reporters look on, both tell the police that no charges will be made and that the amateur is the new singing sensation of the nation. The singer goes to the niece where they kiss to end the film.



Scenes from *The Vagabond Lover* (1929) and *Viewing Notes*



Saxophone player and singer Rudy Bronson, who leads a small town band, has taken a correspondence course from famous impresario saxophonist Ted Grant. When Grant advertises that he is conducting a talent search, Rudy convinces the other band members to accompany him to the Long Island home to which Grant recently moved, in order to audition for him. Unknown to Rudy, the courses and advertising are simply publicity stunts devised by Grant's manager, and the bandleader has grown weary of the personal intrusion the schemes have invited. After refusing to listen to Rudy's band when they appear at his doorstep, Grant and his manager leave for the city. However, Rudy is unaware of their departure and, believing that Grant will be pleased by their performance, is

convinced by his fellow musicians to sneak into the mansion and begin playing. As they enter through a back door, Grant's socialite neighbor, Mrs. Whitehall, arrives to ask Grant to play at her party that evening. Presuming that Rudy and his band are burglars, she alerts the local constable, Officer Tuttle. However, having never met her new neighbor, she is soon persuaded by the band, who do not want to be arrested for breaking and entering, that Rudy is Grant. Upon seeing Mrs. Whitehall's niece Jean, Rudy is instantly smitten and goes along with the deception, although he feels guilty about it. Rudy agrees to perform at the party, and after they play that evening, Mrs. Whitehall decides that the band should headline a series of concert programs she is chairing to benefit poor children. Opposing her decision is her rival, the snobbish Mrs. Tod Hunter, who does



not consider jazz suitable music. The next day, the band members wait for the 6:00 p.m. train that will take them home, anxiously aware that Tuttle remains suspicious of them, while Rudy and Jean spend the day together, falling in love. Although Rudy attempts to tell Jean their true identity, his confession is interrupted by the triumphant return of Mrs. Whitehall, who has gained the approval of the benefit committee to schedule "Grant's" band for that evening. Meanwhile, Mrs. Tod Hunter's opera artists, offended by the addition of jazz to the program, refuse to cooperate and leave town. Because the performance will be aired on the radio, Mrs. Whitehall wires Grant's manager to gain permission for the band's music to be broadcast and receives a telegram from the manager declaring

that they are imposters and that the local police have been asked to arrest the band. Although Jean is disillusioned by Rudy's deception, she drives the band to the train station before the police arrive in order to protect her aunt from the scandal of an arrest occurring at her house. At the station, Jean laments that her aunt's reputation has been tarnished and that, because the benefit program must be cancelled and the money returned, the poor children will suffer. Knowing that he will go to jail if he stays, Rudy nevertheless decides to remain and perform, and his band members loyally follow his suit. At her mansion, Mrs. Whitehall is inundated by reporters covering the scandal, who now also think that Jean has eloped with a "vagabond lover." As Mrs. Whitehall fields the reporters' questions, a radio announcement reports that the amateur musicians will perform at the benefit and the show will go on. That evening, the band is a success with the audience, but immediately afterward, Rudy turns himself in to the police, requesting that he alone be punished. Feeling that her benefit program and social standing has been jeopardized, Mrs. Whitehall wishes to exact revenge by fully prosecuting until Jean shows her numerous telegrams sent to the radio station lauding the concert and praising Mrs. Whitehall for her "genius" musical discovery. Grant also arrives with his manager and, impressed by Rudy's

performance, claims him as his protégé and declares that he will add his name and testimonial to advertise his various programs. As Grant and Mrs. Whitehall argue over who “discovered” the musical talent, Rudy and Jean slip away together, and the band provides romantic music for them. *American Film Institute Catalog of Feature Films*

VAGABOND LOVER

(ALL DIALOG, with Songs)

Radio Pictures (RKO) production and release. Starring Rudy Vallee. Directed by Marshall Neffan from J. A. Creelman's story, RCA Photophone sound track recording. Leo Tover, cameraman; John Tribby, sound. At Globe, New York, at \$2 top, twice daily run starting Nov. 26. Running time, 65 mins.

Rudy Bronson.....	Rudy Vallee
Jean.....	Sally Blane
Mrs. Whitehall.....	Marie Dressler
Officer Tuttle.....	Charles Sellon
Sport.....	Eddie Nugent
Mrs. Ted Hunter.....	Nella Walker
Ted Grant.....	Malcolm Waite
Manager.....	Alan Roscoe

Figures to do all right in the program houses because of Rudy Vallee's songs and Marie Dressler. In those spots where the girls are Vallee bound, the feature stands a chance of beating average figures due to the resultant matinee business. For New York, where the gals, young and old, are nuts over the boy, “Vagabond Lover” may surprise for \$2 and hang around a few weeks. Who can figure the feminine tangent? They threw orchids at him at the Riverside. So, upon that deduction, this release classes as an oddity.

It's certainly no great shakes as a picture. For Marshall Neffan, who directed, it unwinds as just a passing fancy. He could have phoned this one in from the golf course.

Story is merely a series of excuses to permit Vallee to sing. Otherwise, the studio has covered up and supported the kid band leader with everything but a new contract. And that's not an impossible eventuality, dependent, of course, upon what degree they go for the songs. If somebody can make Vallee relax in front of the camera, grab on to a half decent yarn and figure cast support as imperative there may be further col-

lifold coin around for this break kid.

Marie Dressler isn't any more to this picture than its heart. Veteran and fully capable comedienne is all over the screen as a flighty social climber who has her ups and downs, due to mistaking Vallee and his boys as Ted Grant's band, the supposed ace dance outfit of the country. Reasons for the band playing and Vallee singing are screened as a musicale in Miss Dressler's home and a charity benefit.

Meanwhile, Vallee and his mob are threatened by the village cop because Vallee has taken the gag Grant correspondence course and insists that the orchestra mogul hear his outfit. Boys invade the vacant Grant home, on the supposition that he's there, and start playing, which brings on the constable.

Sally Blane is the girl to whom Vallee keeps tossing his vocal efforts. Playing Miss Dressler's niece she's off Rudy on the mistaken identity thing. Eddie Nugent, who reminds strongly of Raymond Hackett, is placed as a dummy band member to lend valuable support as this unit's spokesman throughout the running.

Production is fair enough including a brief but pleasant ballet during the charity affair, which turns “hot” for a climax. Recording is good and excellent on the Vallee songs. One of these numbers sounds new, but the three others are familiar as Vallee standards or from other sources. One or two of the ditties are reprised, so there's plenty of Vallee's voice.

One thing in the film's favor is that it runs only 65 minutes. That may have been smart cutting. The Vallee fans are sure to go for and chortle over it. For the others not so addicted it rates as light but pleasing entertainment indicative of nothing in particular.

Opening night at the Globe Vallee made a brief address preceding the picture, virtually asking the audience not to expect too much of him as an actor and modestly referring to his singing. That was smart, too. To what extent New York femininity goes for this boy was evidenced in the following applause which ran through the lead titles and from the girls of from 13 to 60 in the audience and lobby.

84d.

THE SCREEN

By MORDAUNT HALL.

Rudy Vallee's First Talker.

THE VAGABOND LOVER, with Rudy Vallee, Sally Blane, Marie Dressler, Charles Sellon, Norman Peck, Danny O'Shea, Eddie Nugent, Nella Walker, Malcolm Waite, Alan Roscoe and others, based on a story by James A. Creelman Jr., directed by Marshall Neilan.

Prefaced by a short talk from Rudy Vallee himself, who had skipped over between shows at the Paramount, where he is appearing with his band, the first singing and talking film with this crooning saxophonist was offered last night at the Globe Theatre by Radio Pictures Corporation. This film, known as "The Vagabond Lover," fortunately is not burdened with any lachrymose interludes and, therefore, it is a far more acceptable diversion than other films in its line. It relies on fun, tuneful songs and appealing music. Except for Marie Dressler's effective comedy, the acting is by no means of a high order.

James Ashmore Creelman is the author of the narrative, which is unpretentious but sufficing. Mr. Creelman has dodged quite cleverly the issue of calling upon Mr. Vallee to give any exhibition of histrionics, by making the character the band-leader portrays, a man-about-villages, a credulous person with the gift of making music from a saxophone and rendering love melodies with a certain heart-felt sincerity.

Mr. Vallee's soft voice was roundly applauded by the audience and his songs caused many to leave the theatre humming them. Among the melodies are: "If You Were the Only Girl in the World;" "I Love You, Believe Me, I Love You;" "I'll be Reminded of You," and "A Little Kiss Each Morning."

This picture, which is produced by the R. C. A. Photophone system, is well recorded, with a pleasing naturalness in the tones of the voices. Mr. Vallee takes advantage of every opportunity to tell the girl of the story of his love, and one never resents it. He plays the part of Rudy Bronson, who has subscribed to a correspondence school course in saxophone playing from the illustrious Ted Grant, who claims to have been responsible for the success of most jazz exponents. Mr. Bronson is a firm believer in this Ted Grant, and he therefore goes to Grant's Long Island home with several friends to meet Grant and to ascertain whether the famous instructor cannot use his efforts to get them work.

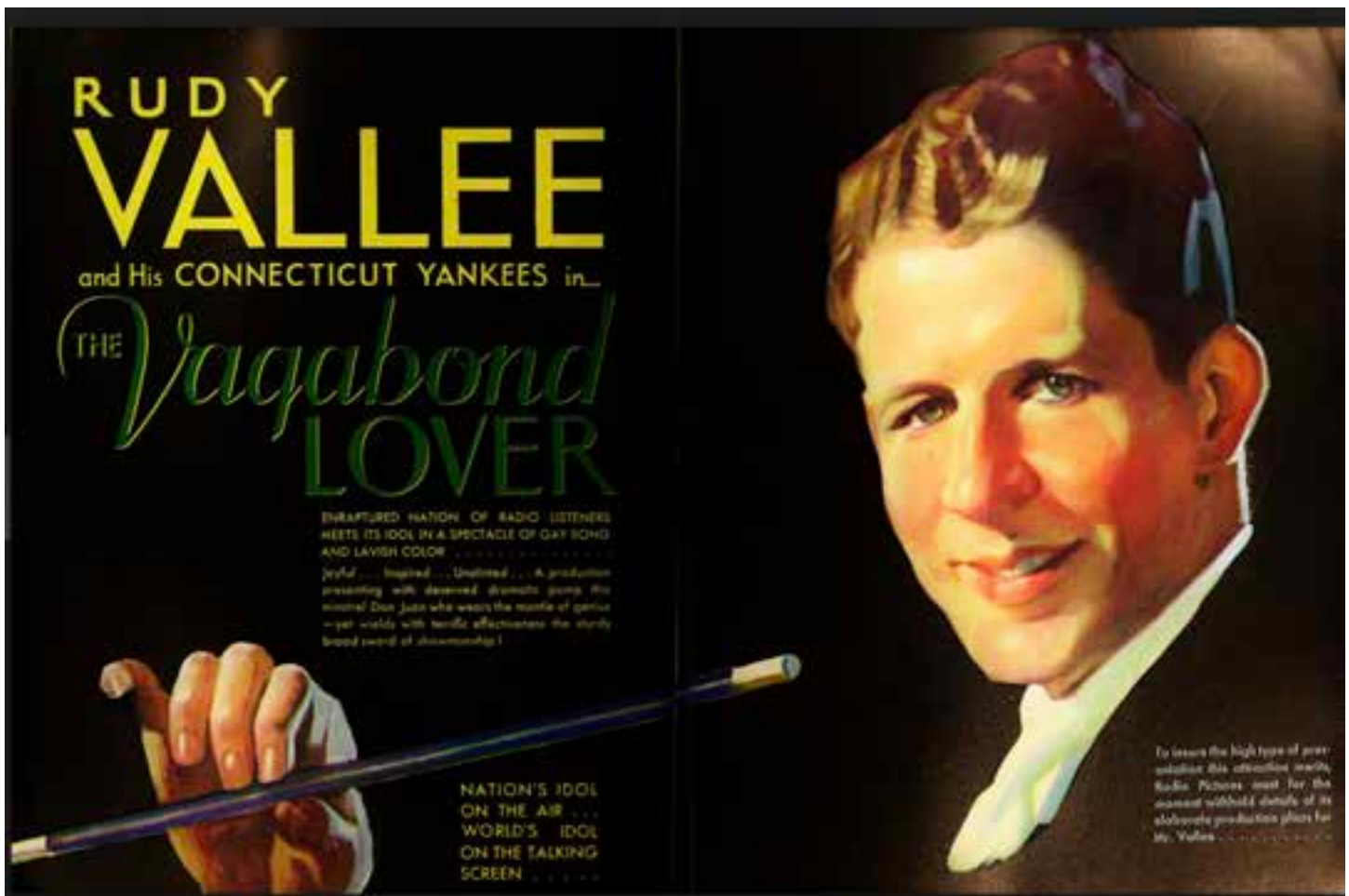
Grant is not interested in Bronson or his colleagues. The stout Mrs. Whitehall comes along after Grant and his manager have set forth for New York. Bronson and his musical pals are suspected by Mrs. Whitehall of being burglars and she therefore calls up the village constable. It results in one of Bronson's colleagues introducing him as Ted Grant, and there ensue reasons for Bronson and his band playing and also for Bronson losing his heart to Jean, Mrs. Whitehall's niece.

Mrs. Whitehall's *bête noir* is Mrs. Todhunter and, believing that she has made a great discovery, she suggests that Bronson and his band play for a society charity concert, much to Mrs. Todhunter's vexation. Subsequently, all learn that Bronson is an impostor, which fact, however, is easily remedied in a few sequences.

Miss Dressler is really funny as Mrs. Whitehall, who can't control her expressions of glee during fleeting moments of triumph over Mrs. Todhunter. She simulates the abandon and the speech of one to the manner born and toys with a chiffon handkerchief, which amused the feminine element in the theatre last night. Miss Dressler's lines may not be witty, but they are comic. The dialogue for the other players, including Mr. Vallee and Sally Blane, who acts Jean, is very poor.

Among the short audible subjects on the program is "Old Bill's Christmas," which was directed by J. Leo Meehan from a story by Captain Bruce Bairnsfather. It has some good lines and is well acted, but several of the incidents are not especially original.

"Mickey's Big Moment," another short film, afforded a good deal of merriment. It is based on Fontaine Fox cartoons and is acted chiefly by clever youngsters.



Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Stevens, Male Reporter, Police Gazette Reporter, NBC Radio Broadcaster-voice only). Female (Female Reporter). Group.

Ethnicity: White (Stevens, Male Reporter, Police Gazette Reporter, Female Reporter, NBC Radio Broadcaster-voice only). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Stevens, Male Reporter, Police Gazette Reporter, Female Reporter, NBC Radio Broadcaster-voice only). Unidentified News Staff.

Description: Major: None

Description: Minor: Stevens, Male Reporter, Police Gazette Reporter, NBC Radio-Broadcaster-voice only, Positive. Unidentified News Staff, Neutral

When Caesar Ran a Newspaper (1929)

Caesar (Raymond Hatton), editor of "Morning News." Press Agent Marc Anthony (Sam Hardy).



The opening scenes take place in the editorial rooms of the *Rome Morning After*, a fearless newspaper edited by Caesar. Marc Anthony turns out to be Cleopatra's press agent and comes to the rescue of the editor. Anthony tries to get Cleopatra's picture in the paper for publicity purposes.

Headline: "Another Scandal Rocks Rome."

Comedy sound short is billed as a "Burlesque of Roman Life, Love and Scandals in a 1929 Setting"

Travesty Recorded at Christie Plant

"When Caesar Ran a Newspaper" is now in the Christie studio cutting rooms being made ready for release. The Waldemar Young-William Jacobs travesty which scored such a hit on the Orpheum circuit a few years ago, presents Raymond Hatton and Sam Hardy, along with a notable comedy cast. It is a 100 per cent talking subject. The opening scenes take place in the editorial rooms of the *Rome Morning After*, fearless newspaper edited by Caesar. Marc Anthony turns out to be Cleopatra's press agent, and comes to the rescue of Editor Julius with some swanky first-page art.

Comedy runs rampant in "When Caesar Ran a Newspaper," with Raymond Hatton as the imperial souse; Sam Hardy as Mark Antony, a shapely maid as the alluring Cleopatra and a white hope as Caesar's wife. It's a clever burlesque of a press agent, with a wow ending.

Salt Lake City Tribune, Utah, May 18, 1929, p. 18 – *The Courier Waterloo*, Iowa, September 5, 1929, p. 15



Extree!! All About Cleopatra!

AFTER Caesar had got to be the big shot in Rome, everything was hotty-totty until he sent his buddy, Mark Anthony, over to Egypt. There Mark met Cleopatra, a queen—and how! Well, it seems Caesar had met this dame himself, so—but it's a long story. And though old, it gets a thoroughly modern telling in "When Caesar Ran a Newspaper," Paramount-Christie audien.



Above:
Raymond Hutton
as Caesar
(Himself!)



Above:
Betty Lorraine
as Cleopatra
(Hot diggity!)



Right:
Scene on
the Nile
Hutton and
Miss Lorraine

Below:
Anthony breaks
the big story
Hutton and
Sam Hardy





The Film Daily, January 4, 1929 p. 9

The first Paramount-Christie release will be the travesty sketch, "When Caesar Ran a Newspaper," by Waldemar Young and William Jacobs. This features Raymond Hatton as Julius Caesar, who edits the "Morning After," and Sam Hardy, former Broadway musical comedy star, as Marc Anthony, the press agent for Cleopatra. Also seen are Betty Lorraine as Cleopatra, Maude Truax as Mrs. Calpurnia Caesar, and Carl Stockdale as Busto Magneto, Caesar's chauffeur.

Exhibitors Herald-World, January 5, 1929, p. 44



Status: Unknown
Unavailable for Viewing

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

Woman Trap (1929)

Reporter (Joseph Mankiewicz). Pack Journalists. Newspaper Headlines.



Hal Skelly is hard-bitten police sergeant Dan Malone, whose mission in life is to rid his community of gangsters. The revelation that Dan's own brother Ray (Chester Morris) is the secret head of all local criminal activities does not weaken Dan's resolve in the least. The barely relevant title is a reference to "heroine" Kitty Evans (Evelyn Brent), the wife of a minor gang functionary. Screenwriter Joseph L. Mankiewicz, presumably on a dare, makes a brief appearance as a crime reporter. *The Movie DB*

<https://www.themoviedb.org/movie/199754-woman-trap?language=en-US>

“Those newspaper boys are probably out there by now. The Gentlemen of the Press,” says one detective to the new captain of detectives. He goes out the door and into a room filled with newspapermen. When two men come to see the captain, he takes them into his office. One of the reporters runs to the door to see if he can hear what’s going on.





When one of the men is thrown out of the office, the press boys grab their phones and talk to their newspapers.



Over newspapers about a man's arrest, trial and hanging, newsboy crying out "Extray. Extray."



Newspapermen typing and talking voice-over as woman enters the pressroom and goes into the captain's office.

Scenes from *Woman Trap* (1929) and *Viewing Notes*



Dan, a tough police captain, and Ray, a hardened criminal, are estranged brothers. When Ray faces capture, Kitty, the sister of Ray's ex-partner (whom Dan helped to convict), offers to help him escape because she sees an opportunity for revenge against Dan. She notifies the police and Dan of Ray's whereabouts, regretting her actions too late to prevent their capture. To avert arrest by his brother, Ray commits suicide. Kitty consoles Dan in his grief, and they come to an understanding over Ray's body. *American Film Institute Catalog of Feature Films*

Sleuths and Crooks.

WOMAN TRAP. with Hal Skelly, Chester Morris, Evelyn Brent, William B. Davidson, Effie Ellsler, Guy Oliver, Leslie Fenton, Charles Giblyn, Joseph Mankiewicz and Wilson Hummell, based on the playlet, "Brothers," by Edwin Burke, directed by William A. Wellman; "The 5 & 10 Follies," a stage production devised by Jack Partington, with Roy Sedley, June Carr, Phil Arnold and others; The Jesse Crawford, organists. At the Paramount Theatre.

A talking film with extravagant and unconvincing action, verbose dialogue and patches of sentimentality is now occupying the Paramount Theatre screen. It is a pictorial version of Edwin Burke's playlet, "Brothers," and is called "Woman Trap." In it Hal Skelly, who is featured in "The Dance of Life," now holding forth at the Rivoli, adds a second excellent performance to his credit. There are also others who do good work in this offering, particularly Evelyn Brent and Chester Morris.

The voices are nicely reproduced, which, in some instances, makes it all the greater pity that what the players have to say is not more natural. Whether it was intended for comedy or not, the idea of a gangster, after he has shot a couple of men, saying that he didn't mean to do it, is open to derision, and it gives a fair idea of some of the other incidents in this crook melodrama.

In one of the early passages, an infuriated father invades the Malone home and because he believes that Ray Malone is leading his son astray, he cracks Ray and his brother, Dan, over the head, with his cane. One of the Malone brothers picks up a bottle with some poisonous liquid and the contents accidentally fly into the face of the mother, who goes through the rest of the picture sightless. Whenever a tear is desired the mother is brought on, either being led by somebody or feeling her way in her humble apartment.

Mr. Skelly plays Dan, the easy-going detective, who suddenly becomes hard and determined. On his staff there is another sleuth who scoffs at Dan and invariably ends his utterances with an "And how!" Dan's motto, which is attached in printed form to his desk, is:

"The law is in the end of a policeman's nightstick."

This is an ambiguous statement, but it is presumed that it implies that the minions of the law should not spoil the criminal by sparing the nightstick.

In one of the latter episodes, Dan, as one might suspect, finds that his quarry is his own brother. Miss Brent figures as the girl who threatens Dan in an unseemly and melodramatic fashion, but who decides that after all the detective is only doing his duty and is in the right.

There are a few interesting flashes, particularly a fight depicted between two men on an elevator and during which only their legs are seen.

Woman Trap

A Good Underworld Melodrama

(Reviewed by Freddie Schader)

(All Dialog)

EDWIN BURKE'S stage hit "Brothers" finds its way to the screen under the title of "Woman Trap," with Hal Skelly, Chester Morris and Evelyn Brent playing the principal roles. As a talking picture the piece proves to be mighty good melodrama from an audience standpoint. From the box office angle it all depends whether or not the trio are well enough known by this time to drag them up to the window.

The story has Skelly in the role of Dan Malone, the plain clothes cop who turns from a good fellow to a hard boiled officer, who finally is placed in a spot where to go through with his duty he has to take his own brother on a charge of murder. It is the brother who helps out by committing suicide at the last minute, and thus the aged mother of the pair is saved the necessity of knowing that her boy died a convict. Behind it all there runs a tale brimful of life as it is lived today with a disregard of law and order due largely to the Prohibition Law, together with a love tale that is finally straightened out in the end, when the copper and the neighbor's daughter are brought together over the dead boy's body. It is a mighty good yarn, and one must have lived with coppers to really appreciate the performance that Skelly gives as Dan Malone.

In Skelly Paramount has a bet. He isn't any handsome Adonis to look at, but a personality that compels sympathy and after all that is half the battle. Hal Skelly in a year or so is going to be as big a bet as George Baneroff, providing he is given a further chance at roles that are suited to him. Chester Morris steps out again in this picture and turns in a performance that he should be proud of, while Evelyn Brent is convincing at all times.

To little Effie Ellsler, however, must go the honors for the best all around performance of the entire cast. As the little Irish mother of the boys, she just about walks away with the picture. She's another old stage trouser who proves the saying that class will tell.

In the handling of the direction William Wellman has done a neat job.

The picture will get money in pretty much every type of theatre that it will play.

Produced and distributed by Paramount-Famous-Lasky. From the play "Brothers" by Edwin Burke, adapted by Bartlett Cormack and Louise Long. Directed by William Wellman. Length, 6,168 feet. Running time, an hour and twelve minutes. Released, August 30, 1929.

THE CAST

Dan Malone.....	Hal Skelly
Ray Malone.....	Chester Morris
Kitty Evans.....	Evelyn Brent
Watts.....	William B. Davidson
Mrs. Malone.....	Effie Ellsler
Mr. Evans.....	Guy Oliver
Eddie Evans.....	Leslie Fenton
Smith.....	Charles Giblyn
Reporter.....	Joseph Mankiewicz
Detective Capt.....	Wilson Hummell

WOMAN TRAP
(ALL DIALOG)

Paramount production and release. Featuring Hal Skelly, Chester Morris and Evelyn Brent. Directed by William Wellman. Story by Edwin Burke. Dialog by Bartlett Cormack. Adaptation by Louise Long. Cameraman Henry Gerrard. At Paramount, New York, week Aug. 30. Running time, 82 mins.

Dan Malone.....	Hal Skelly
Ray Malone.....	Chester Morris
Kitty Evans.....	Evelyn Brent
Watts.....	Wm. B. Davidson
Mrs. Malone.....	Effie Ellsler
Mr. Evans.....	Guy Oliver
Eddie Evans.....	Ledie Fenton
Smith.....	Charles Giblyn
Reporter.....	Joseph Mankiewicz
Detective Captain.....	Wilson Hummell

Melodrama of average program quality. Generates enough suspense to pump up the balloon of an hour's engrossment. It's gangster and tough copper hodge-podge, seen before, but holding a primitive punch that will suffice to get it across.

Hal Skelly is the dominant character, an easy-going sergeant in the early footage, developing conscience later and becoming the terror of the scofflaw.

Romance is present to about 1/4 of 1%.

Originally Edwin Burke's story

was a vaudeville act. It was revived around New York a couple of months ago by Robert Gleckler. This episode is incorporated at the finale of the picture, but falls pretty flat, the film ending a bit lamely.

"Woman Trap" remains in the programmer classification because of the muddled condition of the script from time to time. This, of course, may be due to editing.

Flaws can be picked, but the tout ensemble passes muster as reasonably tense melodrama. *Land.*

BACHELORS' CLUB
(SILENT)

Oscar Price production. Richard Talmadge, star. Support includes Barbara Worth and Edna Murphy. Independent release. At Loew's, New York (one day). Aug. 30, half double bill. Running time, 64 mins.

It's Dick Talmadge up to his old acrobatic stuff, touched up in a new way, but still the same old display of athletic skill that brought R. T. to the fore when he stopped doubling for Fairbanks. Leaving this picture good for double bills as a silent with acrobatics.

"Woman Trap"
with Hal Skelly, Chester Morris,
Evelyn Brent
(All-Talker)

Paramount Length: 6168 ft.

ALL ABOUT UNDERWORLD AND THE WAGES OF SIN THAT GETS PRETTY TRAGIC AND FOGGY. HAL SKELLY GOOD.

Drama of the underworld. Adapted from the play "Brothers," by Edwin Burke. It has a lot of inside atmosphere stuff about a detective who is pretty easygoing until his gal gets after him and tells him to do something and make good. Then he becomes hard boiled, cleans up his district, is promoted to captain, and starts to make a rep for himself as a go-getter. His gal's brother is sent to the chair because of the captain's activities against the underworld, and she swears to get even. His own brother has got in a jam, and she frames a situation where he is forced to pinch his own brother. It all ends in a lot of tragedy, and the general idea that the girl and copper now understand each other. Pretty foggy, and too involved to make real program fare. Hal Skelly and Evelyn Brent manage to hold it up with a lot of good trouping.

Cast: Hal Skelly, Chester Morris, Evelyn Brent, William B. Davidson, Effie Ellsler, Guy Oliver, Ledie Fenton, Charles Giblyn, Joseph Mankiewicz, Wilson Hummell.

Director, William A. Wellman; Author, Edwin Burke; Scenarist, Louise Long; Dialogues, Bartlett Cormack; Editor, Allison Shaffer; Cameraman, Henry Gerrard.

Direction, better than material. Photography, clear.

Variety, September 4, 1929, p. 24 - The Film Daily, September 2, 1929



Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Drama
 Gender: Male (Reporter). Group-2
 Ethnicity: White (Reporter). Unspecified 2
 Media Category: Newspaper
 Job Title: Reporter (Reporter). Pack Journalists. Unidentified News Staff.
 Description: Major: None
 Description: Minor: Reporter, Pack Journalists, Positive. Unidentified News Staff, Neutral.

Supplementary Material
Newsreels: General

"News Reel"

—good will ambassador

By JACK ALICOATE

FILMDOM'S MOST WELCOME production ambassador is not the smash cinema musical, the so-called big-star comedy or even the hit feature production. It is the news reel, of comparative social insignificance in cinema circles. According to no less an authority than Gov. Carl E. Milliken of the Hays shock troops, nearly three million people all over the world see news reels every week. This is quite some people regardless of what language these figures are translated into and we are certainly not going to argue with the Gov. on the comparatively trivial point of whether he did this bit of simple arithmetic as home work or on office time. We do, however, present this interesting bit of info to Mr. Zukor, Mr. Warner, Mr. Laemmle, Mr. Fox and other film pioneers with the rather optimistic suggestion that perhaps they are in the greatest amusement business in the world, after all.

Overselling

We are somewhat sceptical of the man who keeps telling you of how honest he is as well as the young lady who keeps repeating the fact that she is virtuous. Each is usually slightly off the path of truth. The greatest fault we know of is overselling. Such is usually the case with the minor film executives whose job it is to sell the critic or reviewer beforehand that the picture to be seen is a knockout. Ninety-nine out of a hundred reviewers will only write their honest opinion. If they are wrong it is in judgment only. We speak with no little experience when we say that the best way to get a bad notice is to oversell the merits of a picture before it is shown. No way has yet been found to make over a bust picture through hokum sales talk. If underselling is a fault, overselling is commercial murder.

News Reels

—must not be faked

By JACK ALICOATE

Don't fake news-
Accurate reel shots. Here is
Reporting a subject upon which
our viewpoint is de-
cidedly definite. Competition, of
course, is keen and the opportunity
and temptation to fake scenes well
nigh irresistible but, as we see it,
this faking biz to the prosperous
newsreel auxiliary is a combination
of dynamite, TNT and nitro-
glycerine all rolled into one. The
obligation that the newsreel has of
being on the up-and-up with the
public is no different from that of
your favorite morning newspaper.
Its news must be honestly pic-
tured. There is no substitute for
accuracy in reporting. Here's an
illustration of why faking has a
kick-back as potent as an alligator's
tail. At the NewsReel theater there
was flashed on the screen a scene
of women in India, emulating Carrie
Nation by smashing bottles of booze.
Two cases of Johnny Walker were
opened and each bottle smashed
against a stone wall. It appeared
to us that the bottles were empty.
The scene looked staged and
folks next to us kidded it. Later
when the thrilling and dramatic
sinking of the Tahiti was shown it
was remarked "Wonder if they faked
that, too?" It's bad business, mates.
The newsreel is a grand institution
and worth millions, both in dollars
and good will, to this industry. We
know of nothing that will kill its
potency and world-wide popularity

(Continued on Page 2)

News Reels

—must not be faked

(Continued from Page 1)

as quickly as trickery and faking
shots.

* * *

The Mirror

—a column of comment

THE SILENT NEWSREEL does not face any immediate threat of extermination, a canvass made by THE FILM DAILY indicates.....

Many an exhibitor undoubtedly read this statement with a sense of gratification. Silent newsreels, as mute as they are, still, in many instances, pack an entertainment punch equal to their new-born brother, the sound newsreel. The silent newsreel has had more scope—more alertness—more coverage of hot news events. The sound newsreel, so far, instead has frequently shown a tendency to use magazine and too talky type of contents. Until the sound reel covers more ground, pictorially, there will remain a widespread need for the silent newsreel.....

* * *

Universal to Continue Silent Newsreel, Laemmle

Declaring that there are approximately 20,000 theaters in the country and not more than 4,500 wired for sound, Carl Laemmle, president, announced that Universal will continue to issue a silent newsreel as long as there are exhibitors who need it.

The Film Daily, January 10, 1930, p. 1 – November 11, 1929, p. 7

Silent International Newsreel Goes In Discard May 17; Losing for Months

(Special to the Herald-World)

NEW YORK, May 13.—International Newsreel Corporation is suspending its silent newsreel May 17. This, close on the heels of the suspension of the silent newsreel of Fox Film Corporation and the contemplated suspension of Pathe's silent reel, would appear to mark the decline of the non-talking news medium of the industry. The Hearst reel has been losing money for several months, said officials of International, who announced eight weeks ago their contemplated abandonment of the silent version.

Exhibitors Herald-World, May 17, 1930, p. 26

Fox Discards Silent Newsreels For U.S. and Canada Exhibitors

And Sheehan Predicts Silents Will Be Discontinued in All Foreign Countries Within Year and Half—Pathe Finds Silent Still Makes Money So Keeps It

(Special to the Herald-World)

NEW YORK, May 6.—No more Fox silent newsreels in the United States and Canada! This decision, after more than a decade of exhibition throughout the world, was made effective last week by Winfield Sheehan, vice-president and general manager of Fox Film Corporation, and was based upon the rapid and general growth in popularity of the sound newsreel during the last two and one half years.

Sheehan, in announcing the change, called attention to the fact that the silent newsreel has been of tremendous importance for many years in the daily life of millions of people.

"Each week the newsreel was shown in 9,000 theatres in this country and Canada and in ten thousand foreign theatres," Sheehan said. "It has been estimated that 75,000,000 people saw the newsreels weekly in thirty-seven countries.

Dropping Silent Later Overseas

"The discontinuance of the silent newsreel is effective only in this country and Canada. It is anticipated that it will be discontinued in all foreign countries within the period of a year to a year and a half.

"The ear entertainment afforded by the talking news has created greater interest in newsreels than ever before. The news becomes more intense and interesting. Theatre patrons have become more intimately acquainted with the personalities of the world, and they in turn have become a part of the motion picture family. The Prince of Wales, Lindbergh, Mussolini, John D. Rockefeller and the political idols of the world have taken rank with Charles Farrell, Janet Gaynor and Mary Pickford.

Getting News Costs \$100,000 a Week

"Equipment for the showing of sound pictures will soon allow even the smallest hamlets, the mining and lumber camps, to hear the sound newsreel. In one year and a half the whole world will be equipped to show sound pictures.

"The sound newsreel has been in existence two years and five months. Today we have recording apparatus in every country in the world. It costs \$100,000 weekly to collect the material for the sound newsreels.

"The public and the advancement of science made this decision for us."

First Issued in 1919

The Fox silent newsreel was first issued in 1919 and rapidly gained worldwide recognition and popularity.

On October 28, 1927, the first all-Movietone newsreel was shown at the Roxy thea-

tre, a pioneer in this field. Two months later saw the first of the regular weekly issue of Movietone News. In October, 1928, the tremendous demand for the sound news made it necessary to increase the weekly release to two reels, instead of one.

On the second of November, 1929, The Newsreel theatre, devoted exclusively to the showing of Movietone newsreels, was opened in New York and was an instantaneous success.

Silent Reel Still Making Money, So Pathe Keeps It

(Special to the Herald-World)

NEW YORK, May 6.—Pathe which has found its sound newsreel to be a bigger money getter than the silent reel even when the company had the entire news field to itself, recently determined to discontinue the silent version. Investigation, however, disclosed the fact that the silent reel, while not to be compared with the sound version, was still making money and it was decided to postpone its discontinuation to such a time as it was no longer profitable.

Warner Sales Meet Set for May 27-29 At Atlantic City

(Special to the Herald-World)

ATLANTIC CITY, May 6.—Elaborate preparations are now under way for Warner Brothers annual sales convention to be held this year at the Hotel Ambassador in Atlantic City on May 27, 28 and 29. A special train, starting from Seattle, will pick up all delegates at points designated throughout the country. Sessions will commence at 10 o'clock Tuesday morning, and on Thursday evening, a banquet for 400 will be given.

Executive and sales officials associated with the following companies will take part in the convention: Warner Brothers, First

Supplementary Material

Newsreels: The Talking News – Sound Pictures Take Over the Newsreel

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EXHIBITORS—HERALD-WORLD

March 2, 1929



SOUND PICTURES

Daring and Ingenuity Put Over Sound News

By DOUGLAS FOX

NEW YORK, Feb. 26.—Exercise of ingenuity and daring, which in the past has been the main attraction of newspaper work, is today the prime requisite of the men who handle microphone and camera in the fifty or more sound newsreel crews throughout the country.

Fox, Pathé and Paramount all have crews covering the news events of the world in sound and film. The men are picked for their courage, for their ability to deal with unexpectedly difficult situations, for their willingness to take chances and for their experience as photographers and sound engineers. They are self-reliant, non-committal and courageous and are half the secret of the success that the sound newsreel has enjoyed with audiences the country over.

These sound newsreel organizations function primarily like any other well-organized news agency, from district man in city desk. Fox Movietone News, the first to enter this spectacular field, covers routine news events in America, Europe and parts of Asia and has excellent facilities for spot news work, according to Edward Percy Howard, editor in chief.

"If the Graf Zeppelin flew overhead today," Howard said, "you'd be seeing our sound pictures of it on Broadway tonight."

Half Dozen Trucks on Call

Half a dozen Movietone trucks are kept in constant call so that they can be sent to the scene of any big event within a hundred miles of New York at a moment's notice.

The editor is in constant touch with the European capitals by telephone. All messages and arrangements are transmitted by wire, cable, telephone or radio. Contact

now are not ahead of sound and camera crews to pave the way for a fast picture. When it is taken it is flown to ship and, near this country, sent ashore by plane and then expedited to the Fox headquarters at 400 West 54th street, New York.

The editorial staff is composed of a city editor, news editor, assignment editor, location editor, cutters, title writers and sound engineers.

Five Rows of Editorial Staff

The Herald-World reporter arrived at the edition was being made up. About five rows of the editorial staff were seated in the back of the small auditorium and each row worked on a combination desk and bench, each man had his own desk lamp and there was the hum of activity as event after event was broadcast from the screen.

Title writers wrote their stuff, cutters made their notes, sound men decided what was good and bad and jotted down instructions for the field crews so that they could get better effects.

The whole staff is under the direct supervision of Howard, who orders "takes" the whole world over without leaving his desk. When the Movietone News was established 14 months ago, Howard was the only sound newsreel editor in the world. And he likes the job, says it is the most interesting, most colorful he has ever had. In his fifty years he has done everything in magazine and newspaper work. Among other things, he was managing editor of the New York Press and also of the Telegraph.

80 Men on Repertorial Staff

About eighty men comprise the repertorial staff in the United States and their number is being constantly increased as new trucks are fitted out. Fox has forty, Pathé is keeping its number a secret; Para-

mount has two and Universal will have several in the fall.

A two truck, complete with equipment and a crew of two, one for camera and one for sound, is called a field outfit. Most of these outfits are scattered around the country getting news events under the direction of the New York office. They report every day by phone and can be reached in the same way at almost any hour. Sometimes a crew will be out on the road for a couple of weeks without a let-down. Then, when they get in, they get a day or two of rest, before they are off again, going up in airplanes, riding freight, taking chimpanzees in cages, shooting fires or doing quieter feature and human interest stuff.

Meanwhile their "takes" are shot in the home office by airplane or any other speedy method of modern transportation.

Their entire equipment is portable. It is a real job to move it, though, when all the stuff has to be loaded into an airplane. The weight is about a ton, including the several batteries, and it is evident that any but a three-motored job can get it off the ground. That exception is a single motored Douglas army transport.

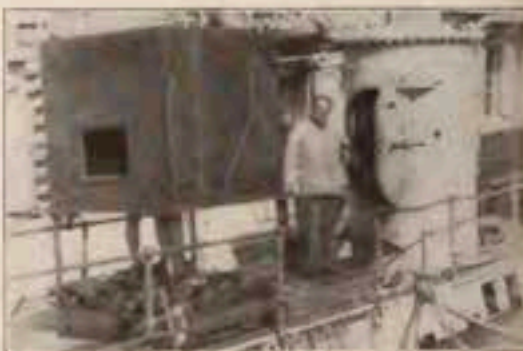
How Unit Functions

To see how these units functioned, this reporter spent a day with field outfit number 21 of Fox Movietone News. William Store was cameraman and Harry Neems worked on sound. They had to "shoot" Colonel Tim McCoy and General Hugh L. Scott doing a few tricks in the Indian sign language and then explaining it all.

McCoy is a second Buffalo Bill and the General is called the greatest living authority on matters pertaining to 100 per cent Americans. Even in this routine work Neems and Store encountered a certain



Here see Harry Neems (sound man) and Bill Store (cameraman) of Crew Number 21 of Fox Movietone News.



Member of crew of the S-4, under a life saving test and photographed by Charles R. Truax, Pathé News.

March 2, 1929

EXHIBITORS HERALD-WORLD

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amount of difficulty and a sequence which will show for five or six minutes on the screen took more than three hours to shoot.

First of all McCay walked out of focus. Scott did not talk loudly enough. Then the wind blew too hard and there was a lot of surface noise which drowned out the voices (when a scene is being shot the sound man turns in and takes care of the amplification). Later the General's daughter drove up with a scream of brakes, a whistle shrieked on the main road (it was near Princeton, New Jersey, on a private estate), a man began chopping wood not far away and then the magazine started to squeal and a new one had to be substituted.

Movietone Method

Most exhibitors are familiar with the movietone process. The cameraman sets up his machine and the sound man plays his microphone as near to the subject as possible without getting in camera range. In long distance shots the microphone may be placed as far as 200 feet away from the camera so that all the noise of a closing can be obtained.

The sound waves are stepped up one stage in the microphone housing and five more stages when they go through the amplifier. When a shot is being made the sound man listens in and manipulates the amplifier to increase or decrease the volume as necessary. Leaving the amplifier the current travels to an Auo tube in the camera. At the end of the socket in which the tube fits there is a little slit. When the tube lights a bar of light is photographed on the film. The width of the bar is determined by the intensity of the sound.

The photograph of the speaker and the photograph of his voice are simultaneous. In projection this process is reversed and light waves are turned into sound and are once more amplified.

Battery Charging Delay

One of the chief difficulties in sound movietone work is the delay occasioned by the charging of the batteries. The Bell Laboratories are now working on a generator for the film to eliminate this feature which frequently interferes with a field outfit's efficiency.

They are designing a 100-150 volt generator which will automatically charge the two 12 and one 6 volt batteries of the truck while the vehicle is on its way to location.

The 12 volters are used to run the camera; the others work the amplification. The camera, with a thousand foot magazine, half a dozen lenses, a small motor and a rheostat nearly as large, and a few other control instruments attached, presents an imposing appearance. It is heavy and cumbersome. It takes an adept, muscular cameraman to shift it around and it cannot be set up as quickly as a silent machine. It is operated at 90 feet a minute, the standard speed for sound.

It has been predicted that with the advent of television in the home, the sound newspaper could take the place of the daily newspaper. This may sound like a wild statement but more "impossible" things have happened.

56 Theatres Wired With Film and Disc By W.E. in One Week

(Special to the Herald-World)

NEW YORK, Feb. 26.—Thirty-six theatres were equipped with film and disc equipment by Western Electric in the week ending February 15. They are:

San Thomas, Indianapolis	1270
Stearns, Anderson, Ind.	420
Lincoln, Hamilton, Pa.	75

EMBARRASSING MOMENTS

When you have been
making funny remarks about the party...
and find it's your hostess you are talking
to... be nonchalant... LIGHT A MURAD.

They taste just like they did 25 years ago.



© F. Lothrop Co., Inc. 1928

Epworth, Hot Springs, Ark.	278	Strand, Anderson, R. C.	281
Colonial, Seattle, Wash.	417	West Coast, Long Beach, Cal.	2510
Amoco, San Francisco, Cal.	486	Scout, Beaumont, Ark.	118
Summit, San Francisco, Cal.	486	Rain, Elm Falls, N. Y.	1960
Riverdale, Midvale, Utah	1440	Royal Oak, Royal Oak, Mich.	1124
Epworth, Philadelphia	170	Argyle, Tyler, Texas	144
Epworth, Palmer, Mass.	170	Bedford, Bedford, Mass.	2201
National Gardens, Grand Rapids, Mich.	1200	Summit, Wallingford, N. Y.	1785
Capitol, Madison, Wis.	2241	Dunes, Madison, N. Y.	211
Lincoln, Mount Vernon, Wash.	224	Ray's, Providence, R. I.	2014
Summit, East Boston, Mass.	1710	Palace, Birmingham, Texas	148
Box, Pough, Texas	74	Orchard, Cuba, S. L.	211
Box, Huntington, L. L.	201	Chapel, Oakland, Cal.	1440
Box, Ringier, Texas	121	Grand, New Albany, Ind.	1211
Maple, Chillicothe, Ohio	110	Opera, Newark, N. J.	1212
Amor, Kent, Ohio	177	Colonial, Richmond, La.	1114
Albion, Chicago, Ill.	1200	Bliss, Phoenix, Ariz.	440
Argyle, Kansas, Texas	801	Trinity, Jersey City, N. J.	1270
Veneta, Greenwood, Mass.	801	Millard, St. Cleveland, Ohio	1410
Valentine, Brooklyn, N. Y.	111		
Orion, Waco, Texas	111		
De Luxe, Chicago, Ill.	1010		
Box, Big Springs, Texas	101		
Low Empire, Silver, Ohio	101		
Palace, Canton, Ohio	111		
Grand, Elvaston, Pa.	101		
Seventh, Detroit, Mich.	101		
Paradise, Toledo, Ohio	101		
Capitol, San Francisco, Cal.	101		
Lyric, North, Ill.	101		
Orion, Huntington, Ind.	101		
Alta, Richmond, Cal.	101		
Palace, Boston, Mass.	101		
U. C. Berkeley, Cal.	101		
Lyric, Chicago, Ill.	101		
U. C. S. A., Chicago, Pa.	101		
Paris, Franklin, Mass.	101		
Box, McLean, Mass.	101		
Lyric, Minneapolis, Minn.	101		
Summit, Kansas City, Mo.	101		
Twain, St. Paul, Minn.	101		
Stoughton, Birmingham, Mich.	101		
Paradise, Dallas, Texas	101		
Box, Greenville, Texas	101		

Portable Recording Speeds Sound Films

(Special to the Herald-World)

HOLLYWOOD, Feb. 26.—With the addition of the latest type of portable recording outfit from Western Electric, Metropolitan's Sound Studios have now broadened the range of making talking pictures to any outside location. One of the first large exterior all-talking sequences is for Sono-Art's production of "The Rainbow Man," starring Eddie Dowling. Other exterior sequences being made are for Christie-Parsonnet's "Orchard Boy," Cohen's "Mama"

News Reels in Sound

THE success of the various sound news reels in reporting the inauguration of Herbert Hoover as President of the United States makes the importance of these films more evident than ever before. News events in sound are a development of which the industry may be particularly proud.

The interest manifest in these films is so self-evident as to make comment unnecessary. The public takes the keenest satisfaction in them, and even those critics who decline to be anything but caustic about sound pictures are loud and sincere in their praise of the news reels.

There is something deeper than mere entertainment in this, however. The news reels in sound make history as it has never been made before. Not only do they bring the public in virtual personal contact with the great happenings of the world, but they preserve them for posterity in a manner that could hardly be improved upon.

News reels in sound is as close as mere man has yet come to immortality.

Exhibitors Herald-World, March 16, 1929, p. 24

The Talking News Reel

Since we are entitled to our own humble opinion, I certainly want to express mine on the subject of Sound News Reels.

Like the rest of us, I have been seeing plenty of the sound news reels ever since they made their appearance. Until recently, practically every house has been running them, but a few nights ago it was my privilege to listen to Universal's Talking News Reel, and the audience's, as well as my own, reaction was such that, at the conclusion, there was a round of applause.

As far as your Chairman is concerned his vote goes 100% for Graham MacNamee and Universal's Talking News Reel. If you haven't heard it, "listen in" the first chance you get and see if you don't agree with us.

"Chick."

Achievements of Talking Newsreel Are Lauded

NO matter how bitterly a foe of the talking pictures may denounce the detested cinema, he invariably finds a good word to say for the audible newsreel. Dialogue dramas may strike him as the most absurd manifestation of a hateful medium, but the capture of current events by the camera, or more particularly by the combination of camera and microphone, inescapably meets with his approval. It is, it might as well be confessed, a favorite device of this department to set up a proposition in the first sentence or two and then belabor it bitingly for the rest of its allotted space. Here there must be a change in method, for it is my unwilling conviction that there is a lot to be said for this point of view. Whatever you may think of the screen, either speechless or voluble, you can hardly avoid admiration for this new and tremendous form of historical record.

The talking newsreel, as organized by the vigorous Movie-tone leaders, hasn't always been as complete in its effects as an unrealistic admirer might have hoped for, but in the brief and rather confused period of development it has achieved fascinating results.

"The New York Herald-Tribune"

Motion Picture News, February 1, 1930, p. 97 – *The Film Daily*, September 12, 1929, p. 6

5 in Field

Advent of Hearst Metrophone News on Saturday, increases to five the number of sound newsreels in the field with Fox, Pathe, and Universal which are issued twice weekly. Paramount sound newsreel is released once weekly. All of the companies continue to release their silent newsreels twice weekly.

More Sound News

The sound news situation is getting busier. Paramount has a fleet ready, and distribution has begun. Metro and Hearst are doing big things. Pathe is doing magnificently. And Fox, of course, is rolling merrily along.

If there is anything in pictures more substantial than sound newsreels, I wouldn't know what it might be.

The Film Daily, September 24, 1929 p 1 – *Exhibitors Herald-World*, August 10, 1928, p 18

Brevity Is Important in News Reel Speeches

THERE is a good deal of misapprehension as to the value in sound news reel. Almost all of the sound that you hear in the the news reel sounds a good deal like static on the radio and it all sounds practically alike. The only value of a sound news reel is to be able to reproduce the words of persons who are talking, in synchronization with the lips. That is the only thing that our "Talking Reporter" cannot do. And it is probably very fortunate that he cannot. The moving picture audiences don't like long speeches or long captions. That would be the surest way to drive people away from the theater. The same thing is true on the stage, and outstandingly true of the radio.

*Paul Gulick in
"The Morning Telegraph"*

The Film Daily, January 20, 1929, p. 8

Supplementary Material

Newsreels: Newsreel Theatres

November 8, 1929

Motion Picture News

23

Newsreel Theatre In N. Y. A Smash; National Chain In Key Cities On Way

7,000 ADMISSIONS DAILY

Other Big Towns Now In Line For Same Type Of House



A unique marquee on Broadway—the Embassy, the first newsreel theatre of the nation where the latest in the newsreels are seen and heard. The screen changes as often as the front page of a daily newspaper.

Located in one of the busiest sections in town, the Newsreel Theatre has proved a hit in New York. Note the typical newspaper headline on sign beneath marquee. Others are on display in the lobby.



The various signs decorating the lobby emphasize something new in the way of entertainment—a news medium more potent in scope than the newspaper since it appeals to the ear as well as the eye.

Presenting history in the making and news hot off the griddle, the sound newsreel's importance is emphasized by a series of interesting lobbies on display at New York's Newsreel Theatre. They attract crowds.



New York has received its first newsreel theatre with a bang. It has placed its stamp of approval on the Embassy so quickly that within three days after the opening the Hearst-Fox executives were busy with plans for the extension of the idea to other cities. Philadelphia, Chicago, Boston, Los Angeles and San Francisco are to be the points where the innovation is to be introduced.

Consideration is being given a plan to open newsreel theatres in business centers like Flatbush Ave. and Nevins St., Brooklyn, 149th St. and 3rd Ave. in the Bronx, and others in New York where it is figured drop-in trade will be sufficient to carry the project.

The Embassy, heretofore a home for 32 pictures, was converted into a 25-cent grand house with the showing of newsreels on Saturday, and its name was changed to the Newsreel Theatre. On that day the admissions to the house were almost 7,000 in the day. On Saturday the attendance jumped over Sunday and on Monday figures set for Sunday were bettered. The house is running on a grand from 10 a.m. to 1 a.m., but the late hour business has been so good that it is now planned to extend the grand for another hour.

500 Admissions Hourly

On an average, the paid admissions have been about 500 an hour since opening. This will give the house a money capacity of \$1,875 a day on a fifteen-hour grand playing to about 7,500 people a day in a theatre that seats under 600.

The policy is to make changes in the new subject almost daily with the local news shots used as a sort of front page newspaper wall for the customers. One of the Hearst-Fox executives stated at the theatre that the success of the venture more than made up to their expectations. The Hearst-Fox combination has taken the theatre on an outright lease from Loew for the newsreel idea.

A Ballyhoo Only At First

The first thought behind the venture was to drive home more forcibly to exhibitors the value of their newsreels as a box-office attraction and to use the theatre only as a ballyhoo. The stunt has established itself so emphatically that the plan now will be extended to other cities. Larger cities where sound trucks operating in the newsreel division are spotted are being selected.

Opening Newsreel Program A Wallop

The Newsreel Theatre, formerly the Embassy and believed to be the nation's first, rounds out its first week on Saturday.

The show on the opening day ran exactly fifty-three minutes and contained twenty-four different subjects, twelve of which were labeled Fox Movietone News and the balance Hearst Metrotone News. Every subject that would be covered in a daily

(Continued on page 26)

Opening Newsreel Program A Wallop

(Continued from page 25)

newspaper, with the possible exception of a "comic" was included. The range included political news, finance, international news, sports, fashions, science, and what on a daily newspaper would be found on the magazine page.

At the last minute there was rushed from the laboratories a print showing the attempted assassination of Prince Humbert of Italy in Brussels which had arrived from abroad that afternoon by steamer. In the political section the four candidates for Mayor of New York were heard in a last minute speech summing up the campaign, with LaGuardia, Thomas, Fawcett and Jimmie Walker all driving home their arguments.

Schwab And Forbes On Finance

Charles M. Schwab and C. B. Forbes, the latter the financial authority for the Hearst newspapers, spoke on market conditions; Mrs. Charles Salin voiced her reasons for resigning from the Republican National Committee and spoke against prohibition from the woman's viewpoint; Mr. and Mrs. Martin Johnson were shown in an interview before departing for South Africa.

Winston Churchill spoke on behalf of international harmony; Maggie Cline, the retired music hall star, gave an interview and sang a song. Then in the freak class there was the showing of an ear-smoker photographed on the streets of Havana; a baby leopard and his mistress; a school in the South Sea Islands.

The weather angle was covered by showing the damage done by a lake storm in Chicago. A baby golfer covered that branch of sport while shots of the Navy-Princeton football game were also included.

Mme. Curie, the mother of radium, was shown being honored at St. Laurens University while the daughter of Premier MacDonald made an address to American children prior to her returning to England. A fashion review of fur garments was of interest to the women and a shot showing the work of construction on the new Hudson River bridge constituted a New York item of the moment.

On Saturday night, the Navy-Princeton

Murder Confession in Sound Impressive

Fox Movietone News introduced a most dramatic scene through presentation via sound of the confession of William E. Peters of Philadelphia who shot and killed Leona Fishbach on October 31. The picture was recorded in the offices of the Department of Public Safety, in Philadelphia and shown the next day on the screen of the Newsreel Theatre (the Embassy) in New York.

If there ever was a forceful lesson and a crime deterrent this is it. The picture has all the force of an Eugene O'Neill drama. It is life in all its sordid reality. No one can look on this unfortunate and hear his tale without securing a lasting impression that one would never want to be in his boots.

SCHADER

game was taken out of the show and the football event of the day between N. Y. U. and Georgetown put in. On Sunday, the murder confession of a Philadelphia killer was played in the hall. This caused a tremendous stir and obtained much space in New York dailies. A special showing a Chinese bank in San Francisco, Lindbergh greeting the Soviet fliers, and one of Adolph Lewisohn were new features on Monday.

One of the big kicks of the original bill on Saturday was the Movietone-recorded will of Judge Ben R. Lindsey, of Denver. This is the form in which the noted jurist will leave his last will and testament. His address included the suggestion that the plan was feasible for widespread use.

F. N. Moves To Warner Bldg.

First National is now installed in a new building adjoining the Warner Bldg., 321 West 44th St., New York. Shifting of the various departments, as well as those of other Warner allied companies in the building, will continue for the next few days.

Mrs. Strauss In Hollywood

Hollywood.—Mrs. Florence Strauss, scenario editor in the east for Fox, is on the coast this week to confer with studio executives on current story material.

N. Y. Critics Go For News Theatre

Critics of metropolitan dailies in New York have taken kindly to the Newsreel Theatre. They see an important development for motion pictures in the plan.

"The Telegram" said, in part:

"... only the possibilities of the new idea were here. There were far too many tuckers, political speeches and broken-up scenes and far too few (like) MacDonalds, football games and Crown Prince showings. There were too many segments for the sake of the sound rather than for the sake of interest."

"That there were too many tuckers and too little news on last night's film means nothing as far as what you might see on the same screen tonight, tomorrow or the next day. You gamble with the news, not the theatre; and the news news—hardly ever—falls in variety."

"It's an important and interesting gesture, this establishment of the Newsreel Theatre. In many ways it fits a wanted gap in Broadway life, and its effect on this life could be profound as well as merely popular."

John S. Cohen, Jr., in "The Sun," commented as follows:

"Unquestionably, it is the most important development since the little movie theatre took up an and then dropped it. Whether the news reels shown at the week to week program houses will insure the venture is something I cannot say. But an hour of newsreels, in sound, is not only good for the masses, but good for people who want to see as well as read."

In the "Evening Journal," Hearst afternoon paper, Rose Polawick, said:

"It's a perfectly good idea in a motion picture establishment. ... But the first criticism was shown last evening in an unvarnished and, judging by the enthusiasm, this innovation will be highly successful. ... The subjects are varied and exceedingly well selected."

"The American," a Hearst newspaper, called the innovation a triumph. Regina Crewe, picture critic, said:

"The establishment of the new policy is a triumph which has during months been shown despite the domination of such a project during the last five years."

"The success of the Newsreel Theatre is assured by the thought which has proved their willingness to pay their quarters for the most thrilling hour's entertainment offered on Broadway."

The producers kept faith, commented George Gerhard, critic of the "Evening World," said:

"Fox Movietone News and Hearst Metronome News opened the Newsreel Theatre at the Embassy, as advertised, and to say that it took an immediate would be to put it lightly. The place had been virtually swamped ever since."

"Inside the producers kept the faith. They put on a bill of sound newsreel subjects of universal interest, one with a taste as subtlely that it exerts an appeal to every walk of life. Everything was there—everything, that is, which is happening in the world, in another few moments. The program lasts an hour, and it is one of the greatest contributions to the city."

"The Evening Post's comment was this:

"... There is little chance of becoming bored with an hour's showing of newsreels. If you find newspapers boring, there is no reason why you should not find the pictorial record of events as offered at the Embassy equally worth a little of your time."

Ohio's Exhibitor Convention Set For Columbus Nov. 18-19

Columbus.—The Ohio M.P.T.O. has practically completed arrangements for its annual convention to be held here Nov. 18-19.

Cleveland.—Local exhibitors will leave for Columbus on a Cleveland special, November 18.

Paul Muni In New York

Having completed his second Fox talkie, "Seven Years," Paul Muni is in New York from Hollywood.

How the Newsreel Theatre Operates

The following figures were compiled in order to give exhibitors of the country an approximate idea of the operating cost of the Newsreel Theatre (formerly the Embassy) in New York. They are not exact, but sufficiently close so that an exhibitor may figure the possibilities of the newsreel idea in his own territory.

OVERHEAD CHARGES		WEEKLY
Rent, \$24,000 annually		\$1,615.38
Regular film service, four reels, 2 Fox Movietone News, 2 Hearst Metronome News		\$200.00
Special service, maintenance of two sound track units for special local news		2,000.00
Four operators, two shifts		\$200.00
Editor-director of theatre		\$250.00
Manager		150.00
Four ushers		100.00
Three cashiers		105.00
Newspaper advertising, 2 inches daily		5,300.00
Light and heat		100.00
Sign painter		25.00
Incidental expenses		100.00
Total expenses		\$7,790.38
Receipts, figuring average daily attendance of 6,000 at 25 cents for seven days		\$12,500.00
Approximate Profit		\$2,709.62

75 P.C. of Newsreel House Patrons Attend Weekly

Short Subjects

—are big little features

By JACK ALICOATE

WHATEVER ELSE may have happened through the coming of sound one fact stands out like the clock on the Paramount tower. The short subject has not only regained its place in the sun but has added no little importance to its social status as a dominant spoke in the wheel of the modern showman's program, be his house large or small.

Fifty Per Cent. of Patrons Are Not Regular Movie Fans

Approximately 75 per cent of the patrons attending the Embassy, first exclusive newsreel house to be established in the world, are regular weekly attendants, Edwin L. Harvey, editor of Fox Movietone News and the Embassy programs stated in an interview with THE FILM DAILY. "Fifty per cent of the patrons are not regular picture theatergoers," said (Continued on Page 3)

Keaton in Spanish

West Coast Star, THE FILM DAILY
Los Angeles—Buster Keaton will be the star of the first feature production to be made by M-G-M entirely in Spanish. Edward Sedgwick, who made the English version of "Fres and Easy," is scheduled to start on the Spanish version next week.

More Than 600 Exhibitors Reply in National Survey

That sound has added to the entertainment value of short subjects is the opinion expressed by approximately 400 exhibitors in a nation-wide short subject survey of selected theaters made by THE FILM DAILY. More than 600 theater men, representing every state in the Union, replied to the questionnaire submitted by this publication. One hundred and twenty-nine exhibitors expressed themselves as believing that sound

THREATENS IMMEDIATE

EMBASSY

(Newsreel)

New York, Nov. 11.

Well diversified program of 24 Fox and Hearst newsreel clips, about equally divided between the two contributing services and well worth anybody's two bits. His at this house increasing steadily and indications are that it won't be long before this innovation picture house program runs into several midnight showings. Show runs 50 minutes and at the early Monday night screening the intimate Embassy, 568-seater, held close to capacity.

Armistice Day had four of the clips bearing on that event, mostly addresses in favor of outlawing future wars.

Fox, as usual, has most of the real spot news. The N. Y. U.-Georgia game showed up with unusual clearness and is the best of the action stuff unwound. In the human interest line there is Mrs. Macy's graphic explanation of the manner in which she taught the deaf, dumb and blind Helen Keller to talk and Mrs. Albert Falls pledge of allegiance to her convicted husband and her belief in his ultimate vindication.

For laughs there is Philadelphia Jack O'Brien's reminiscences; Adolph Lewisohn's German folk song and Ted Sandwina, heavy-weight fighter, being put through a training session by his mother.

Fox's were the original "voice with the smile"; Mrs. Henry Ford reading her speech before the farm and garden organization which she heads; Mussolini addressing his troops; Coolidge receiving the first copy of his recently published autobiography; life in the Fiji Islands; "Tay Pay" O'Connor in a talk against war.

Hearst contributions were N. Y. U. girls learning the rudiments of aviation, Western bathing revue, the three Hearst reporters jailed in Washington for refusing to violate a news source confidence; geese being readied for Thanksgiving Day, and steeplechase racing.

Other clips also. Times Square strollers and those waiting to catch trains can't go wrong with 50 minutes of film news for 25c.

75 Per Cent of Newsreel Patrons Attend Weekly

(Continued from Page 1)

Harvey, "but have chosen the 'newsreel' house as their place of entertainment because of the novelty and news value of its fare."

The success of the Embassy, according to Editor Harvey, has not been built along the lines of other exhibitors who have claimed to establish exclusive newsreel houses but dropped this identity in surrounding programs of cartoons, comedies etc. The Embassy's programs consist entirely of newsreels, being made up of Fox Movietone, Hearst Metrotone issues with from three to nine local events added.

When asked what the greatest problem of the Embassy was, Harvey replied that the crowds for the 584-seater necessitated a larger house. Weekly receipts are in many instances greater than those of some legitimate theaters on and off Broadway, Harvey says. Mrs. Bessie Dove is in charge of the house as hostess.

Timely Topics

A Digest of
Current Opinion



News-Theater Held Powerful Force, Termed "Fifth Estate"

THE newspaper, of course, will remain, grow more important in its own field—that of presenting, summarizing, interpreting news. The news-theater will supplement it, reporting more accurately and vividly than any reporter. If, as an astute Frenchman said, the press is the fourth estate, the news-theater is the fifth. And incidentally it gives everybody a billion new neighbors.

"New York Evening Journal"



**The one
outstanding
piece of showmanship in 1929
is THE NEWSREEL THEATRE!**

25¢ EMBASSY 25¢

**THE NEWS REEL THEATRE
FOX MOVIE TONE NEWS**

Greater than its enthusiastic sponsors ever dreamed! With only 568 seats, the EMBASSY plays to 12 capacity audiences a day — sometimes stopping sale of tickets so great are the crowds. Programs are completely changed weekly with spot news added daily.

**FOX
MOVIETONE
NEWS**

and
Hearst Metrotone News
are shown exclusively

If a newsreel theatre can do such overwhelming business—then the box office importance of the newsreel must not be overlooked.

*“It
Speaks for
Itself”*

HAIL KING NEWSREEL!



The latest experiment in modern showmanship proves that a theatre can break all its house records showing nothing but screen news.

EMBASSY THEATRE, N. Y. GOES

(Showing Exclusively Hearst Metrotone News and Fox Movietone News)

100% NEWSREEL TO S. R. O. BUSINESS

That's News!

**HEARST - METROTONE
NEWS** *you see and hear current events*



Metro-Goldwyn-Mayer

THE IMPORTANT COMPANY

Supplementary Material

Newsreel: Fox



SOL M. WETZEL
General Superintendent of the Fox West Coast Studios



MALCOLM STUART BOYLAN



GEORGE MIDDLETON



CHANDLER SPRAGUE

Production Cabinet for Fox Movietone Pictures



ANNOUNCEMENTS of new product issued only a year ago were dedicated to silent pictures. Today not much silent film is offered for sale. Except for Fox News (which, incidentally, is serving more accounts and covering spot news more thoroughly than at any time in its distinguished decade), no silent film is offered for sale by Fox Film Corporation.

Four years ago William Fox, with uncanny foresight, anticipated the coming of sound for the screen when he began developing the sound-on-film method of recording, for which he personally coined the name Movietone.

In May, 1926, he arranged the first private showing of audible film at the Nemo Theatre, 110th Street and Broadway, New York City. Six days later the first Movietone pictures were made on a temporary sound-proof stage erected in the Fox Film Corporation building, Tenth Avenue and 55th Street, New York.

In August, 1926, Fox Case Corporation was formed to produce Movietone pictures and to concentrate on the development of portable equipment for a talking newsreel.

On January 21, 1927, occurred the first public showing of Fox Movietone subjects—songs by Raquel Meller in connection with the premiere of "What Price Glory" at the Sam H. Harris Theatre, New York.

On October 28, 1927, the first all Movietone newsreel was shown at the Roxy Theatre.

The first weekly issue of Fox Movietone news began December 1, 1927. The first all dialog story ever told on film was "The Family Punt," produced at the Fox West Coast studios, and first shown publicly at the Globe Theatre in New York, at the premiere of "The Red Dome," a synchronized feature.

Meanwhile sound engineers and technical experts had planned and erected the first complete motion picture studio designed for talking films—Fox Movietone City. Its formal dedication attended by 25,000 persons, on Sunday, October 28, 1928, signaled the new era of talking pictures. This new studio, comprising 190 acres at Fox Hills, California, is by far the largest and most complete motion picture studio in the world. Built at a cost of \$10,000,000, it provides production facilities for talking and musical productions which are setting new high standards for the audible screen.

The vast extent of the William Fox studios in California is shown in detail in airplane views on the following pages.





WILLIAM FOX HERE PRESENTS AN AIRPLANE VIEW...

... of the largest motion picture studio in California or anywhere in the world. Covering 180 acres between the Fico and Santa Monica Boulevards in the Westwood section of Beverly Hills, this tremendous institution is devoted exclusively to the production of all-talking Fox Movietone features. Here backgrounds have been built to represent every clime and country. A careful

examination of some of the buildings will reveal the sets used in "What Price Glory," "7th Heaven," "Sunrise," "Hearts in Dixie," "In Old Arizona," "Christina," "The Black Watch," "Frozen Justice" and "The Cock Eyed World."



FARTHEST removed from the streets and boulevards of this 180-acre development and surrounded by a wall stands the completed Fox Movietone City shown above at right. This specially designed and newly constructed group of buildings includes the huge sound-proof stages used in producing "Fox Movietone Follies" and other talking and singing features. Here also are the projection rooms and little theatres, rows of comfortable dressing rooms for the players' convenience, modern electrical equipment and a giant air-conditioning plant which forces water-cooled air into the sound-proof stages.

New Fox Newsreel Issues Tell Story of Modern Reporting

IT'S a tough story indeed that the newsreel cameraman of today doesn't get—and then he probably gets it. The newspaper reporter who crawls in the window and "borrows" the photograph that the owner does not want published, thinks himself quite the journalistic berries—at least, he used to. Such is child's play for the knights of the newsreel cameras, and modern conveniences have made him more certain of his story than ever.

Getting shots of Col. Charles Lindbergh has been a bit difficult at all times, because of the reticence of the famous young man, but when he and his fiancée, Miss Anne Morrow, are together, it becomes nigh impossible to picture the colonel.

But following refusals to pose together, Alfonso Manrique, Fox cameraman, finally got pictures of them as they drove up to visit the Cuernavaca hacienda of Ambassador Morrow.

The Southern floods have afforded the cameramen unusual opportunities to show their resourcefulness and courage. Fox had five cameramen covering the inundation, three from the air and two from the ground. Lawrence Kennedy flew from Tampa to Pensacola and was forced down twice, the second time into a swamp. He then tramped 14 miles to repairs, then continued his flight to the stricken area to get his story. Frank Lamb, also of Fox, had similar experiences in a plane.

Even the sacred rites of a Mohammedan temple, kept secure from infidel eyes by centuries of vigilance, have succumbed to the determination of the newsreel cameraman, who, aided by sound, has brought through a new Fox Movietone News the ceremonies of the Juma Masjid mosque at Bombay to the non-Mohammedan world.

ary. The Rev. E. H. Kistler, pastor of the Fairview Presbyterian church, officiated.

Pathe news reel cameramen who were poll-bearers, included—Gene Cour, Floyd Trayman and Ralph Biddy, Chicago; Ralph Lembeck, Cincinnati; and Jack Flanagan, Cleveland.

A number of Pathe officials and cameramen were present. The parents and a brother survive. A telegram of condolence was received from Will H. Hays.

MGM News Brings Scenes of Antarctic To World's Screens

The Wilkins-Hearst expedition to the South polar regions is contained in the current issue of M-G-M News now being shown at leading theatres throughout the country. The pictures were made personally by Sir George Hubert Wilkins, commander of the expedition of discovery and research.

Many of the scenes were seen for the first time by human eyes when Wilkins and his valiant pilot, Carl B. Eielson, flew over them. Another eye, almost human too, also saw the weird, strange sights—the eye of the motion

Exhibitors Herald-World, March 30, 1929, p. 49



Here are Harry Neems (sound man) and Bill Storz (cameraman) of Crew Number 23 of Fox Movietone News.

Exhibitors Herald-World, March 2, 1929, p. 34

In the last national campaign Fox Movietone News introduced an entirely new element into modern journalism by presenting the leading candidates in wired theaters everywhere as they made their acceptance speeches and subsequent addresses. It was the first time that the Presidential aspirants had been able to present their arguments verbally in all parts of the country at the same time.

The Film Daily, June 18, 1929, p. 74

Daily Newspaper Routine for Staff of Fox Movietone News

Nearly 200,000 feet of film are shot weekly to provide the approximately 4,000 feet used in the four weekly issues of Fox Movietone News. Footage not used is filed in the Fox Movietone News library, which now numbers practically all important world personages, practically every important steamship afloat and a wide variety of subjects which reflect nearly every form of scheduled activity throughout the world.

Forty-four sound trucks are scattered at strategic points throughout the world to gather the pictorial and audible news for Fox and the number is being added to almost weekly. Each has a cameraman and contact man to expedite filming of the news and its dispatch to the New York office with the greatest possible speed.

Here the film is placed in the hands of E. Percy Howard, veteran newspaperman and newsreel producer, who views nearly every foot of film turned out by the Fox Movietone laboratory. And because of the exacting big requirements of a four-a-week schedule, subjects to be incorporated into the newsreel must be sent out the same day they are received.

While the film is being viewed by Howard and his corps of assistants piecemeal as it is turned out by the laboratory, title writers are busily engaged in writing the titles in six different ways to make certain that when the final selections are made the titles will be already prepared so that there need be no delay. Film editors and cutters are on hand to help figure out just what part of the panorama being unfolded before them is to be used, for the film is screened just as it is received.

Sound experts, meanwhile, are passing upon the quality of the recording, while others are determining whether the photographic standards are being measured up to. At the same time musical accompaniment is being prepared for the varied sets of titles being written. All this is routine moving like clockwork,

so thoroughly grounded in his work is each member of the staff.

The entire system is carried out along newspaper lines, since the four-a-week schedule brings the publication of Fox Movietone News almost within the category of a daily newspaper. There is, for instance, spot news, which must be rushed out at once, and the magazine department, comparable to the Sunday departments of a newspaper, where the feature material is edited and prepared. Despite the speed essential to the turning out of four issues weekly, the utmost in accuracy of news-gathering and fidelity of recording are insisted upon.

Howard has laid down ironclad rules with respect to these two points. He is convinced that the public has become sound wise, and that the perspective on sound is as pronounced as the perspective on action.

Except for the musical accompaniment used with titles, there never has been an attempt made to score a Fox Movietone News subject. From the time when the first subject was made, with recording of the West Point cadets on parade to the present, the sound of the newsreel has been the sound caught by the camera, he says. The natural sounds are transferred from the film track to discs for theaters thus equipped and no effort is made to doctor it.

As in any news gathering organization, there is very little routine in reporting news events pictorially. Assignments depend chiefly on expediency and it is the duty of the Movietone crew to cover such assignments as speedily and as accurately as possible.

Speeches are cut, uninteresting shots eliminated and in many cases entire subjects are discarded if they fall short of the standard demanded.

From his headquarters in New York, Howard directs the world-wide activities of his force. There is no hook-up with any other company or any of the various news associations, everything being done independently.

Movietone News in 13 Foreign Lands

Foreign editions of Fox Movietone News are now being issued for Sweden, France, Japan, Italy, Australia, Mexico, China, Holland, Cuba, Spain, Brazil, Argentine and England.

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EXHIBITORS HERALD-WORLD

Fox-Hearst Sound News Service to Make Its Bow September 28

Issues of Hearst Metrotone News and Fox Movietone News Will Carry Material Gathered by New Company—Pioneer in Grandeur Films
(Special to the Herald-World)

NEW YORK, Sept. 24.—A new organization gathering material for sound newsreels makes its first public appearance Saturday, September 28, when the initial issue of Hearst Metrotone News will be launched. The Fox Movietone News issue of the same date likewise will be supplied with material from the same source, and both newsreels will have two weekly releases.

THE service will be provided by the Fox-Hearst Corporation, organized in connection with the deal whereby William Randolph Hearst acquired a substantial interest in Fox Movietone News, as announced in last week's issue of the Herald-World.

Will Push Grandeur Films

E. B. Hatrick represents Hearst in the new corporation. Hatrick, who is executive head of all the motion picture activities of Hearst, represented him in the negotiations, while Courtland Smith, executive head of Fox Movietone News, acted for William Fox.

One result of the new arrangement will be that the Fox-Hearst newsreels will pioneer in the use of Grandeur film, which was demonstrated publicly for the first time last Tuesday at the Gayety theatre.

Maintain Separate Entities

Hearst Metrotone News and Fox Movietone News will maintain separate entities, each having its own editorial staff and policy. The former will be distributed by Metro-Goldwyn-Mayer and the latter by Fox Film Corporation. M. D. Chabon will be editor of Hearst Metrotone News and Edward Perry Howard will continue as editor of Fox Movietone News.

It is pointed out that the deal brings together two of the largest news picture gathering organizations. Actual work began on Hearst Metrotone News immediately after the announcement ten months ago that Hearst was entering the sound newsreel field, and today a score of recording trucks are in action. Fox Movietone News started two years ago and now has three score of recording units throughout the world and in every European capital.

28 Newspapers Cooperate

Cooperating with the Fox-Hearst Corporation also will be the Hearst organization of 28 newspapers in 18 states and two wire news services.

"Mr. Fox has exhibited the most impressive enterprise in the conduct of his newsreel," Hearst said in commenting on the plans. "He has combined the highest spirit of journalism with the best and most efficient practice in the moving picture art and science."

"It is a pleasure and a distinction for me to be associated with him in the creation and dissemination of newsreels."

Facilities United

"The facilities which my newspapers and news organizations control will be united with the immense moving picture facilities of Mr. Fox to produce newsreels which will amplify cover the news events of the whole world and which we hope will be of the highest entertainment and educational value to the public."

"Mr. Fox and I have always had the same ideals in public service—namely, that the effort to satisfy the discriminating demand of the public required adherence to the highest standards of ethics and excellence and enterprise."

"Mr. Fox's organization and mine therefore will work in complete harmony and will I hope, accomplish results which will secure public approval."

"Extremely Gratifying" to Fox

Commenting on the deal, William Fox said:

"Cooperation with Mr. Hearst is extremely

gratifying to me, because of his great position in the news world and because of the high value he places on the newreel. I always have believed the newreel was one of the greatest influences in the world, and since the development of movietone, which has enabled us to present world figures and world events with all the excitement and drama of being present in person, I have placed a higher value on it."

"I believe, and I am sure Mr. Hearst believes, it is destined to become the greatest civilizing medium, for to see and hear scenes to understand, and a common understanding is the world's greatest need. We will bring the people of the world into close association with each other. They will see and hear the leaders of each country and will understand clearly from them the thoughts and motives of each country. Great events will happen before their eyes, and whether in darkest Africa or civilized London all may know what is going on in every part of the world."

"The collecting and editing of such news material is a gigantic undertaking and will tax the resources and ingenuity of even such newsreel organizations as those operated by Mr. Hearst and myself. And now, with the coming of grandeur, the Fox-Hearst newsreels will pioneer in the greater news pictures."

"Rio Rita" Will Open On Broadway Oct. 6 at Earl Carroll's Theatre

(Special to the Herald-World)

NEW YORK, Sept. 24.—"Rio Rita," Radio Pictures' musical starring Bebe Daniels will have its premier showing at the Earl Carroll theatre October 6.

In this picture Bebe Daniels will make her debut in auditions and it is interesting to note some of the facts concerning the lavishness of this production. The ranch of Edgar Rice Burroughs was used for the background of the story; more than 200 contract players appear; a chorus of 60 girls, \$25,000 was expended on the reproduction of the Cafe Espanol; a replica of an old Spanish galleon was constructed, and 60 yards of materials were used in one costume for Miss Daniels.

For the opening RCA has arranged a new volume control which will be operated from the auditorium and the projections will not be bothered with the usual signals which are customary. A person will be stationed in the house and by a unique control it will be possible to raise or lower the volume independent of the booth.

Belgian Musicians Protest Sound Films

(Special to the Herald-World)

BRUSSELS, Sept. 14.—(By Mail.) Belgian musicians are protesting sound pictures as their demands for higher wages were refused and the theatre owners announcing their intentions of using only sound films. The musicians' federation is organizing a series of sympathy concerts for the benefit of its members out of work.

News

**true as your ear
fresh as tomorrow
from all over the world**

**Three
Newsy
Issues**



**Every
Week**

NO alleged competitor, either now or in years to come, can ever hope to attain the supremacy that FOX, the pioneer in talking newsreels, has held since the very first issue on December 3rd, 1927. No other newsreel can hope to

match the amazing strides of Fox Movietone News, for which crews are now gathering the sights and sounds of the entire world, guaranteeing a steady supply of the latest and most important news events from every corner of the globe.

—This Week's 3 Issues Cover—

France	Switzerland	Portugal
Gulf of Mexico	The Antarctic	Porto Rico
Havana	Florida	New York

More than a newsreel—It's a BOX-OFFICE FEATURE!

—FOX MOVIE TONE NEWS—


A WORLD-WIDE NEWS SERVICE

NEWS on the FRONT PAGE
is the NEWS EVERY WEEK
in
FOX
MOVIETONE
NEWS

Today
 The British System.
 A German Champion.
 The Five-Day Week.
 Air Is Life.
 By Arthur Brisbane

A young German student has landed on the summit of the Colaplan Mountain, 4,000 feet high, flying off again, without damage to his plane. That flying feat, much applauded, will be no feat when the straight up machine is perfected. That straight up and down flying, with gentle landing, is proved already in Fox "movie-time" pictures of a Spanish machine. The machine, with wings revolving above it, looks ungainly, add needs improvement. But it works. And, perfected, that or some other machine will enable flying men to land anywhere as easily as a sparrow lands.

This remarkable shot of the Spaniard Cierva's autogyro plane which can stand still in the air and land straight down, is included in VOL. 2—NO. 14A.



WATCH for new issue
Saturday, February 9th

—which includes first exclusive and important utterance of Walter S. Gifford, president of American Telephone and Telegraph Co., and a dozen other living, talking, moving, thrilling, newsworthy headlines

FOX FIRST AGAIN!

Mexican Revolt!

FOX NEWS

—with REAL motion pictures

THIS biggest spot news story of recent months is the result in Mexico. Here is a story with life, color, emotion. When the first daily news Fox News reached experienced staff men from all available points in the zone of excitement to augment Fox News resources already on the job.

This gives Fox News live and exclusive news at the Battle of Juarez and the movement of the Federal troops in El Paso, as well as the scenes of Naples and the first Catholic church services in these parts.

First to reach the scene, these pictures were sent almost by moment on Monday, March 11.

The editorial policy of Fox News is identical with that of the highest class American newspapers. Fox News presents only actual and authentic pictures with straightforward titles.

Fox News is unquestionably first because its resources are greater and its staff the most extensive and enterprising.

**The authenticity of Fox News
always can be depended upon.**

FOX NEWS *first again* _____ *as always*

Announcing

FOX MOVIE TONE NEWS

Flying Unit No. 1

**At 11 A. M., TODAY
at CURTISS FIELD,**

THE FIRST AIRPLANE TO BE DRIVEN AND OPERATED BY A NEWS GATHERING ORGANIZATION WILL BE CHRISTENED AND DEDICATED.

THE PLANE HAS A SPECIALLY CONSTRUCTED APPARATUS MAKING POSSIBLE THE FILMING OF SOUND PICTURES WHILE IN FLIGHT.

IMMEDIATELY AFTER THE DEDICATORY CEREMONIES IT WILL FLY TO THE FORD AIRPORT, DETROIT, TO COVER THE DETROIT AIRCRAFT SHOW.

NOTE: In No. 27—issues A, B, and C, Fox Movietone news released tomorrow: Exclusive Views in Sound of Marshal Foch's Funeral are Shown.

FOX foremost news gathering organization on land, sea and in the air.

The Film Daily, March 12, 1929, p. 4 – April 5, 1929, p. 10

NEVER have You



Major Segrave
goes 4 miles a minute—first actual pictures of world bearing shock, escaping tragedy at 231.38 miles an hour.



Andrew Mellon
Secretary of the Treasury and world's richest man, speaks of his cabinet work.

FOX MOVIE TONE NEWS

sound-photography unit circling the globe after exploring India will take you to Ceylon, Java, Siam, China and Japan. First permanent newsreel unit now established in Orient brings East to West.

No. 24—Issues A, B and C



These
FOX
Talking Newsreels
have **EVERYTHING**

HEARD such NEWSREELS as these!



Chinese Maiden
sings on the streets of old Peking and a wandering troupe performs on the streets of Shanghai.



Peggy Joyce
who just lost her voice Shred, arrives in Monte Carlo to dazzle the millionaires.



One of the Siamese Twins
announces her wedding to Carlton Jasselle of New York as her attached sister welcomes the new in-law.



Meet Attorney General W. D. Mitchell
of the new Hoover Cabinet

Trained Seals, Peggy Joyce, Sec'y Mellon, Siamese Twins, Major Segrave, Chorus Girls Kissing, Attorney General Speaking

The Film Daily, March 19, 1929, pp. 2-3

*I*N the air, undersea, all over the world, new barriers are being pushed aside to bring the world within the walls of your theatre. Issued every week since December, 1927, your audiences have learned to appreciate the only talking newsreel world-wide in service. Years ahead, it will always maintain its amazing lead.

3 Newsy Issues Every Week

The Film Daily, June 18, 1929, pp. 5ff

Beginning This Week

4 Issues Every Week

FOX MOVIE TONE NEWS

To meet the overwhelmingly popular demand and the requirements of newly-wired theatres—it has been found necessary to release a 4th newsy weekly issue.

Years ahead—Issue D further demonstrates the supremacy of Fox Movietone News, the first talking newsreel and the only one worldwide in coverage.

"It Speaks for Itself!"

Quality

—demonstrated, not predicted

PUBLICLY demonstrated every week since December, 1927, the quality of

FOX MOVIE TONE NEWS

"It speaks for itself"

Realistic as life itself, and as fast-moving, the talking newsreel brings all the world to your ears and eyes.

FOX MOVIE TONE NEWS is accomplishing where others are still experimenting! Giving you the greatest pictures in the world is our weekly accomplishment.

4 issues every week and years AHEAD!

<i>New receiving news in word and action from the following countries:</i>	
ALGERIA	AUSTRIA
BRAZIL	CHINA
CZECHOSLOVAKIA	EGYPT
ENGLAND	FRANCE
GERMANY	HOLLAND
HONG KONG	ITALY
JAPAN	MEXICO
PALESTINE	PANAMA
PHILIPPINES	POLAND
SCOTLAND	SPAIN
SWEDEN	SWITZERLAND
<i>and throughout the United States</i>	

The Film Daily, July 12, 1929, p. 8 – July 30, 1929, p. 6

Who shot the First Talking Pictures of
LINDBERGH
before the industry realized what
talking pictures were all about?

**FOX
MOVIE TONE
NEWS**

"It Speaks for Itself"

YEARS AHEAD-
in quality, performance and recording
units--it is the only talking newsreel
world-wide in coverage.

4 Issues Every Week

**A Decade
of
Accomplishment**

On September 24th Fox News will complete its tenth year. It has reason to celebrate the anniversary as something more than a milestone of progress. It rounds out the decade securely entrenched as the world's leading newsreel.

No other reel can boast such a remarkable record of growth and achievement. Throughout the past ten years it has steadily enhanced its reputation with exhibitors and public for presenting interesting and authentic news of the entire world, preparing it in an interesting manner and serving it BEST OF EXCLUSIVELY.

The Fox News staff of cameramen covering every part of the globe has proved itself the most efficient news-gathering organization in the world. Week in and week out, year after year, Fox News has supplied all the important world news events and has compiled an amazing record of scoops that were nothing less than sensational.

The public discriminates in newsreels just as it does in newspapers. Fox News has earned public preference by its consistent merit and dependability. That's why Fox News today is enjoying unprecedented bookings with discriminating showmen everywhere. It starts its eleventh year geared for even greater accomplishments.

The World's Foremost Cameramen Make the World's Leading Newsreel

FOX NEWS

The Film Daily, August 1, 1929, p. 8 – September 21, 1929, p. 3

"A smart editor is one who knows where hell is going to break loose and has a man on the spot to cover it."
—Old newspaper proverb

EXCLUSIVE SOUND PICTURES OF THE ATTEMPTED ASSASSINATION OF ITALY'S CROWN PRINCE, UMBERTO, WERE SHOWN LAST NIGHT AT THE OPENING OF THE EMBASSY, THE NEWSREEL THEATRE, JUST A FEW HOURS AFTER ARRIVAL ON THE MAURETANIA.

Hear with your own ears the actual sound of the assassin's shot exactly as it happened

FOX MOVIE TONE NEWS

is always on the spot when any important story breaks. It is the only talking newsreel organized to photograph news wherever it develops on five continents.

World-wide in coverage, alert in reporting, smart in editing, perfect in tone.

"It Speaks for Itself"

The Film Daily, November 3, 1929, p. 2

Supplementary Material
Hearst Metrotone Newsreel





**WHEN WILLIAM RANDOLPH
HEARST STARTS A
NEW ENTERPRISE—**

The whole world watches!

And now he has set in motion his globe-circling news forces to bring the industry a Super-Sound-Newsreel, more complete and amazing than has hitherto been possible to produce.

**THE MESSAGE HEARD
'ROUND THE WORLD—**

—to every corner of the globe, to every member of the vast news-gathering organization of Hearst, are flashed the momentous plans formulated at an historic meeting of the Hearst general staff announcing

**HEARST
METROTONE
NEWS**

starting a New Era in the progress
of Sound Newsreels





WILLIAM
RANDOLPH
HEARST

The general staff
has in addition
arranged to send
the plan with the
most complete in
the world to every
corner of the globe
from the Atlantic
to the Pacific.



METR

HEARST METROTONE NEWS

For Release Once Each Week
on Disc or Film

STARTING SEPT. 28th

FROM the first issue of the Hearst Metrotone News this industry will witness a new conception of Sound Newsreels. Tradition counts for nothing. Just as the Talking feature-length production has outgrown its swaddling clothes, so it is with the New Era Sound Newsreel, the Hearst Metrotone News which brings radical new developments in audible news to your public. The mighty machine of Hearst is full steam under way. Every element of this world-wide power is straining to the task of producing the wonder Sound News of all. It is the only Sound News produced by a news-gathering organization. Personalities and events hitherto inaccessible now become available for the sound screen. Every theatre which prides itself on being abreast of the latest marvels of the Talking films will be ready to show Hearst Metrotone News starting September 28th.



Hearst Metrotone Sound trucks are being loaded and shipped to all parts of the world. They combine new features and improvements to bring you the Sound Newsreel of the New Era.

THE GREATEST SOUND NEWS *plus*
THE GREATEST SILENT NEWSREEL—



THE combination of the staffs and resources of the M-G-M News with those of International Newsreel into the M-G-M International Newsreel means that no other newsreel can hope to compete in world coverage with this colossal pooling of forces. No longer is there any question of which is the greatest newspaper of the screen. By the sheer weight of its resources and connections the M-G-M International Newsreel becomes the one newsreel which all audiences will demand and which all theatres will provide.

M-G-M
International
NEWSREEL

Twice Weekly Starting July 31st

O-GOLDWYN-MAYER

AND THAT'S JUST A PART OF —

Metrotone Debut

Hearst Metrotone News produced by William Randolph Hearst and distributed by M-G-M makes its bow to the industry to-day. It will be issued twice weekly and is available on either film or disc. We saw the first two issues yesterday and can state that Metrotone is everything that a modern, up-to-the-minute, 1929 model newsreel should be. It has both spoken and printed titles, a running follow-up of appropriate, explanatory conversation and an interesting and varied assortment of international topics.

Alicoate.

Intrepid

The song of the newsreel cameraman has been sung, but complete it could not be without the telling of the exploit of another intrepid camera adventurer. Robert Hartmann, Hearst Newsreel ace, journeyed around the world with the Graf Zeppelin. For his company he photographed for the first time, the wastes of Siberia and the waters of the Pacific from the air. Thereby he added to the rich archives of the motion picture and further blazoned the profession of which he is a distinguished member with another mark of achievement.

K A N N

The Film Daily, September 29, 1929, p. 1 – September 3, 1929, p. 1



Dorothy Sebastian, M G M player, christens the Los Angeles portable recording plant of Hearst Metrotone News, while George K. Arthur, Douglas Shearer, studio engineer, and Wesley Miller look on. Frank Blackwell is operating the camera. Similar portable recording units of Hearst Metrotone News are now scattered throughout the world.

Exhibitors Herald-World, August 31, 1929, p. 44



William Randolph Hearst

BELOW: When the history-making meeting was held in the Hearst Metrotone Building at 1212 West 14th Street, The Hearst Metrotone Staff lay in wait to take pictures of the historic gathering.



WHEN WILLIAM RANDOLPH HEARST STARTS A NEW ENTERPRISE

the whole world watches and now in every corner of the globe the vast Hearst news machine is full steam under way to bring you the Super-Sound-Newsreel



HEARST METROTONE NEWS

ONCE A WEEK STARTING SEPT. 28
On Disc or Film



ABOVE: Hearst Metrotone Newsreel trucks being utilized and shipped in all parts of the world. They have new features and improvements, the best used in Sound tracks.

From the first issue of Hearst Metrotone News this industry will witness a new conception of Sound newsreels. Precedent counts for nothing now. Personalities and events hitherto inaccessible now become available for your screen. Every theatre which prides itself on being abreast of the latest marvels of the Talking films will bring its audiences this wondrous Sound newsreel of the New Era!

THE GREATEST SOUND NEWS *plus* THE GREATEST SILENT NEWSREEL

The combination of the staffs and resources of the M-G-M News with those of International Newsreel into the M-G-M International Newsreel means that no other newsreel can hope to compete in world coverage with this colossal pooling of forces. By the sheer weight of its resources and connections the M-G-M International Newsreel becomes the one newsreel that all audiences will demand and which all theatres will provide.

M-G-M International NEWSREEL

Twice Weekly Starting July 31

METRO-GOLDWYN-MAYER

The Greatest Shows on Earth



The Great New **SOUND NEWS**

HEARST-METROTONE

NEWS *The Talking Newsreel issued every Saturday starting Sept. 28th*

(FILM AND DISC)

REVOLUTIONARY developments now take place in the field of newsreels. Tradition counts for nothing. What has gone before must be forgotten in the face of a new gigantic pooling of forces. The colossus of Hearst, merging a vast army of camera-men, now dwarfs all other picture news-gathering sources. The coming together of two great newsreel organizations, M-G-M and International, into M-G-M International News means that no other newsreel is in a position to compete with the far-flung forces of William Randolph Hearst's M-G-M International News.

WITH this incomparable, giant organization of men ready to bring world activities to your screen the **HEARST METROTONE NEWS** makes its bow. No Sound newsreel thus far has commenced under such brilliant auspices. This mighty organization is already humming with activity, Sound trucks are being readied, new ideas for Sound News are complete, so that when the Hearst Metrotone News makes its first appearance on Sept. 28th, you must be ready to give your public this greatest of all Sound Newsreels.

M-G-M
International
NEWS

Twice Weekly

STARTING JULY 27th



WILLIAM RANDOLPH HEARST

and his globe-girdling army of news-camera-men are ready to write a new page in newsreel history.

Hearst
METROTONE
News

(On Film or Disc)

Once A Week

STARTING SEPTEMBER 28th

METRO - GOLDWYN PICTURES

The Greatest Power in the Films



**NOT TO BE OPENED
'TILL SEPT. 28th!**



And then things will POP!

Months of preparation! Unlimited investment in equipment and staff! The Giant Hearst machine full steam ahead! Young Blood at the throttle! Watch!

HEARST METROTONE NEWS
Metro-Goldwyn-Mayer's Super Sound Newsreel

**YOU CAN'T REST ON
YOUR LAURELS IN
SHOW BUSINESS—**

*some one may
steal 'em away!*



IT'S important for the **TALKING** newsreel to **KEEP** pace with the admirable **PROGRESS** of talking features—**METRO**-Goldwyn-Mayer enters the **FIELD** of talking newsreels with **MONTHS** of preparation and **UNLIMITED** resources plus those **IDEAS**—aggressive, showman-like **BY** which M-G-M is always known **THE** result—**A** Super Sound Newsreel that is to **REVOLUTIONIZE** News in Sound!

HEARST METROTONE NEWS
Saturday, Sept. 28th is the day! Watch!
TWICE A WEEK  **ON FILM OR DISC**

The Film Daily, September 24, 1929, p. 3 – September 26, 1929, p. 2

It is interesting to note that Movietone News is now giving its cameramen and sound recorders "bylines." At the bottom of each title announcing the next news event the name of both the cameraman and sound recorder who photographed and sound recorded the event is given. It is not at all unlikely that cameramen and sound recorders will build up reputations and names for themselves, just as do reporters with "bylines," as a result of this innovation in giving the men credit for their work.

Exhibitors Herald-World, January 26, 1929, p. 28

TOMORROW! THE MOST KEENLY AWAITED EVENT OF THE SEASON!

Metro-Goldwyn-Mayer Launches A New Era In Talking Newsreels TOMORROW!



LEFT: Striking lithograph in full colors for display at house front.

HERE'S WHY IT'S CALLED THE SUPER SOUND NEWSREEL

A Few of the Initial News Features—

SCHWAB TESTIFIES IN SHEARER PROBE

Steel Magnate explains at Senate inquiry his stand on "Big Navy" propaganda—Washington, D. C. Shearer, who started rumpus, promises action aplenty.

MEET THE STARS OF WORLD SERIES

Standbys of the fighting Athletics are introduced to you by Eddie Collins—Philadelphia, Pa. Connie Mack talks it over with Collins and Gleason. Mack is popular with the camera boys. Meet Chicago Cubs' Big Four—Wilson, Hornsby, Cyler and Stephenson and Manager McCarthy.

BRITISH ARMY QUITS GERMAN TERRITORY AFTER 10-YEAR STAY

Tommies march to church in final Rhineland review—Wiesbaden, Germany. Lt. Gen. Sir Wm. Thwaites bids his troops goodbye. Tipperary and Leicester Square are calling. Off for dear old England.

ITALIAN VETERANS PARADE IN ROME

Mussolini reviews 40,000 ex-soldiers gathered from all over nation—Rome, Italy. Then they pass before King Victor Emanuel at the Quirinal Palace. At great tomb of the Unknown Soldier.

WEDDING BELLS FOR JOHN COOLIDGE

Ex-president's son married to Miss Florence Trumbull, daughter of Ct. Governor—Plainville, Ct.

CROWD OF 1,000,000 SEES BRITISH RACE

Multitude of English turf fans out for St. Leger, last big event of season—Doncaster, England. Oldest British turf classic, first run in 1778, is on. "Trigo," also Derby winner, takes St. Leger by a neck.

FIRST ISSUE
SAT. SEPT. 28

WILLIAM RANDOLPH HEARST

TWICE A WEEK
ON FILM OR DISC

HEARST METROTONE NEWS

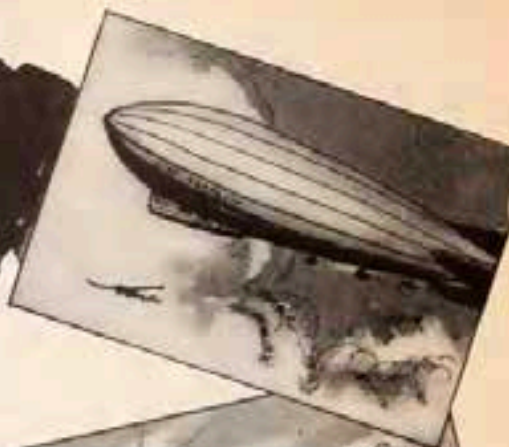
That's News!

You See
and Hear
the
News



At All Leading
Theatres Now!

HEARST METROTONE NEWSREEL



HERE'S WHY IT'S CALLED THE SUPER SOUND NEWSREEL

A Few of the First News Shots:

SCHWAB TESTIFIES IN SHEARER PROBE
Steel magnate at Senate inquiry. (Washington, D. C.) Shearer, who started rumormongering promises action.

MEET THE STARS OF WORLD SERIES
Standbys of Athletics introduced by Eddie Collins. (Philadelphia, Pa.) Connie Mack with Collins and Gleason. Meet Chicago Cubs' Big Four—Wilson, Hornsby, Cuyler, Stephenson and Manager McCarthy.

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CROWD OF 1,000,000 SEES BRITISH RACE
Multitude of English turf fans out for St. Leger, last big event of season. (Doncaster, England.)



**TWICE A
WEEK
ON FILM
OR DISC**



Produced by
WILLIAM
RANDOLPH
HEARST for

METRO-GOLDWYN-MAYER



That's News!

Supplementary Material
Newsreels – International and Kinograms

NEVER BEFORE ! NEVER AGAIN !

First and only pictures of

WILKINS TRIP TO THE ANTARCTIC

Photographed personally by
Captain Sir Hubert Wilkins,
Commander of the Wilkins-
Hearst Antarctic Expedition,
are being shown in the
current issue [No. 22] of

INTERNATIONAL NEWSREEL

A thrilling visit to strange,
weird lands never seen
before by human eyes.



EXCLUSIVE by Hearst
Organization and

INTERNATIONAL

2 Each Week
104 a Year

NEWSREEL

Hearst Released
Hearst Publicized

Released only thru UNIVERSAL



KINOGRAMS

Twice - a - Week

NEWS REEL

The world moves, and **KINOGRAMS** takes you and your patrons with it. Keeping up to the world's dizzy pace with remarkable speed and consistency. Whatever may be commanding public attention—politics, a disaster, hero worship, sports — **KINOGRAMS** gives you unparalleled service in quick showing of all the news, wisely edited and entertainingly presented.

Educational Pictures
"THE SPIKE OF THE PROGRAM"

Supplementary Material
Newsreel: MGM

THE FACTS ABOUT THE NEWSREEL SITUATION!

*Starting today with the first combined
issue of M-G-M International
Newsreel here's what happens*

1. **THE** industry's two leading newsreels become one giant newsreel.
2. **YOUR** public gets greater world news coverage than has ever been possible before.
3. **YOUR** public gets news in the M-G-M International Newsreel.
4. **THE** staffs of the two combined newsreels remain intact, making a newsgathering personnel greater by far than all others.
5. **FROM** now on there is no further question about which is the best newsreel.
6. **BY** the sheer weight of its gigantic combined resources the M-G-M International Newsreel takes unquestioned first place.
7. **POWERFUL** nationwide Hearst promotion is acquainting your public with these facts.
8. **ALL** leading theatres must henceforth give their patrons the one important newsreel service.

M-G-M International NEWSREEL

Produced by Hearst for Metro-Goldwyn-Mayer



ANOTHER SMASHING NEWSREEL TRIUMPH FOR LEO OF M-G-M!

*The public wants News in their
Newsreels! And here's the latest!*

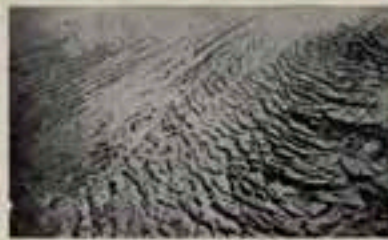
FIRST AND ONLY PICTURES

WILKINS ANTARCTIC EXPEDITION

*Personally photographed for the
Hearst Newsreel Service by*

CAPTAIN SIR HUBERT WILKINS

Front page news everywhere! The public hails the discoverer who braved death to chart new lands at the bottom of the world. Just returned from South Polar regions with amazing scenes of weird, strange lands seen for the first time by human eyes!



DANGER! Looking down from 8000 feet! Below them scores of cracks into which their machine could fall and leave no trace!



THEY BRAVED DEATH!

Sir Hubert Wilkins with Carl Ben Eilson. The public wants to see these heroes! They bring you thrilling scenes in M-G-M News!

IN THE CURRENT ISSUE (No. 62)

M-G-M NEWS

Only Cameraman to Fly Around World Tells Story of Zeppelin

The only newsreel cameraman who ever flew around the world has a real story to tell that same world, but he's telling it in pictures. He's a modest, silent young man, and the screen will speak for him, as he has made that possible. He is Robert Hartman, representative in Berlin of the Hearst Newsreels, MGM International Newsreel and the Hearst Metrotone News, who made the trip on the Graf Zeppelin. It is the same Robert Hartman who was the only cameraman on board the ship when it made its first trans-Atlantic flight and return as well as its epochal voyage to Egypt prior to the world flight just consummated.

Hartman lives in Berlin—when he is at home—with his wife and daughter, but he has not been home much in the past fifteen months. In May, 1928, the Hearst Newsreels sent him to Spitzbergen to cover the ill-fated flight of Nobile to the North Pole. He arrived at King's Bay far in advance of the explorer and before he got away he consumed more than his share of seal blubber and fish.

Put Off of Nobile's Plane

When Nobile reached King's Bay, Hartman talked the Italian explorer into promising to take him along to the North Pole. On the day the Italia took off, Hartman and his camera were aboard but the Italia was overloaded and they put Hartman off. That probably saved his life. He took pictures of the Italia's departure—then smuggled the pictures

aboard a Norwegian destroyer which took them to civilization.

He remained in King's Bay eating his seal blubber and making pictures of the rescue parties and all the exciting incidents up to the return of Nobile. He effected his return by going aboard a 64-ton fishing tug that tossed through stormy seas for six days before covering the comparatively short run to Tromsø.

From Tromsø to Oslo Hartman travelled by dog sled and thence by train and airplane to Berlin. He suffered many hardships but he got his pictures and got them through first.

Only 10 Days at Home

He settled down to the quiet life in Berlin, but ten days after his return he was en route to Friedrichshafen to cover the Zeppelin assignment.

Hartman has been on the huge dirigible every moment it has been in the air; the test flights over England and the continent, the first trans-Atlantic flight and return, the flight to Egypt, and last the unprecedented globe-circling flight.

The motion pictures which Hartman made of that first trans-Atlantic flight which appeared in the MGM News, as did those of his other exploits, are particularly vivid memories. From on board the Graf Zeppelin he recorded in pictures the entire story of the trip, over the cities and villages of Europe, the Atlantic, the Azores, and through the terrific hurricane that all but brought disaster. Hartman risked his life to climb to the top of the ship to make pictures while the members of the crew were engaged in their heroic task of repairing the damaged fin. His pictures included the first glimpses of the American coast from the air, the various Eastern cities sighted on the way to New York and finally the tumultuous reception accorded the ship at the metropolis and at Lakehurst.

Only Cameraman Aboard

Throughout the history-making world flight of the Graf Zeppelin just completed, Hartman was the only cameraman on board the ship. His exclusive pictures of the first leg of the journey from New York to Friedrichshafen have already appeared in MGM International Newsreel. His succeeding pictures of the flight across Europe and Asia, the history-making conquest of the Siberian wilds, the triumphant landing at Tokio, the unprecedented flight over the Pacific, the soul-stirring arrival at Los Angeles and on across the United States to New York comprise the final graphic chapters of the greatest flight in history.



HARTMAN BOARDING PLANE

EXCLUSIVE!

M-G-M International NEWSREEL
has the *only* cameraman
on board the

GRAF ZEPPELIN

on its Hearst-sponsored
world cruise



OFF ON ITS ROUND-
THE-WORLD HEARST FLIGHT



REMEMBER
The *Inside*
stuff on the
GRAF ZEPPELIN FLIGHT
can only be in the

Exclusively Hearst!

INTERNATIONAL NEWSREEL
THE WORLD'S SPOTLIGHT

M-G-M International Cameraman on Graf

Robert Hartman, M-G-M International cameraman, will be the only motion picture operator aboard the Graf Zeppelin on its flight around the world, M-G-M states. He will be the official cameraman of the trip and the pictures that he makes will be shown exclusively in M-G-M international Newsreel. Hartman will also make exclusive still pictures of the flight for International Newsreel, the picture service of the Hearst newspapers. Mr. Hartman is the Berlin representative of the Hearst Newsreels, was the only cameraman aboard the Graf Zeppelin when it made its first trip to the United States.

The Film Daily, August 12, 1929, p. 4 - - *The Film Daily*, August 8, 1929, p. 2

Varges, M G M's World Cameraman, Makes First Visit to N. Y. in 5 Years

(Special to the Herald-World)

NEW YORK, March 5.—Ariel L. Varges, world cameraman of M G M News, arrived in New York last week for his first visit since 1924. Varges first went abroad for M G M 14 years ago and has visited nearly every country, making important news-reels.



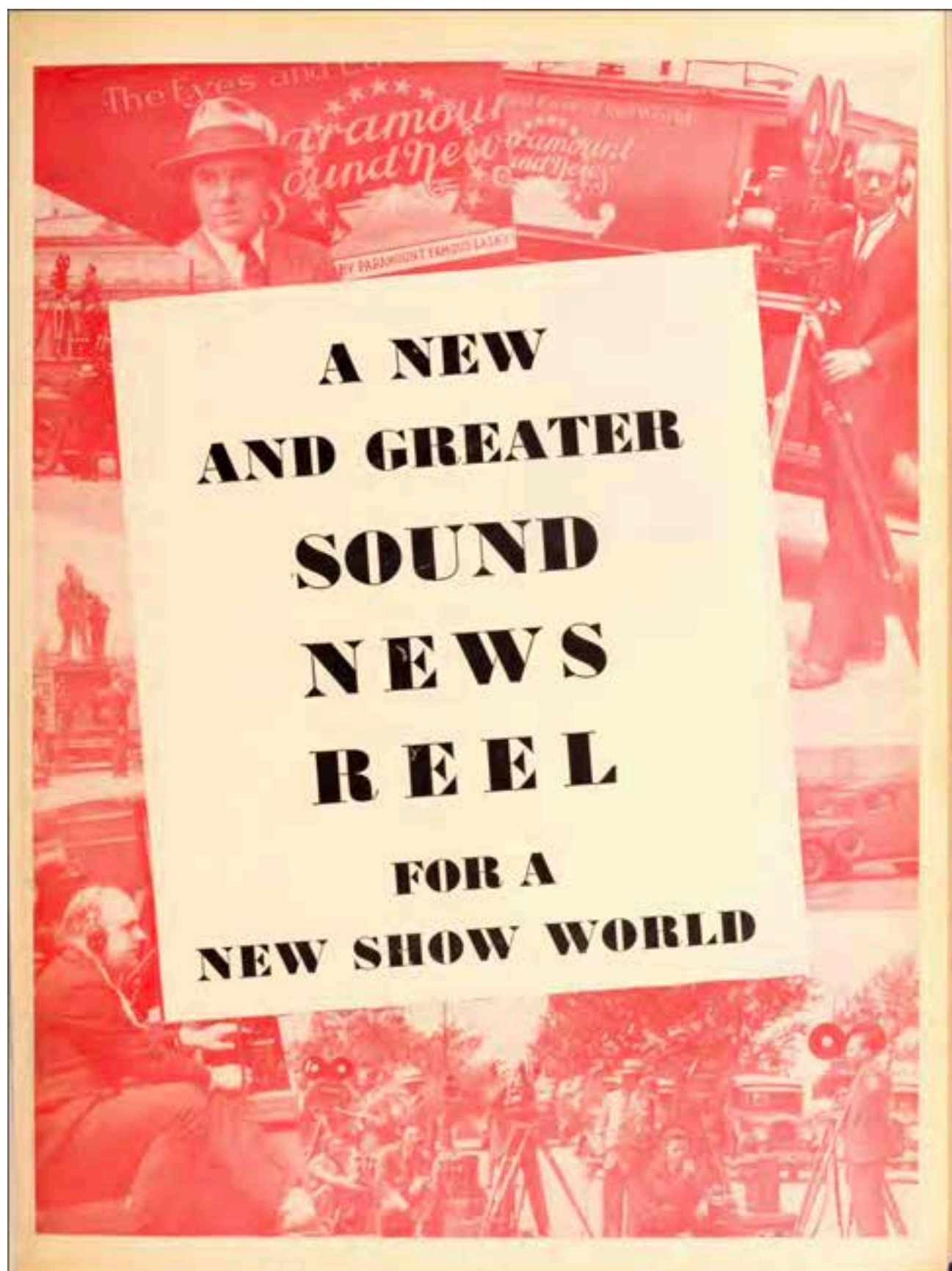
Ariel L. Varges

He was the first man to fly over the pyramids and photograph them from the air. He was also the first man to make a picture of a pope, having secured permission to photograph the late Benedict XV. Varges spent two years in China photographing spectacular battle scenes during the revolution. He traveled from Canton to Peking and was with the armies of both the North and the South. His pictures of the siege and fall of Chochow was considered a big achievement.

Varges will remain in New York for several years before starting out again on his wanderings in quest of new material for M G M News.

Exhibitors Herald-World, March 9, 1929, p. 54

Supplementary Material
Newsreel: Paramount



EMANUEL COHEN
Editor
Paramount Silent News
Paramount Silent News

¶ A New Show World. Demanding greater speed, greater quality, greater showmanship. Talking, singing, sound. ¶ **PARAMOUNT** alone has ideally met this demand in talking Features and shorts. Exhibitors have reaped sensational profits. ¶ Now **PARAMOUNT** fulfills the demand for a new and greater Sound News Reel—**PARAMOUNT SOUND NEWS!** ¶ Backed by the giant resources of the greatest amusement enterprise in the world, headed by an enlarged and perfected organization. Headed by Emanuel Cohen, leading news reel brain in the business. Fifteen years editor of Pathe News. The man who put Paramount Silent News far ahead of the field in record time.

¶ **PARAMOUNT SOUND NEWS** is not a promise. It's here! Sample issues are shown at Paramount's sales conventions. And greeted with wild enthusiasm. ¶ What keen news sense! What speed of delivery! What marvelous quality recording! You'll recognize the difference between it and its competitors instantly. ¶ **PARAMOUNT SOUND NEWS** personnel have been on the job throughout the world for months. With improved and ultra-modern equipment that no other organization can touch. With facilities for putting real **NEWS** events on your screen in sound with a lightning speed that will amaze you! ¶ You can't put on a quality sound show without it. See your Paramount sales representatives at once!

PARAMOUNT SOUND NEWS
Paramount Silent News
Automobiles, New York City.

PARAMOUNT SOUND NEWS

THE EYES AND EARS OF THE WORLD

**PARAMOUNT
SOUND
NEWS**

ONE ISSUE PER WEEK
starting
August 1st
Available on both film and disc.

Also **PARAMOUNT SILENT NEWS**
Two Issues Weekly

Motion Picture News, July 20, 1929, Coverff

Paramount Inaugurates Sound News; Will Issue One Audible, Two Silent Weekly

(Special to the Herald-World)

NEW YORK, Aug. 6.—Theatres throughout the world received their first issue of the Paramount Sound Newsreel last Saturday. Trade newspapermen were invited to a preview in the projection room at the home office here. The issue was notable for a very well done prologue illustrating the medium and emphasizing its coverage and for a special story covering the ride of Senator Bingham in an Army blimp, which deposited him at the steps of the Capitol in Washington. The first "story" showed President Hoover and Adolph Zukor in a mutual congratulation sequence.

Cameramen and sound equipment are now scattered throughout the United States and foreign countries completely equipped to photograph the latest news stories in sound and pictures. Paramount sound news will be released once each week. Sound accompaniment will be furnished theatres on both film and disc systems.

During the past year and a half Emanuel Cohen and his staff have worked on the organization of the new service. The laboratories of the Bell Telephone Company, inventors of Western Electric System of sound recording and reproduction, have co-operated with Cohen's organization in developing sound recording apparatus.

"We will continue to release two issues each week of silent Paramount news," said Cohen. "This is necessary in view of the fact that there are many good news stories without sound, and silent reels also will protect those theatres not yet equipped for sound reproduction."

Exhibitors Herald-World, August 10, 1929, p. 26

Paramount Sound News Debut On Aug. 3

THE first issue of Paramount Sound News will make its bow in theatres throughout the country on August 3, Emanuel Cohen, editor of Paramount News, announced this week.

The new sound newsreel will be released once each week. The sound accompaniment will be furnished theatres in both film and disc form.

Mr. Cohen's organization has been working during the past year on the Paramount Sound News. Collaborating with him have been the laboratories of the Bell Telephone Co. The sound recording process is said to be of a new type.

The silent Paramount News will continue to be released twice weekly.

Motion Picture News, August 3, 1929, p. 467

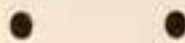
**NOW THE NEW SHOW WORLD
HAS A SOUND NEWS REEL!**



PARAMOUNT SOUND NEWS

Starts Saturday!

One issue per week. Film and disc



**PARAMOUNT QUALITY SILENT NEWS
Twice Weekly**

Cameraman Risks Shooting To Shoot War; He's Arrested

Recording a Chinese war, despite every handicap, is a feat which involves every hazard and even after permits had been issued from both the American and Japanese consulates, the Chinese refused to allow Henry Kotani, Paramount news cameraman to proceed to Manchuli, unless they had the assurance that his camera equipment was for non-military purposes. In a letter Kotani tells of his difficulties and in part, reads as follows:

"At last I got to Manchuli and immediately went to Japanese Consulate to inquire. They informed me that the Chinese authorities would not allow any photographing in the city. I took my interpreter to the Chinese Army Headquarters and applied for permit to photograph soldiers in the field, but 'nothing doing' as usual. The high officers did not want their coolie soldiers, who wore all sorts of uniforms, filmed and shown. They claim that to let me film the soldiers is like giving information to the Russians and absolutely barred me from carrying a camera near them!

"The only thing I could do was to take a chance and shoot anyway and if they did catch me, well, all they can do is detain me. I knew they would not shoot me.

"As I had predicted they pinched me and took away my camera. I had an awful time getting it back so you can well imagine the delay in sending my films in! Later they attached a guard with my camera, so it comes easy, as far as shooting from the distance was concerned, for all I had to do was to bribe the soldier boy.

"As soon as I finish I intend to go in to

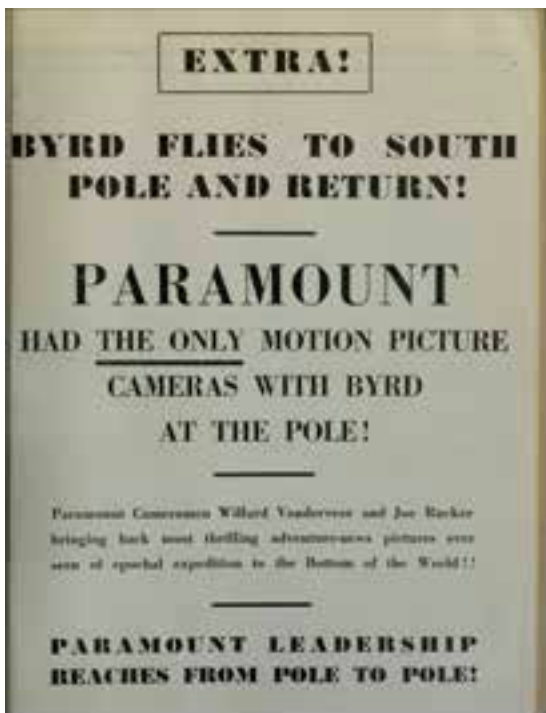
Moukden to get close-up of General Chang Hueng Ling and his men."

13 Krazy Kat Cartoons On Columbia's Lineup Of 116 Short Subjects

Three out of the thirteen popular "Krazy Kat" Sound Cartoons to be released by Columbia Pictures this season are already completed. They are entitled, "Ratskin," already released; "Canned Music," and "Port Whines." For several seasons this short subject has proved one of the most popular on the market and has been booked by all the large circuits and in the principal first-run houses throughout the United States and Canada.

With the introduction of talking and sound effects, "Krazy Kat" has taken on a new importance in the film world. The series will alternate with the Disney Silly Symphonies, thus providing a diversified entertainment.

In addition to the Krazy Kats and Disney Silly Symphonies, Columbia is also releasing



The Film Daily, December 2, 1929, p. 3

South Pole Story Filmed In Sound

Reception of the first radio message to be sent from the South Pole has been recorded in sound.

How word that Commander Richard E. Byrd had flown successfully over the polar area was received and decoded in the offices of the "New York Times" and thence flashed to the world by the newspaper is covered. It goes out to exhibitors in the Dec. 6 issue of Paramount Sound News.

According to Emanuel Cohen, editor of Paramount Sound News, the pictures were obtained by placing cameras and sound recording equipment in the radio room of the "Times" where direct communication is established daily, by low wave length, with the little band of explorers 11,000 miles away in the frozen wastes of the South.

With everything set for instant use, the Paramount Sound News men, consisting of two crews, Ray Fernstrom, Claude Norman, William Gerecke and Harold Tannenbaum, stood in readiness to return at the signal from Radio Chief Fred Meinholz of the "Times."


The tip came at 10:20 o'clock in the evening and within a few minutes both camera and sound crews were at their posts. Throughout the night they remained, gathering only fragmentary reports from the cruising plane. Suddenly, at 8:30 o'clock Friday morning the flashes stopped altogether and through the day not one word was received because of adverse weather conditions.


The camera and sound men were still on the job at 5:15 p. m. Friday afternoon when the news finally came. Sound switches were thrown open. Cameras started to grind. Near Meinholz a loud speaker thumped out the message in a series of dots and dashes which meant that Byrd had reached the goal. It was in triple code but when deciphered it also included the word from two other Paramount cameramen on the expedition, Willard Vanderveer and Joseph Rucker, that Harold June, flying with Byrd, had obtained more than 1,000 feet of film of the polar region. June had been trained to handle the motion picture camera by the Paramount man because when the great flight was made they necessarily were left at the base for lack of room in the plane.


Motion Picture News, December 7, 1929, p. 14



Supplementary Material
Newsreel: Pathe

a happy
showman's
serenade
to Pathe
Sound
News
which drew

PATRONS 

PRAISE 

APPLAUSE 

 **WESTERN UNION** 

Send the following message, subject to the terms on back hereof, which are hereby agreed to:

STAU ON 91 1 EXTRA MANITOWOC WIS 318P DEC. 29, 1928

PATHE EXCHANGE, INC
WE JUST FINISHED WITH YOUR FIRST PATHE SOUND NEWS.
APPLAUSE OF AUDIENCE AND THE PRAISE AS THEY LEFT
THEATRE WAS WONDERFUL. I AS WELL AS MANY OTHER
THEATRE PATRONS WHO HAVE VIEWED OTHER SYNCHRONIZED
NEWS AT OTHER THEATRES HAVE PRONOUNCED YOUR SOUND
NEWS ONE HUNDRED PER CENT BETTER THAN ANY OTHER THEY
HAVE EVER WITNESSED. I PERSONALLY VIEWED QUITE A
NUMBER OF OTHERS AND I WISH TO COMPLIMENT YOU
ON YOUR WONDERFUL SUCCESS

A. H. GEORGE, CAPITOL THEATRE, MANAGER

PATHE SOUND NEWS
The Voice of the Screen ~ One a Week, Starting Feb. 3rd

Traub, Pathe Cameraman, Gets His Story at Price of His Life

CHARLES R. TRAUB, veteran Pathe News cameraman, was instantly killed at Daytona Beach, Fla., March 13, when the high-powered racing car, driven by Lee Bible in an attempt to break the world's speed record, overturned from its course while going at a 200-mile-an-hour clip and hurtled into him. Bible was also killed.

Traub was grinding away at his camera from a sand dune along the boundary of the course when the racer, rocketing along at more than 200 miles an hour, overturned and crashed into him, burying him beneath its wreckage. The accident occurred about two miles away from the grand stand starting point where Traub, with his usual noted daring, had set up his camera to film the racer at his top speed. Another Pathe News cameraman, Larry O'Reilly, was filming the speed test from the grand stand.

Closes Brilliant Career

The unfortunate and fateful accident brought to a close a career studded with heroic and death-defying exploits and brilliant achievements as a newsreel photographer for Pathe. Just a month ago, Traub was the only newsreel cameraman to dare going down in the submerged submarine, S-4, during the Navy escape tests in the waters off the Florida coast. He filmed rare and thrilling scenes for Pathe News while in the water-filled chamber of the sunken sub and also from a glass diving bell on the ocean bottom. He always got his "story," no matter what the risk or difficulty in doing so.

For the better part of eighteen years he has been a newsreel and newspaper cameraman. It was Ray L. Hall, present editor of Pathe News and Traub's directing chief at the time of his death, who started him on his newsreel career back in 1914, for the Hearst-Selig Pictorial. Previously he had been a cameraman on newspapers and studio photographer for the old Selig Company in Chicago.

36 and Married

He was about 36 years of age and married. In recent years he lived at Miami Beach. Immediately upon confirmation of his death, Ray Hall dispatched a Pathe News representative, Ross Weynack, to Florida to represent the company and news staff and take care of the funeral arrangements. In a booklet on the tragic newsreel, Hall writes of his intrepid aid as follows:

"Devotion to duty, tirelessness, willingness to go without question in the stress of adventure wherever it might be is the mark of the men who gather for you the news of the world in motion pictures.

"Charles R. Traub was true to his tradition. No calling that he might have chosen requires more of those qualities that measure the stature of a man. To his friends he was endued by a sunny disposition and an upright stoutness of character. He died a member of the great anonymous army that serves the public. He was a soldier of peace."

As a result, Pathe's "Race To Death," part of the story reel shown this week, is one of the most gripping news sequences that the screen has seen.

Speed raced with time on Daytona Beach and death in this race was the goal for cameraman as well as driver. One of the scenes, showing the wreck with Bible's wife in a bathing suit and white duck trousers, shaking her head above the ruins, an empty show beside the twisted car, is the ultimate in silent tragedy.

The picture shows Scaggs make his mark in the Golden Arrow, Bible make his trial run, and Lockhart going to his death a year ago. Then the huge Triplex comes tearing down the sands—500 yards away it swerves—kicks towards the camera. Less than three seconds later, Charles R. Traub, the cameraman who filmed it, and Lee Bible, the driver, were dead under the tangled mass of wreckage. A final shot gives another close up of the debris.

Producers Have Feast Of Great Men in Great Events for News Films

Important men in nationally interesting events coached the producers unusual "stories" for the current releases. The departure of Calvin Coolidge from the White House inspired Pathe to put out a Review entitled "Coolidge," which presents the Ex-president in lighter moments in his career.

An informal talk by Andrew Mellon, secretary of the treasury, is offered by Fox in the current Movietone News. Secretary Mellon discusses good government.

The Wilkes-Hearst Antarctic expedition affords thrilling "shots" in M-G-M News, the pictures having been taken by Sir George Hubert, commander of the expedition, in this remote region, some parts of which had never before been seen by man.

Army Officials View Fox's Mexican Picture

(Special to the Herald-World)

NEW YORK, March 19.—Fox News of the revolt in Mexico were viewed by the general staff of the United States Army in Washington last Thursday. The purpose of the showing was to study the situation in Mexico.

Film Story of Combustion Engine

NEW YORK.—The story of the construction, operation and time of the internal combustion engine and the power absorbing units that constitute the modern motor car, is pictured in a new three-reel picture, "The Power Station," made by the Department of Commerce.



CHARLES R. TRAUB
DIED MARCH 13, 1929

A HERO
OF THE CAMERA



PATHE NEWS

Exhibitors Herald-World, March 25, 1929, p. 40 – The Film Daily, March 15, 1929, p. 9

Pathe News Cameraman Dies Covering Florida Speed Test

Charles R. Traub, veteran Pathe News cameraman, was killed at Daytona Beach, Fla., Wednesday, while covering the attempt of Lee Bible to break the world's speed record, in which Bible was also killed. When the machine overturned it hurtled into the cameraman, killing him instantly. For the best part of eighteen years Traub has been a news reel and newspaper staff reporter.

Pathe News Cameraman Killed

Charles R. Traub, veteran Pathe News cameraman, was killed yesterday when the triplex racing auto driven by Lee Bible in an attempt to break the world's record, overturned and crashed into him at Daytona Beach, Florida. Bible also was killed. Traub had been with Ray Hall Pathe News editor, since 1914 when the latter was editing the Hearst-Selig Pictorial.

Motion Picture News, March 16, 1929, p. 818 – The Film Daily, March 14, 1929, p. 2



THE first American office of Pathe was opened in a little room overlooking the bit of greenward known as Madison Square, just a quarter of a century ago.

Down Twenty-third Street, stood the Plaxton Building, then the new architectural wonder of New York. Across at the corner was the Fifth Avenue Hotel, and its famous "Aspen Corner" where Chauncey Depew and Senator Tim Platt sat in council. Theodore Roosevelt was president. Only a year before the Wright Brothers had made their first flight. The United States Steel Corporation was but three years old. Russia and Japan were at war. The first commercial wireless telegram was sent that summer. In the fall the New York subway was opened. The Florida Senator was the hit of Broadway and Cremo was the best five cent cigar.

That places for you the world of yesterday, when the ardent Gallic rover of Pathe came to raise his clarion voice. Pathe was only a steamer trunk full of films and an idea then. Motion pictures was just beginning to learn to make dramas. Films were mostly mere vaudeville "chapters" and the first all film shorts-shorts were hardly two years old.

Pathe, virile, as aggressive as the trademark rooster, entered the struggle of the young business, and fought and won and prospered. Twenty-five years of screen evolu-



JOSEPH P. KOPTEW



JOHN J. PADDOCK

tion and sharp commercial struggle have intervened, with Pathe-the pioneer always in the forefront of its chosen sectors of the advance. **First** to launch a newswheel with Pathe News on the screen in 1910. **First** with practical screen color with Pathicolor twenty years ago, the process predecessor in today's brilliant Pathachrome. **First** in serials through their day of dominance in quality theatres. **First** with comedies from Max Linder down through a roll call of all the famous comedians. **First** in the service of America as the director of the official films of the World War. **First** with the development of the vast amateur field of the motion picture, with Pathes and Pathograms. **First** in the field of the educational picture with a producing alliance with Harvard University—Pathe ever a house of incontestable aggressiveness and quality leadership—now and today. **First** and foremost in service to the screens of the world with the perfected variable area sound-on-film recording method—RCA Phonophone System—of this new era of the talking picture art.

Pathe is still young with the vigor of the pioneering spirit. Pathe is ahead of the new adventuring fringes of the inventions in which new revolutions of the motion picture art impend—color, wide vision, stage-size projection, startling departures in studio practice, new negative materials, new developing processes, new optical devices. If there is a problem or a promise Pathe experts with twenty-five years of technology behind them are working on it. Incidentally, every Pathe picture of the coming season will carry color.

In behalf of the Pathe organization, its large array of



Pathe Building, New York



Pathe Building, London, England



Pathe Building, Calcutta

stockholders, no more than a thousand employees strategically covering the world. I wish to extend to the motion picture theatre owners our appreciation of the cooperation, the loyalty and the friendship which they have so abundantly given Pathe through its long career. Good-will is the proudest asset of any corporation. To the employees of the Pathe organization, I extend my appreciation of their efforts and achievement.

It is characteristic of Pathe that it should never have sought monopoly, that it has never seen endeavor to make all the pictures but rather to make the best pictures. Pathe has ever kept free of competition with its customers, ever free of destructive alliances, ever free to do the utmost in its sole function of serving the motion picture exhibitor and his public.

Pathe, alone of the pioneers, survives. Pathe alone can celebrate a silver anniversary. Pathe has a future as bright as its past. The ensuing pages bring you a message of the immediate future—the season of 1929-30.

JOHN P. KOPTEW
President of Pathe



Pathe Building, Calcutta



Pathe Building, New York City



WALLACE SUTHERLAND



ROBERT T. KANE

N years is come when the history of motion picture production of 1928-1929 is written, proper emphasis will be given to one of the most remarkable industrial and artistic revolutions of all time.

Mechanical progress in this day and age sweeps across the sky of human endeavor like a flaming meteor. We are all familiar with man's mastery over machinery in numerous industries and have seen the development under one generation of the telephone, the telegraph, the electric light, the automobile, the motion picture and the radio.

A year ago the talking motion picture spoke for the first time audibly and directly in the great cinema theatres and a 35 year old industry of silent films within a few weeks was made obsolete. Then came the arduous struggle for immediate readjustment and reconstruction. In that struggle Pathe has triumphed, vigorous with the blood of new birth, buoyant with the experience of a quarter century of accomplishment, and confident with the proven record of a year's talking picture production that ranks with the industry's leaders.

Phonovision, a new Pathe extension of talking and sound features, news-reels and short-reel subjects, has risen from the ashes of the silent picture. The company's magnificent studios in Culver City, California, have been rebuilt and a new organization perfected by William Searns, Production Manager. In New York City, a modern and model sound



plastic under the supervision of Robert T. Kane, has achieved top position in the field of the musical motion picture.

Pioneer in the field of news-reels, Pathé in 1928-29 entered the field of Sound-reels and a far-flung world-wide repertorial mission has been built up in the past twelve months with amazing efficiency. Pathé Sound and Silent News-reels are exhibited continuously in thousands of theatres daily throughout the world.

Any comment on Pathé's accomplishments of the past year would be incomplete without proper acknowledgments of the cooperation from R. C. A. Photophone, Inc. The executives and engineering staff have contributed generously of their talent, ingenuity and resourcefulness that the Pathé product might attain the peak of efficient sound reproduction.

In the succeeding pages, the Production Program of the company for the coming year is outlined and new plans and personalities are presented for the consideration of a magnificent industry.

J. J. MURDOCK
President

PATHÉ

LAST NEWS FIRST

PATHÉ NEWS

For always, Pathé, just two decades ago established the first newsreel—Pathé News. It has become the best known mission of the screen—obtained, lightning fast, accurate and world wide, dominate. Pathé News is the only newsreel everybody knows. There is no other.



FIRST IN SOUND

PATHÉ SOUND NEWS

Now we bring to the talking screen the first true technique of news-in-sound. With a quarter of a century of Photography and all there is of sound recording Pathé has the "know-how." Pathé Sound News is faster and newer—Pathé Sound News does it first.

Special Agent
and
Staff L. J. J. J.

Executive
and
Technical
Staff

Exhibitors Herald-World, July 6, 1929, Coverff

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EXHIBITORS HERALD-WORLD

July 6, 1929



One of the caravan of Pathe Sound News trucks. This truck, one of the pioneers of the staff, is in charge of Bob Donahue.

Pathe's AUDIO REVIEW Silent, SOUND NEWS

FIFTEEN issues of Pathe Audio Review, talking and tuneful screen scion of its elder and silent progenitor, Pathe Review, have been produced and released since it was announced and launched last March. In a little more than three months Pathe Audio Review has taken rank as

one of the screen's most distinctive and popular talking short subjects. It has brought added prestige, and a new kind of respect to Pathe as a producer of short reels.

Terry Ramsaye, under whose editorial supervision it is produced and released, announces that the present release policy of one issue a week will continue for both sound and silent versions of the reel during the coming season.

Pathe Audio Review enjoys the distinction of being the only talking short subject of its particular type and availability in the sound field at present. Each reel is produced with a complete musical accompaniment arranged and played by the Pathe Studio Symphony Orchestra under the direction of Josiah Zoro. Talking—dialog and monolog—feature most of the issues and an expert corps of technicians provide enhancingly real or humorous sound effects.

Still further ambitious and elaborate production plans are on the way for the Audio Review, according to Ramsaye. With a staff that already functions from the four quarters of the globe, extensive arrangements are being completed to enlarge it—to add some of the world's best camera artists.

The first example of this new art trend in the reel was presented in Pathe Audio Review No. 11. The architectural evolution of New York's most beautiful modern cathedral edifice, St. John the Divine, was shown with an appropriate accompaniment of sacred music and fitting Biblical quotations as titles.



Terry Ramsaye



Ray L. Hall

In the production and editing of Pathe Audio Review, Ramsaye is assisted by Eversley Jones and the following editorial and technical staff: P. Farrier Jones, Parisian representative; Doug McDougall, West Coast representative; T. J. Hogan, director of dialog; Herbert Cleaves, staff scriptologist; Arthur Pillsbury, Ph.D., microphotographic expert; Joseph O'Brien, supervisor of assembly of the reel; John McCarron, director of cinematography and James Pizzi, photo-chemist.

The silent edition of this well known magazine reel, and from which the audible version springs, still keeps ahead and abreast in its own field. It is being produced and released concurrently with Pathe Audio Review.

PATHE announces that it will continue its present policy of two releases a week for both its sound and silent news reels, Pathe Sound News and Pathe News, during the coming season. As the dean of news reel producers, Pathe claims its decision is dictated by their experience

that two releases a week of any type of news reel is the only proper way of efficiently and completely presenting news events.

Although not yet a year old, Pathe Sound News has developed into one of the most active and important production units within the organization. Starting production of the reel during November, 1928, with a few recording trucks and a one-a-week release policy, Pathe Sound News added many more new sound cameras to its fleet after the first of the present year and began their schedule of two releases a week last March.

Pathe recording cameras and crews are now to be found in almost every part of the country covering news events and happenings of national importance. The production and efficiency pace has been unusually quickened by the policy of recruiting sound recording crews for Pathe Sound News from the veteran and well trained staff of Pathe News. It has been found that these cameramen, tried and tested by their years of work on the silent news reel, quickly learn the new science of sound recording.

Foreign date lines and news and novelty subjects from abroad are now a regular thing in Pathe Sound News. Cooperative connections for recording news events in sound have already been established in London and on the Continent and there will be enlarged rapidly during the coming year with the shipment of Pathe's own sound equipment, which

(Continued on page 97)

PATHE'S SOUND

and Silent News

CONTINUED from page 96] is already under way. One of the finest sound news subjects presented since the start of the new era was the review of the King's famous Horse Guard in London, which appeared in a recent issue of Pathe Sound News.

With its list of sound recording camions being increased monthly, Pathe plans to keep the entire United States and Canada covered at every point of the compass with sound news crews. These camions and crews will be headquartered in what Pathe terms "news center cities," spots throughout the country that have been carefully selected as the result, again, of long observation and reporting of the news. Mobile sound equipment will be assembled at these points and Pathe Sound News will get the same news coverage that Pathe News has enjoyed and exploited for the many years of the silent reel's production.

...

The rapid and healthy growth of Pathe Sound News as a popular screen feature everywhere is much the result of its expert editorial direction and supervision.

Terry Ramsaye, as editor-in-chief of Pathe, brings to serve his years of rare and ripe experience as newspaper editor, news reel producer, author and other variegated work in motion picture production since its beginnings. He is the author of the only complete history of motion pictures, "A Million and One Nights," and of other magazine articles and stories on the technical, advertising and production angles of photoplay making. Besides his editorial attention to Pathe's sound news reel, Ramsaye edits Pathe Audio Review, Pathe Review and other special short subject releases.

Editing Pathe Sound News with Ramsaye, and functioning also as editor of Pathe News, is Ray L. Hall. Both reels are also served well by Hall's long experience as editor in the News reel field and his previous newspaper activities on the United Press and the Mid-news reel field and his previous newspaper man to be drafted for news reel production on the Hearst-Selig reel about 1912. He was also with the division of films, department of public information, as one of the editors of the Allied War Review, an official government news reel produced during the war.

...

As a previous associate with Ramsaye he helped him found Kinograms and later was editor of Fox Varieties. While there he aided in producing the Fox film record of the session of the Eucharistic Congress in Chicago.

Some weeks ago Pathe also began the release of a disc edition of Pathe Sound News. One release weekly of this will be continued during the coming season. This disc edition is being produced to provide service for those theatres whose sound wiring facilities limit them to showing only this type of sound picture. The disc recording is the same as Pathe's sound-on-film method—the R.C.A. Recording System—and Victor discs are used exclusively.

Newspaper reporters and screen newsreel were given the same verbal interview when Fridtjof Nansen, Arctic explorer, visited New York. While the reporters from the dailies quizzed the explorer, two cameras of Pathe Sound News were trained on him and recorded every word of the questions and answers.

As usual -
EXCLUSIVE and FIRST

Exclusive

news and pictures taken aboard the Graf Zeppelin by Pathe News special representative, Frank E. Nicholson, a passenger on shown in **PATHE SOUND NEWS** recording the historic flight from Friedrichshafen to Laksham, N. J.

See and hear ONLY in Pathe Sound News

Graf Zeppelin leaving Germany—Dr. Eckener in coated rooms of Zep—Bird's-eye view of seaports—The monster Zep pursuing its shadow across the Atlantic—Gorilla and other birds aboard—The luxury of passengers—The chef preparing meals—The dirigible flying over New York at dusk—Crowd cheering at ship lands—Passengers speaking as they leave Zep.

FIRST on Broadway—ANOTHER SCOOP!

And—turning true to form—**PATHE SOUND NEWS** was **FIRST** to deliver prints on the Graf Zeppelin's epic flight and landing at Laksham, on Sunday night. Broadway houses were supplied and ten prints at eight o'clock Monday morning.

PATHE SOUND NEWS

Always there when it happens—always first to tell it on the screen.

The Film Daily, August 7, 1929, p. 2



Pathe officials discussing a new sound truck of the Pathe Sound News with Dr. Edgar Goldsmith, vice-president of RCA while at the silver anniversary sales convention, recently held at Atlantic City. Left to right are Terry Ramsaye, editor in chief; Ray Hall, editor of Pathe News; E. B. Derr and Dr. Goldsmith.

Exhibitors Herald-World, August 10, 1929, p. 25

PATHÉ SOUND NEWS CAMERAS
THE WORLD'S SPEEDIEST REPORTERS



PATHÉ SCOOPS THE NEWSPAPERS, TOO!



THE Washington press is usually first in print when news of national importance breaks. Yet not only the Washington press, but the press of the entire United States, went to see and hear Pathé Sound News, Issue No. 63, in order to report one of the most vital interviews of the year!

Q. In Pathé Sound News No. 63,

Admiral Hilary P. Jones, head of the Naval Delegation at the Geneva Peace Conference, gives his first interview—an limitation of armaments. Pathé Sound News, with characteristic speed, "scooped" the world's best reporters on this story. Q. This is the sort of enterprise that has made Pathé the public's synonym for screen news.



PATHÉ SOUND NEWS

FIRST WITH THE NEWS

1929 and Charleston, 1776 . . . A man on horseback crosses to the shadows. Suddenly a light flickers from a distant church-tower. It's off! And so, in a cluster of trees, Paul Revere begins his history-making ride through many "middle-land villages and farms," spreading the news of War . . . routing startled farmers in Cambridge, opening the barred doors in Arlington, showing the alarm through the silent streets of Lexington . . . He is first with the news!

Now, 132 years after, Pathe Sound News makes history once again.

Now, celebrating its first anniversary, Pathe Sound News looks back on a year of exclusive reporting and soundlessly fast delivery.

Now, through the magic of its equipment and the cooperation of its men, Pathe Sound News is first on the scene, first on the screen. Battleships, war, aviation, politics, sports, diplomacy—Pathe Sound News is always first with the world's news!

ONE YEAR OF SOUND NEWS HISTORY • MADE BY PATHE!

ZEP OVER ATLANTIC
When the first Zeppelin left Winchester Harbor to cross the ocean in September, starting its record-breaking flight, a Pathe Sound News cameraman was aboard the airship, making it the first ever reported.

HOW LARGE A NAVY?
The entire fleet of the United States had to sail and how the Pathe Sound News team to which they returned their stories at the completion of a successful voyage, to make a complete inventory of the fleet.

KESCH KILLED IN RACE
The thrilling Pathe Sound News record of the last race in which a part of the fleet, the fastest ever racing ship, at which only one man could have been killed at the accident. This was reported.

FILM ENOUGH DERBY
For the first time in the history of the film, the biggest derby of horse racing in England was cinematographed by Pathe Sound News this year. Many, including, including, and including.



PATHE SOUND NEWS

WORLD'S SPEEDIEST REPORTERS

The Film Daily, October 18, 1929, pp. 6-7 and *Motion Picture News*, November 13, 1929, Coverff

Believe It or Not— Figures Don't Lie

According to Terry Ramsaye, editor-in-chief, each second of screen time of Pathe Sound News represents 44.63 ton-miles of haulage of the recording unit. The amount of film used by a projector in one second weighs 0.168 ounce, then by a simple calculation we find that 6,000 miles is the answer to 7 minutes of President Hoover's voice. Or what have you?

Congratulations

Pathe today celebrates a double anniversary, the first anniversary of Pathe Sound News and the nineteenth birthday of Pathe News, the pioneer sound newsreel.

Since its establishment one year ago today, Pathe Sound News has forged steadily ahead, chalking up a number of achievements, notable even in this day of newsreel efficiency and speed. From Editor-in-Chief Terry Ramsaye and his colleague, Ray Hall, down, the entire staff is entitled to praise for work well done. And this without any sacrifice or impairment of the high standard Pathe News has maintained for so many years.

For the Record

In congratulating Pathe Sound News upon its first birthday, it was inadvertently stated, that Pathe News was the pioneer sound newsreel. This is incorrect, for Fox Movietone News was first in the sound newsreel field, and now is observing its second anniversary.

Exhibitors Herald-World, September 14, 1929, p. 63 – *The Film Daily*, November 11 and 12, 1929, p. 1

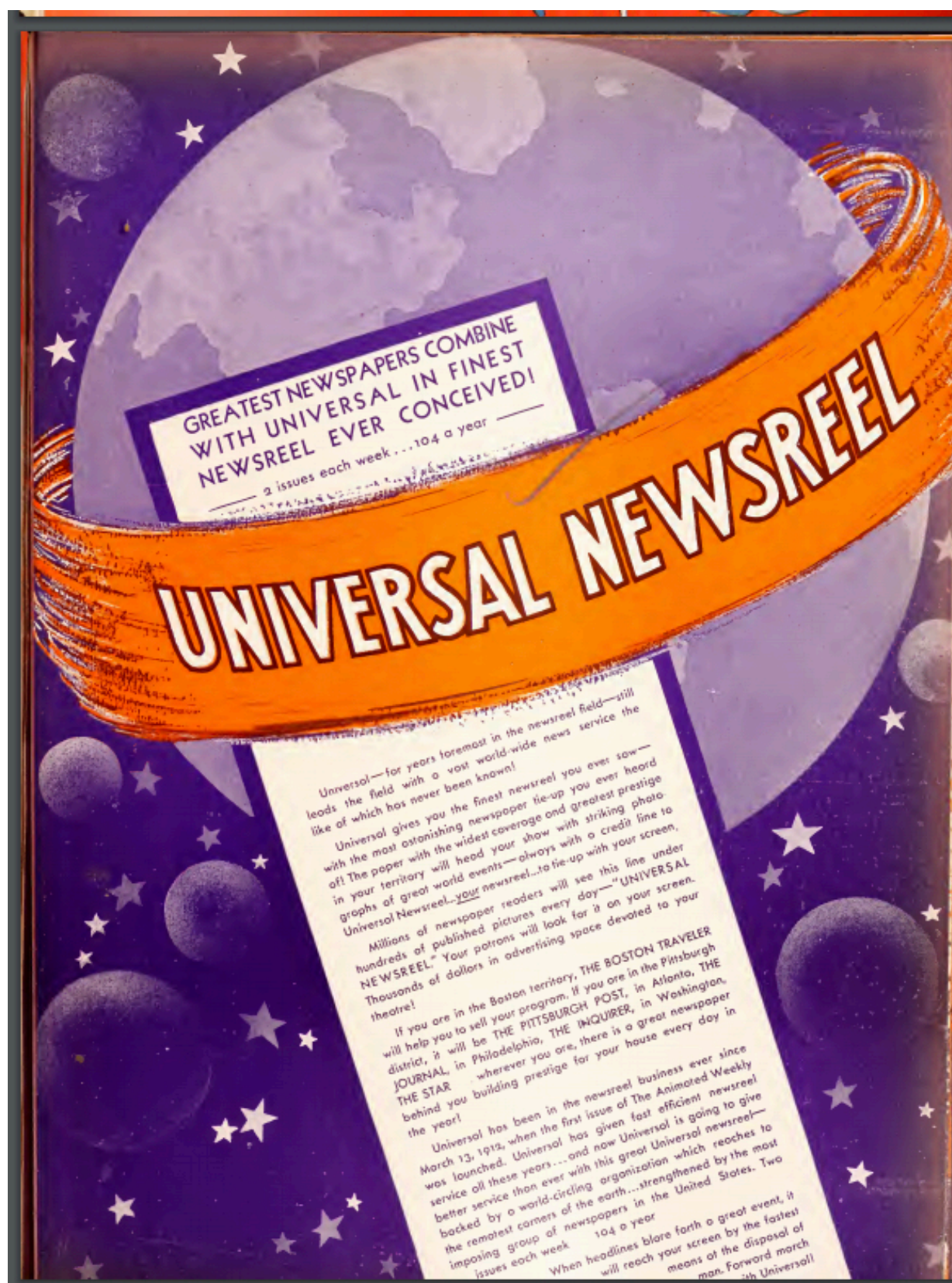


Motion Picture News, November 23, 1929, Coverff



The Film Daily, December 27, 1929, 5ff

Supplementary Material
Newsreel: Universal



Motion Picture News, June 22, 1929, Coverff

The Film Daily, July 12, 1929, pp. 4-5

Exhibitors Herald-World, July 15, 1929, p. 61 – *Motion Picture News*, August 3, 1929, p. 418

Universal's Newspaper Newsreel Scores Hit in First City Showing

(Special to the Herald-World)

NEW YORK, Aug. 6.—The first of Universal's new newspaper newsreel which was shown last Wednesday, July 31, in all of the key cities of the United States and Canada, scored a decided hit. Universal has combined forces with 42 leading independent newspapers and will release twice a week, in the territory covered by each paper, a newsreel under the name or title of that paper. It is estimated that these 42 papers have a combined circulation of about 5,000,000 and 20,000,000 readers.

The first showing of the newsreel was inaugurated by a heavy advertising and publicity campaign in all the allied publications and was started two weeks in advance of the showing. Each of the papers run advertisements ranging from one-sixth page to full page ads and these were supplemented by news stories.

Behind this news gathering organization is a network of news sources that covers the world and it is the aim, of this combine to furnish news which is certified by the local papers. The newsreel will contain shots of local interest in each locality combined with scenes of national and international current events. Sam B Jacobson, who is at the head of the staff of editors, has been thoroughly schooled in both motion picture work and the newspaper field. He was formerly with the New York Globe and later with the Hamilton's magazine. When the war broke out he became lieutenant in the air service. Afterwards he went to California where he engaged in advertising work. Later he joined Universal Pictures at Universal City, where he was made director of publicity and also director of production reels and novelty films. He is now in the New York office and Universal has organized a syndicate known as The Newspaper Newsreel Syndicate, with headquarters at 3 West 56th Street.

The syndicate will handle all news matters for the printed columns of the various papers and maintain a photographic service to supply the various publications with stills of news events which are to be shown in the newsreel.

The syndicate has several hundred cameramen, located in key cities of the world and news events will be sent with all possible speed to the editor, who will see to it that they are shown to the public in record breaking time.

General sales manager, Van Praag has appointed a special sales force to handle this newsreel, at the head of which is F. J. McConnell.

Faring Not to Leave

The Newspaper Newsreel! SYNOPSIS SHEET

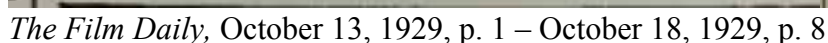
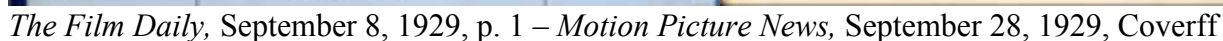
*The World
at Your Door!*



**Released ONLY by
UNIVERSAL!**

The front page of a synopsis sheet which is furnished to all the exhibitors using the Universal Newsreel. In this all subjects of each release will be discussed so that exhibitors may exploit any item of local interest.

"Them Thar Hills"
In Christie Mello



60 NEWSPAPERS IN U'S HOOK-UP ON NEWSREEL

With the most powerful newspaper hook-up ever effected by any company in the film industry, gauged to give it over \$1,000,000 worth of space during the first year, Universal's "talker reporter" newsreel, with disc accompaniment as the only addition in cost over the silent version is being sold on the same scale as the 100% sound newsreels gotten out by Fox, Paramount and Pathe.

Already 50 of the leading dailies have signed with Universal on a partnership and working basis in their territories. The country is divided by U into 60 zones. The last 10 dailies, it is claimed, are closing negotiations for the remaining rights.

During the month and a half the reel-newspaper tie-up has been in operation Universal figures it has received \$200,000 in advertising space in only about 40 of the dailies. Of these the Chicago "Daily News," with the largest circulation of any in the combo, donated 10,000 lines during the first two weeks of the campaign. That paper and the Philadelphia "Inquirer" together are apportioned by U for \$200,000 in space during the first year.

In Chicago the "News" is reported not only plugging the reel in its paper but also assigning its cameramen to "movie" duty and lending its two planes until it has reached the point where 25% of the footage shown in Chicago theatres is the work of the newspaper's men.

In other spots, Universal says, newspaper executives are personally selling exhibitors on the service, while most of the dailies are also wising up the U sales force at different times on the high spots of box office buys from the daily perspective.

Page ads in all of the dailies are part of the hook-up, consummated by Fred McConnell, former trade paper editor and now head of Universal short subject department.

"Talking Reporter"

Where the regular sound reels are placed at a terrific financial displacement, with \$35,000 going into every sound truck placed on the street and with some of the companies figuring weekly running expenses of the truck at \$500, as well as the difficulties encountered in sound recording of news events, Universal shoots in the simple silent way. Back in the office the "sound" is applied when the "talking reporter" supplants subtitles with wisecracks and dramatic observations.



The Film Daily, October 19, 1929, p. 8 - October 22, p. 8 – October 23, p. 6 – October 25, p. 12



November 4, 1929, p. 12 – November 8, p. 10 – November 12, p. 4 – November 14, p. 3

Supplementary Material Industry Statistics

No.42
Industry Statistics
No.42

By JAMES P. CUNNINGHAM
Statistical Editor, The Film Daily

The Code of Ethics was adopted by the industry at a conference held in New York during the week of Oct. 10, 1927, for the first time in its history, the industry itself laid down rules by which it should be governed.

The Commission approved resolutions recommending commercial arbitration and the standard uniform contract; condemning as unfair the insertion of commercial advertising in productions issued as entertainment; limiting substitution of stars, directors or plays in films sold or leased with the understanding that certain named stars, directors or plays would be used; barring buying one picture as a condition of purchase of another; and condemning as unfair trade practices boycotting, late returns of prints, the giving of gratuities, the use of signed applications showing rental prices for the purpose of increasing or decreasing rentals; contracting for films for use at one theater and actually using them at another; failure to report promptly and correctly the results of percentage bookings; allocation of pictures by exhibitors among themselves; agreements among distributors to prevent any exhibitor from contracting for their films or to exact higher rentals than could be obtained in open competition; purchase by an exhibitor of more films than he can use in order to prevent a competitor getting them; or inducing

actors, directors or employees of producers or distributors to break their contracts.

The commission also accepted as expressions of the trade, resolutions approving the work of the M. P. Prod. & Dist. of America, Inc., in cooperating with other organizations in an effort to prevent fraudulent activities relating to motion pictures; approving the regulation of film exchanges; approving the free showing of films in institutions; condemning transfers of theaters without attempt at the same time to transfer existing contracts for films; approving the efforts of the M.P.D.A. to "clean up" the class of films produced by financing certain plays and books, and its regulations as to what should and should not be shown in films; approving operation of the non-profit cinema bureau; permitting the leasing of actors and directors; A resolution embodying the policy proposed by the producer-distributor groups at the conference and accepted by the exhibitors was held in abeyance until its results could be determined. Resolutions condemning the use of pictures at schools or churches in competition with a theater were disapproved by the commission as illegal and in restraint of trade.

Votes upon resolutions relating to the acquisition of theaters for purposes of intimidation or coercion; allocation of films; protection to the theaters not threatened by other houses; and refusal of a distributor to lease a film within a reasonable time after its prior release, were so divided that the Commission refused to consider the resolutions.

The Film Daily, September 16, 1929, p. 4

No.43
Industry Statistics
No.43

By JAMES P. CUNNINGHAM
Statistical Editor, The Film Daily

There was an increase in the aggregate of British imports of motion picture films during the first six months of 1929 compared with the corresponding period of 1928 on account of the extensive advance in positive film, on which the gain was nearly 6,000,000 linear feet, according to a report to the M. P. Division of the Dept. of Commerce. On the other hand, blank film dropped by 2,600,000 linear feet, while negative film recorded an increase of 90,000 linear feet.

The fall in imports of blank film has continued since 1927, the decrease in the first half of 1929 amounting to 11,000,000 feet compared with the like period of that year. Positive film, after a setback in 1925 of about 2,000,000 linear feet, now record a rise of nearly 4,000,000 linear feet over 1927, but negative films remain lower than two years ago by over 900,000 linear feet.

Chiefly in consequence of a decrease of about 16,000,000 linear feet in British exports to blank films this year, contrasted with 1928, there was a decrease of approximately 18,000,000 linear feet in total exports. Positive film decreased by 1,800,000 linear feet, while exports of negative film gained relatively in footage.

September 17, 1929, p. 8

No.44
Industry Statistics
No.44

By JAMES P. CUNNINGHAM
Statistical Editor, The Film Daily

Constructive service to the industry in foreign markets has been rendered by the M. P. Division of the Dept. of Commerce. The Division recently advanced from a Section of the Dept. of Commerce, is maintained in Washington and assisted in furthering trade possibilities for American pictures abroad.

Carrying on its work of previous years in securing detailed information on all phases of the industry in important overseas markets, the M. P. Division again functioned with the assistance of the 36 foreign offices of the Department of Commerce in the chief capital and commercial centers of the world and of the more than 400 consular offices of the Department of State. Their reports

continued to be distributed to the trade through the appropriate associations and also through the trade press. They have been found to be of great assistance in keeping the industry advised of conditions both with reference to activities of competitors and also to increased market possibilities.

During 1928 the Section published five bulletins: "Foreign Markets for Industrial and Educational Pictures," "The Short Subject Film Market of Europe," "Short Subjects in Latin America, The Far East, Africa and the Near East," "The Economic Film Industry in 1927" and "Markets for Motion Pictures in Scandinavia and the Baltic States." There were also issued about 30 shorter pamphlets dealing with a wide variety of subjects connected with foreign trade. Much material was also furnished to the trade press in the form of weekly press releases.

The Film Daily, September 18, 1929, p. 4

No.45
Industry Statistics
No.45

By JAMES P. CUNNINGHAM
Statistical Editor, The Film Daily

More than 400 exploitation stunts and suggestions, embracing ten major types of productions are outlined in The 1929 Film Daily Year Book's Exploitation section. The ten major types of features are classified as: college, juvenile, historic and war, sea stories, sex drama and romance, society and fashions, sport and adventure, underworld and mystery, westerns, comedies and general. For each class of pictures, suggestions are given regarding tie-ups, ballyhoos, window displays, special stunts as well as exhibitor information as to the proper decorations for lobby and marquee.

Another division of the exploitation section is the Showman's Calendar, listing 80 holidays, including those observed regionally and nationally. This list offers means for exhibitors to tie up with civic bodies in celebrating local holidays as well as suggestions on appropriate pictures in book. Exploitation of sound pictures forms a separate division of the Year Book's exploitation section.

September 19, 1929, p. 10

No.46
Industry Statistics
No.46

By JAMES P. CUNNINGHAM
Statistical Editor, The Film Daily

Sound survey made by THE FILM DAILY shows there were 6,037 wired theaters in the United States as of Sept. 1. More than 175 brands of synchronous and non-synchronous devices are installed in these theaters, the survey shows.

New York state leads the field with 640 installations, with Pennsylvania second, having 561. The following list shows the wired houses of the various states:

Alabama..... 88	Connecticut..... 22
Arizona..... 12	Delaware..... 11
Arkansas..... 44	D. of C..... 25
California..... 822	Florida..... 71
Columbia..... 52	Georgia..... 76
Idaho..... 30	
Illinois..... 353	
Indiana..... 172	
Iowa..... 589	
Kansas..... 171	
Kentucky..... 36	
Louisiana..... 36	
Maine..... 21	
Massachusetts..... 214	
Michigan..... 248	
Minnesota..... 110	
Mississippi..... 40	
Missouri..... 191	
Montana..... 23	
Nebraska..... 122	
Nevada..... 6	
New Hampshire..... 21	
New Jersey..... 226	
New Mexico..... 7	
New York..... 640	
North Carolina..... 124	
North Dakota..... 26	
Ohio..... 291	
Oklahoma..... 154	
Oregon..... 161	
Pennsylvania..... 561	
Rhode Island..... 13	
South Carolina..... 40	
South Dakota..... 41	
Tennessee..... 56	
Texas..... 347	
Utah..... 39	
Vermont..... 14	
Virginia..... 37	
Washington..... 117	
West Virginia..... 71	
Wisconsin..... 17	
Wyoming..... 17	
Total, United States..... 6,037	

No.47
Industry Statistics
No.47

By JAMES P. CUNNINGHAM
Statistical Editor, The Film Daily

There are in the United States approximately 600 national and independent distributing exchanges located in important cities. New York City leads, having 52 exchanges with Chicago's 28 closely followed by Philadelphia with 26. Exchanges, listed in THE FILM DAILY YEAR BOOK, show the following number in the various key cities. New York City, 52; Chicago 28; Philadelphia 26; San Francisco 25; Minneapolis 24; Boston 23; Cleveland 21; Buffalo and Los Angeles 20 each; Milwaukee 19; Pittsburgh 19, Cincinnati and Detroit 18 each; St. Louis 16; Washington, D. C., 16; Atlanta, Dallas, Denver, Indianapolis, Kansas City, Oklahoma City, and Seattle 15 each; Charlotte, Omaha and Salt Lake City 14; New Haven and New Orleans 13; Albany and Portland, Ore., 12; Des Moines 9; Memphis 8; Butte 7; Baltimore 6; Charleston, W. Va., Jacksonville, Louisville, Portland, Me., and Sioux Falls 3 each; Birmingham, Columbus, San Antonio and Syracuse 2 each and one each for Fargo, N. D., Little Rock, Spokane and Worcester, Mass.

The Film Daily, September 20, 1929, p. 3

September 22, 1929, p. 3

No.48	Industry Statistics	No.48
By JAMES P. CUNNINGHAM Statistical Editor, The Film Daily		
<p>Approximately 175 film laboratories are scattered throughout the United States with the state of New York having 29, followed by California which has 28. In the city of Los Angeles, there are 19 labs while New York City has 15. Lists compiled by THE FILM DAILY as appeared in the 1929 Year Book show the number of laboratories in each state</p>	<p>as follows: New York, 29; California, 28; Illinois, 16; Ohio and Pennsylvania, 12 each; New Jersey, 8; Missouri, 8; Massachusetts, 6; Florida, Michigan and Texas, 4 each; Colorado, Iowa, Louisiana, Nebraska, Minnesota, Washington and Wisconsin, 3 each, with Georgia, Indiana 2 each. The states of Connecticut, Maryland, Montana and Utah have one film laboratory each.</p>	<p>Canada, which this year has experienced considerable theater building, had 1,020 theaters as of Jan. 1. American films are the backbone of programs shown in the Dominion. Toronto with 100 houses has the greatest number of any Canadian City. There is very little production activity in Canada and that which does exist is almost solely of an educational nature. There is no national censorship, but each of the eight Provinces have their own boards which at times cause distributors considerable difficulty. Censorship</p>
<p>fees are generally between \$1 and \$3 a reel. In the Province of Alberta there are 100 theaters; British Columbia 75; Manitoba 80; New Brunswick 40; Nova Scotia 75; Prince Edward Island 4; Newfoundland about 4 houses that operate irregularly; Ontario 400; Quebec 131 and Saskatchewan 123. In many sections of the Provinces business greatly depends upon the crops produced. During the past three years crops have been good and the reaction has been felt in the motion picture industry.</p>		

The Film Daily, September 23, 1929, p. 10

September 24, 1929, p. 10

51 NUMBER 51	52 NUMBER 52	53 NUMBER 53	54 NUMBER 54	55 NUMBER 55
Industry Statistics	Industry Statistics	Industry Statistics	Industry Statistics	Industry Statistics
By JAMES P. CUNNINGHAM Statistical Editor, The Film Daily				
<p>TOTAL exports from U. S. in 1929 will approximate 210,000,000 feet. A revision issued over 1928 reports which total \$2,000,000 ft., jumping steadily for eleven years to 175,000,000 ft. in 1924, then to 215,000,000 ft. in 1925, remaining at that figure for the next two years. In 1927, there was a slight decrease under the 1925 figure, 200,000,000 ft. having been sold in the latter period.</p>	<p>DURING the year ended Mar. 31, 1929, there were 1,675 films submitted in New Zealand. If this number it were repeated, 147 were passed subject to excisions and 10 were passed with recommendations for adult audiences only. The total number of British Empire films reviewed was 474 including features and shorts having a combined total length of 828,230 ft. Of this total 61 films were produced in New Zealand.</p> <p>On the 1,671 films, 440 were features having a footage of more than 3,000 ft. and the remaining 1,231 consisted of technical, news, educational and industrial films. U. S. supplied 315 shorts, Germany 75, and two from Italy and France.</p>	<p>SEVENTY top-notch stars and star-producers receive an average weekly salary of \$4,000 to \$5,000 for their picture work, although salaries of players in this category range from \$2,000 to \$15,000 per week. Number of stars and stars featured players under contract who receive from \$500 to \$1,000 every week totals 140, while 500 get between \$200 and \$2,500, with 35 to 40 weeks' work constituting a very good year. One thousand "stars" and featured players receive less than \$500 weekly, majority averaging a yearly income of about \$1,000, with a few ranging as high as \$5,000 to \$25,000.</p>	<p>AVERAGE number of extras used yearly by Central Casting Agency of West Coast industry association reaches 250,000, who receive a total of \$2,195,000 in salaries. Daily placement is 170, of which 12 are school children, and daily wages range from \$7.50 for the average, to \$20 daily for a top type. Last year, 106,183 received the \$7.50 rate, while 79,910 received a \$10 daily wage.</p> <p>Damage claims of exhibitors and distributors in cases before Boards of Arbitration in the United States involved an average of \$207 per case over a period of three years.</p>	<p>ALTHOUGH dialogue in picture work in Hollywood has caused many foreign players to return to their native countries, the international element in production of pictures in the United States continues pronounced. A survey of West Coast production headquarters revealed the fact that nearly one hundred known players in Hollywood are foreigners, including 60 English, 26 Canadian, 23 German, 16 Russian, 12 French, 11 Swedish, 10 American, 7 Italian, 6 Hungarian, 4 Japanese, 3 Mexican, 3 Dutch, and one each from Argentina, Brazil, Chile, Czechoslovakia, India, Ireland, Poland, Rumania, Serbia, Switzerland and Turkey.</p>

The Film Daily, September 26, p. 4 – September 27, p. 4 – September 29, p. 10 – September 30, p. 11 – October 1, 1929, p. 7

56 NUMBER 56	57 NUMBER 57	58 NUMBER 58	59 NUMBER 59	60 NUMBER 60
Industry Statistics	Industry Statistics	Industry Statistics	Industry Statistics	Industry Statistics
By JAMES P. CUNNINGHAM Statistical Editor, The Film Daily				
<p>TWO hundred thousand miles of motion picture film are turned out yearly by one important American organization supplying film stock to U. S. producers. The monthly output exceeds 85,000,000 feet, and for the entire year's output, more than 2,000,000 pounds of carbon are consumed. Next to the U. S. Government mint, this company is the largest consumer of pure silver. Gold, being usually the equivalent of one-fourth of the silver used in the entire country, for securing its film products.</p>	<p>ASSESSMENTS made by the City of New York on 11 Broadway theaters showing motion pictures, for the year of 1928, show that both building and property of each is well above assessments made in 1925.</p> <p>The 11 theaters and their assessments are: Radio, \$3,280,000; Astor, \$2,080,000; Gaiety, \$2,430,000; Ciro's, \$1,300,000; Warner Garden, \$2,500,000; Capital, \$2,150,000; Rivoli, \$1,930,000; Strand, \$4,000,000; Loew's State, \$3,150,000; Lincoln Square, \$1,550,000; Romy, \$4,510,000; Earl Carroll, \$2,400,000, and the Paramount for \$14,000,000, of which last is assessed for 36,000,000.</p>	<p>TOTAL production budgets of U. S. producers range from \$100,000,000 to \$200,000,000 every year, of which more than four-fifths is spent on the West Coast in the production of 80 per cent of all product made in this country. New York studios contribute approximately 11 per cent to yearly picture production, and other points in the States, also per cent, including units on location for more than half of a working schedule. Two millions are needed every week for Hollywood studio payroll.</p>	<p>HOLLYWOOD producers have been approximately \$60,000,000 invested in their properties and in production on the West Coast, exclusive of their investment in sound devices and equipment necessary for the making of talking pictures, which is estimated by authorities to exceed \$100,000,000. The latter figure includes buildings, stories awaiting production, contracts, and all physical costs.</p> <p>Distributors and exhibitors sign a half million product contracts annually, involving more than \$200,000,000.</p>	<p>LEADING banking houses throughout the country finance flotation of many millions of dollars of motion picture stocks annually. In the next three years, \$200,000,000 in the securities was financed by representative banking institutions in the United States. The total investment in the industry now reaches \$200,000,000 with theaters and the exhibition field representing \$1,250,000 of this sum, and studio and production properties and distribution absorbing the rest, \$710,000,000.</p> <p>Distributors approached \$17,000,000 in new exhibitor buildings in five years, 1924-1928, with at least another \$1,000,000 scheduled for building programs in 1929.</p>

The Film Daily, October 2, p. 4 – October 3, p. 8 - October 4, p. 7 - October 6, p. 5 - October 7, p. 6, 1929

Supplementary Material Journalists in Movies

Newshounds in Industry

The newspaper profession has supplied the picture industry with more than 75 per cent of its creative brains," according to a survey just completed by Roy J. Pomeroy.

The Film Daily, December 5, 1929, p. 6

Newspapers Best Story Sources

Sheehan revealed that the front pages of the newspapers of the world are the best source of story material for motion pictures. Sheehan, a newspaper man himself before joining Fox, which has shown a 400 per cent increase in business in the five years that he has been in charge of production, told of a system in use at the Fox studios.

"A daily digest is made of interesting and novel news items from the newspapers of the world," it was stated. "This digest is printed and copies are supplied to all writers, executives and directors. Often a careful reading of these excerpts will suggest a story idea to someone. The idea is discussed, and if it can be worked out logically it forms the basis for a popular film story."

Motion Picture News, June 7, 1930, p. 53

The structure of a box office hit consists of "(1) a prominent star; (2) a story that has reality; (3) observance of locale; (4) close attention to details of the plot," estimates Richard E. Day, Motion Picture Editor of *The Morning Star* and *The Register-Gazette*, Rockford, Ill. "Many stories of newspaper life meet with jeers from reviewers because they are so unlike the real thing. No doubt persons engaged in other activities described on the screen notice the same faults."

May 11, 1929, p. 1580

"Bebe Daniels is to play a newspaper reporter in her next picture," Fanny rattled on. "She is having more fun kidding her newspaper friends. She goes around interviewing people, giving most adroit imitations of the worst interviewers who have made her suffer."

Picture Play, January, 1929, p. 104

Motion Picture News

Many Films On Newspaper Life Being Planned

Success of Broadway Stage Plays Prompts Production On Same Subject

(Hollywood Bureau, Motion Picture News)

Hollywood, Jan. 31.—Practically every producer in Hollywood has recently produced, or is preparing, a film production with a newspaper background. The cycle of newspaper melodramas hit the picture field as a result of the success of Broadway plays written on the same subject.

Universal's "Freedom of the Press" is now being released generally, as is "Telling the World," an M-G-M William Haines star production. Pathe's "Office Scandal" has just been shipped East for release, with reports that it is the most authentic film production of newspaper life so far produced.

No less than six other newspaper stories are slated to be produced immediately by as many companies. Paramount will make an all-talker adaptation of "Gentlemen of the Press," the stage success. Howard Hughes of Caddo Productions secured the rights to the other stage hit "Front Page" and is planning it for the talker class. The remaining four pictures are from original stories; First National is planning "Tabloid" by Fred Myton; Warner Brothers have "Headlines" by Jimmy Starr; Columbia will make "Power of the Press"; and Fox has a story by Will Gentz carrying the title "Stop the Press!" Fox recently made "Calamity," a newspaper melodrama directed by Fred Newmeyer, but latest reports have it that the picture has been shelved indefinitely.

NEWSPAPER YARN COPS FIRST PAGE OF SILVER SHEET

By GEORGE SHAFFER.

Hollywood, Cal., March 26.—The mass production idea has hit Metro-Goldwyn-Mayer studio. The cry is for newspaper stories, and this studio has gone in for the mass production of editorial room plots.

Larry Gray, Louise Lorraine, Polly Moran and the dog, Flash, are hard at work on one newspaper yarn called "The Deadline." What a police dog is doing in a newspaper story is something hard to conceive. Maybe he holds down the dog watch, when all other good reporters have gone to bed, or to play poker.

A second M.-G.-M. newspaper yarn is entitled "He Learned About Women," and has Bill Haines as the lead and Sam Wood as director. This is a story about a young reporter who stumbles on a murder mystery, solves it, is sent to China as war correspondent, finds a beautiful woman about to be hanged as a spy, and saves her by the stirring story which he cables to the rest of the world.

"The Bellamy Trial."

A third newspaper story, "The Bellamy Trial," is shortly to be directed by Monta Bell, himself a former copy reader. Like the others, it will be full of reporters, chattering telegraph instruments, eye shades, rickety typewriters and—Bell knows his newspaper offices.

Nobody knows why the sudden turn to mass production of newspaper yarns. Maybe the movie moguls think that any agency which can sell to 1,227,821 customers every day, and 1,471,991 on Sunday has the box office elements the movies yarn for.

went along. If a prince can't be trusted, you couldn't take a chance on a reporter. According to those newspaper plays, reporters go around with a gin breath, a flask in one pocket and the *American Mercury* in the other.

Photoplay, February, 1930, p. 65

KNOWLEDGE OF PEOPLE ESSENTIAL TO WRITER

"Shoemaker, stick to your last" has been paraphrased by Ben Hecht to read: "Scenarist, stick to your own field."

Hecht, who is co-author of the stage play, "The Front Page," and "Underworld," practices this theory in all of his dramatic writings. As a newspaper man who covered underworld affairs for years, he is familiar with both the newspaper field and the criminal world.

"No dramatic writer can hope to achieve realism without a thorough knowledge of the people about whom he is writing," Hecht points out in discussing his own work. "For many years, my work as a newspaper reporter carried me among criminals of all kinds and the associated half-world characters. In writing for the stage or screen, I have drawn on those early contacts.

"In 'The River Inn,' Charles Ruggles plays a reporter who is a composite of many reporters of my own acquaintance. Helen Morgan, as the cabaret singer in a roadhouse, is a character familiar to anyone who knows the night life phase of modern society. And Fred Kohler, as the leader of the bootlegging gang, creates a character that has figured many times in underworld escapades.

Short Shots from New York Studios

By ARTHUR W. EDDY

CHARLES RUGGLES, who probably holds the screen's record for consecutive alcoholic roles, is now assigned to bag and baggage to the Coast studios of Paramount, where he will work in "Let's Go Native," with Jeanette McDonald. This operetta will get under way about Nov. 15. Ruggles made his talking screen bow in "Gentlemen of the Press," in which he collected numerous laughs as a boiled reporter.

Charles Ruggles, the perennial drunk, who doesn't touch a drop, has been packing and re-packing for many weeks preparatory to making a picture for Paramount on the Coast. Re-takes on "The River Inn" have kept Ruggles in the East until now it looks as though he'll remain here so as to be ready when "The Young Man of Manhattan" is started this month. Ruggles, star movie reporter, has an important role in the latter picture.

The Film Daily, November 3, 1929, p. 6 – November 1, 1929, p. 6 – December 5, 1929, p. 6

CHARLES RUGGLES, who plays inebricated reporters and such with plenty of realism, is commuting to Astoria again, this time in behalf of "The Gay Lady," which reached the production stage this week. Recently he worked in "Gentlemen of the Press" and "The Lady Lies."

Joe King, who did the city editing in "The Laughing Lady," recently finished at Paramount, has been demoted to an alcoholic reporter. The reason is a part in the Ben Hecht original which Hobart Henley is megaphoning.

The Film Daily, July 1, 1929, p. 7

October 15, 1929, p. 8

Supplementary Materials Reporters



The Film Daily, September 24, p. 11 – October 6, p. 5 – October 9, p. 10 – October 11, p. 4 – October 27, 1929, p. 7



November 11, 1929, p. 4 – November 12, p. 5 – December 11, p. 4 – December 19, p. 3, 1929 – January 13, 1930 p. 7



January 14, p. 8 – February 19, p. 6 – January 29, 1930, p. 7 – September 13, 1929, p. 6 – December 16, 1929, p. 3



November 24, 1929, p. 6 – February 13, 1930, p. 4 – December 3, 1929, p. 6 = November 6, 1929, p. 8

MANHATTAN DAYS and NIGHTS

BY HERBERT CONRY

NEW YORK, April 4.—This Sheehan lad is hard-boiled. Not a doubt of it. No man remains as chief executive of a great film company who has not the technique of saying "no." He stands with his feet spread a little bit and his shoulders back and his brown eyes looking plumb into the middle of you.

"He has nice brown eyes," said a copper once of Winfield R. Sheehan. "Warm."

The cop had it right and wrong. Those brown eyes get hot sometimes. His stars and scenario writers and continuity men come before him and sometimes they do not do so well. There are times when he is as friendly as a police dog at 2 a. m.

There is a romantic story coming, but Winnie Sheehan must first be found as a police reporter in Buffalo. All reporters are hard-boiled in Buffalo, but police reporters are especially hard-boiled. Mr. Sheehan was the hardest-boiled of all police reporters. This reminds me—

"The reporters in the 'Front Page' are not like any reporters I ever knew," said a commentator the other day. "Reporters are not tough."

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"The reporters in the 'Front Page' are not like any reporters I ever knew," said a commentator the other day. "Reporters are not tough."

Reporters are tough, though. The "Front Page" reporters are precisely what that sort of reporters were then and are now. A legman in a district is not the sauve person who carries a malacca and occasionally welcomes some distinguished visitor. Mr. Sheehan became sauve by attrition. One of the abrasives was Charles E. Chapin, then city editor of the Evening World, for whom Mr. Sheehan had become police reporter. Mr. Chapin is now in Sing Sing, to the complete satisfaction of the most of his former aides. This may not be in accord with the rule that one must speak only good of the dead and those in the Big House, but it happens to be true.

Harry Niemeyer, who is now in St. Louis, is the one exception to this rule. Mr. Niemeyer once quit Mr. Chapin under circumstances which afforded Mr. Niemeyer the most extreme satisfaction.

"Have you," he asked by telephone, "a reporter named Niemeyer working for you?"

"Yes," said Mr. Chapin.

"You," said Mr. Niemeyer, "are a goggle-eyed old liar—"

Yet when Mr. Niemeyer landed on the dock in a snow storm, possessed only of the linen suit which remained from an adventure in Panama, Mr. Chapin gave him a job. Also by phone.

It was Chapin who was the hero of the Irvin Cobb story. Mr. Cobb was told in the city room that Mr. Chapin was sick at home.

"I hope," said the novelist-to-be, "it is nothing trivial."

One of the classic tales of New York journalism is of Chapin's shrilling over the telephone to the cub who had been knocked downstairs for the third time.

"Go back," squeaked Mr. Chapin, "and tell that so-and-so he's got to answer my questions. He can't buffalo me!"

Sheehan became secretary to Rhineclander Waldo when that young man tried to make the New York police department behave. It did not, of course. It never has. It kids along the commissioners until they get better jobs, as McLaughlin did, or go out in a headspin, like Warren. Waldo did make the police department somewhat more polite. He used to wander into a station house incognito.

"Whassah you want here?" a sergeant would bellow.

Waldo's grim pleasure was to

note the change in expression, and tone which followed the sergeant's realization.

But the department did not reform. Waldo opened a school for detectives and Wood did and Enright did and McLaughlin did and Warren would have opened one if he had thought of it, and all that remains now are 13 dusty volumes on forgotten shelves. Commissioner Grover Whalen now plans to open a school for detectives. Ho, hum!

In dealing with cops and politicians, Mr. Sheehan underwent what might be termed lapidification. Then he put a high polish on his granite exterior. In dealing with the personalities of the Hollywood world it is unlikely that he has softened.

Gee, it's a pleasure to get to the place I've been heading for all along. During his visit to these parts to raid the Broadway stage of all the actors and actresses he needed to dress up his films for the next two or three years, Mr. Sheehan saw a pretty little girl sobbing quietly in front of a restaurant window.

"My poor child," said he. So he gave her money to go back to mother and the old home. And that night he saw her laughing heartily in a night club. The poor little girl winked at him.

Now Mr. Sheehan is even more hard-boiled.

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The First Reader

Another Reporter.

"Reporter," by Meyer Levin, is the latest and, let us hope, the last book dealing with the newspaper reporter. It is a conglomerate jumble of episode and incident, revealing that the reporter, far from solving crimes and restoring the old home-stead to widows, is merely a bewildered young man jumping this way and that as events break all about him. The John Day Co. courageously publishes this book as a warning to those who dare come after.

The reporter has been a hero to most readers, because since the days of Richard Harding Davis he has been doing glorious deeds. He was a hero to Jesse Lynch Williams, and in Joe Medill Patterson's play, "The Fourth Estate," he routed grafters and was put into the managing editor's chair. In later tales he has been becoming more average, and more lowbrow, and in "Reporter" he is neither a hero nor villain but just a young man going somewhere, destination unknown.

Either too much James Joyce or too many gang wars has caused Mr. Levin to develop this fact into 400 pages of what a reporter does and thinks about. Those who have time to read farther than the first 30 pages will discover that, no matter what the reporter does, he actually thinks about very little. He has not the time. He is out of one cab into another, out of one shooting into another, out of one day into another, ad infinitum. At the end he has seen, heard, experienced a great many of the events that make up the mosaic of life, without discovering their pattern.

* * *

None other than Thackeray once complained that society would not tolerate the natural in art, but that he had decided to avoid the conventional slumper and write down a man, come what might. Mr. Levin's reporter is possibly the last ripple made in the pond by Thackeray's determination to be natural. But in trying to make the reporter as natural as Mr. A. and Mr. B. of any case history, the author plays with all sorts of devices. He restores, for instance, the old-fashioned guide lines at the top of every page, and here takes them from headlines. I used to wonder how our fathers could tolerate these breaks in continuity and finally decided that their eyes never noticed them. The same thing happened in "Reporter." I read the first five and then forgot all about them.

The unity of "Reporter" is in the mental attitude of the man who tells the story. There is a sketchy love affair, but this is swept aside by the crush of daily events that pile up on the lad. At the beginning there is also a promise of character development. The reporter is eager for a "by-line." He romantically visualizes himself as the best of them all, ready to show his rivals and his office what he can do. This object is lost as the book proceeds. At the end he is very much where he began.

* * *

Perhaps the reporter's hectic existence is best reflected in one of Levin's episodes, a characteristic example of his slap-dash style:

"Typing madly, gang war and murder, hospital hero, taxi, dash, turmoil, turned the world over, drilled holes in the bottom clapped it up, built Rome, raised Parthenon, painted the sky, overthrown Napoleon, since 4 in the morning, period. Stop. He looked up at the clock. Only 3. He felt startled, as if he had stepped out of the revolving door of a skyscraper into a vast green field.

"The reporter didn't know what the hell it was all about in the morning when Larchkin yelled, hop out to the Saint—something—hospital, big shooting; but out like a fire engine he flashed, not stopping to look up the address of the hospital, because the thing to do is to get right out of the office first, immediately, at once, out of the sight of the city editor. The cockeyed cab driver didn't know either where the hospital was. They piled into a drug store. Way out, around Fifty-fifth and Halsted, alright, let's go. Nice ride.

"In the cab sit. Everything ready? Paper? Pencil? no pencil. The cockeyed copy boys, never can get a pencil out of them. Bellowing all morning for a pencil and still no pencil. Reporter without a pencil. Angel without wings.

"He burst into the hospital.

"The hall was as deviously quiet as the Field Museum. A telephone operator sat by her switchboard chatting with one of the nurses.

"Finally between her and the office and a couple dicks and the doctor he gets the dope; two cops dying in the hospital, some more in another hospital. Rumor, Manfredi gang war. Sure, blame every chicken screech on the Manfredis now. But somebody says a Manfredi was shot. Huh?

"Well, another reporter'll be on that. Name, age, hist., rank, address of cops wounded or dead. Ryan, Hardy, Ryan, Hardy, Hardy, where's a phone? Damn, all the booths busy, run to the candy store on the corner. Got a phone? Got a pencil? The penny pencil is so hard it tears the paper.

"Go after Ryan says the office. Picture. Picture and family stuff. What about Manfredi?"

And there, in brief episodic form, is the reporter's day, his attitude, his bread of life. Let us credit this book with one contribution to the present study of the reporter. Mr. Levin shows his reporter gathering the incoherent speeches, the tangled threads of a "story," and then returning to the office to write them up. What results is a yarn in the conventional jargon of the newspaper, a form characteristic but often quite lifeless, and really having little relation to the events viewed by the reporter. The mistake of the author is that he gives these yarns verbatim. He makes his point, and he also makes his book about as readable as the laboratory monologues of Gertrude Stein.

HARRY HANSEN.

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Movies Have Little Over This Reporter

HEROES in movies of newspaper reporters who cover their own misfortunes have nothing on a member of the editorial staff of the Pensacola News.

Last night John Jenks, a reporter on the paper, left his apartment about 5:30 to eat dinner with a friend. After they had enjoyed their turkey they started for town intending to go to a dance.

Passing the North Hill apartment house, Jenks noticed a large crowd, and thinking it might be a story of importance got out of the car and rushed to the scene, only to find the apartment house had burned and he had lost everything he owned except the clothes he was wearing.

He got in touch with his office and half an hour later went to a dance.

Hearst Revises Film Pages to Emphasize News of the Trade

Editor and Publisher, Publication of Newspaper Field, and Long
Foe of Press Agents, Comments Extensively on Hearst's
New Policy—Louella Parsons in Charge

(Special to the Herald-World)

NEW YORK, July 16.—William Randolph Hearst and Editor and Publisher, trade paper of the fourth estate, have got together, and radical changes have been made in the content and makeup of the motion picture pages in the Hearst newspapers, with the emphasis upon news of the industry.

Time was when Editor and Publisher waged a relentless war upon the press agent, including the motion picture representative, with oft-repeated attacks upon the use of newspaper columns for publicity. Editor, left their conventions with the message that publicity was "out."

The significance in which the Hearst move is held by the newspaper profession is shown by the space devoted to it in a recent issue of Editor and Publisher, and the article also reflects the fact that the press of the country is now wider awake to the importance of motion pictures in the everyday life of the people.

Increased Space Used

Almost every daily worthy of the name is devoting increased space to plays and players, to discussion of the values of sound, and predictions on the future of what some call America's third industry. Most newspapers today devote an entire page, and often more, to news of motion pictures—something that a few years ago would have been considered preposterous by any self-respecting editor.

Decision of Hearst to place Louella Parsons in charge of all motion picture material in all the Hearst publications is the move that prompted the article in Editor and Publisher. All the Hearst motion picture editors now come under her supervision and all of them are learning new methods of handling both content and makeup to provide what is expected to be a newsworthy as well as pleasing page to both the public and the industry.

Genuine News Used

Illustrating its comment with a cut of the new model screen page of the Los Angeles Examiner the publication devotes considerable space to the change in Hearst policy, in part as follows:

"Not only the Sunday theatre departments have undergone vast changes at Miss Parsons' suggestions, but also the daily pages have taken on new appearances with special feature stories and illustrations prepared by Hearst staff writers in New York and Hollywood.

"A sudden demerit has marked the fate of trums of motion picture publicity sent out to the Hearst newspapers. Now the free material is seldom given space, having been supplanted by genuine news

stories written under the inspection of Miss Parsons.

"Among the material now being syndicated to the Hearst newspapers by Miss Parsons are columns written by Jerry Holman, Marjorie Driscoll, Eland Johanson and Regina Crews, motion picture editor of the New York American. The Johanson column, 'On Old Broadway,' is a weekly review of the movie business in New York, including boxoffice figures at the large film houses.

Magazine Style Makeup

"In revising the Sunday departments, Miss Parsons has instituted magazine style makeup to achieve interesting effect. Cuts are made in odd shapes and two column measure.

"A 'model page' from the Los Angeles Examiner suggested for Hearst motion picture editors recently was that of May 5, in which Miss Parsons had a picture of Victor McLaglen and Myrna Loy in a scene from 'The Black Watch.'

"This idea in makeup appealed to Mr. Hearst and led him to extend Miss Parsons' authority over all Hearst papers. She was introduced to editors with the following letter signed by Mr. Hearst: . . .

"The average picture department is sloppy, more or less confused and more or less worthless, poorly edited and poorly selected. I want Miss Parsons to improve not only the appearance of the pages but the contents, and not only the contents but the methods.

"I may want her to improve some of the moving picture editors."

"Adoption of the new policy for the theatre pages of the Hearst newspapers is regarded as a step in offsetting some of the competition that weekly and monthly magazines offer to Sunday newspapers, especially. At the same time it is seen as a bid for part of the circulation that now is won by magazines through their movie departments.

Newspapers

ON account of the connection of Mr. William Randolph Hearst with the motion picture business it is only natural that the Hearst newspapers should be decidedly abreast of the times in motion picture matters.

This seems to be substantiated in a new policy toward motion picture news which has been adopted by the Hearst newspapers. The execution of the new policy is under the direction of Louella O. Parsons who has been named supervisor of the motion picture departments of the Hearst newspapers.

The departments are being made to count stronger in a news sense and a decidedly more painstaking method of make-up is being employed. A conspicuous feature of the new policy appears to be that no room is to be left for ordinary motion picture publicity. Signed columns, feature articles and excellently handled art subjects supply the material that is used.

The absence of publicity drool will be no handicap to the business. The new Hearst policy which tends toward more real news and more attractively prepared pages will bring to the industry a substantially more important interest and attention.

* * *

TOP this blurb from Paramount . . . I dare you . . . the color of a girl's wig makes a difference in the sound of her voice as recorded . . . the "ga-ga" states unblushingly that some one tried it with a blonde, brunette and red wig . . . and that the red wig gave her the best voice . . . pity a bald-headed actor . . . and another one says that the cracking of a dancer's joints were recorded . . . which should be why copy-readers on newspapers wind up in the bug-house. . . .

Motion Picture News, February 2, 1929, p. 386



Photoplay, May, 1929, p. 18



Motion Picture News, June 29, 1929, Coverff

Supplementary Material

The Sound Revolution – Silents' Last Gasp



The Film Daily, May 20, 1929, pp. 6-7



Motion Picture News, January 12, 1929, p. 35

Motion Picture News

Volume XXXIX

NEW YORK CITY, JANUARY 19, 1929

No. 3

Higher Admission Prices

Will They Prove the Answer to a Lot of Pressing Problems?

By William A. Johnston

RAY GROMBACHER, head of the Spokane Theatres, came to New York last week with the intention of telling us that we were wrong about the all-talking pictures.

Since he was one of the very first exhibitors in the country to install Vitaphone and has kept the talkies continuously and successfully to the fore ever since—a matter of two years—we are pleased to give here his sage advice.

"I don't know about the studio end," he said. "Maybe you are right about the difficulties of talking-picture production. All I know is that the Spokane public wants Talkies. I thought so from the very beginning and I haven't changed my mind a particle. Advertise an all-talking picture and they'll flock to your theatre. I don't know whether they like them or not, but I do know what the box office says."

Two very important points, however, are brought up by Mr. Grombacher; and, it seems to us, they are just the two things the exhibitors must consider most carefully just now in connection with the talkies.

One is the matter of admission price.

The other is: honesty in advertising.

Regarding the latter, Mr. Grombacher tells his public just exactly what kind of sound the picture carries and how much. He has a good-sized stock cut, announcing an all-talking picture, which he gives prominent display in his newspaper and other advertising. But, in addition, he is careful to point out that there is singing, or sound effects or intermittent talking in tense situations, or whatever the case may be. If he has only a talking news reel he says so—plainly.

As for admission price, he had the courage to raise prices fifty per cent on the occasion of his first booking and billing of a sound picture and he has succeeded in maintaining the advance.

This, it seems to me, is vital.

Karl Hobbizelle and many other experienced theatre men have talked to us on the same subject.

Here is the picture they draw: Say a house is successful in getting an installation. It has, immediately, the jump upon its competitor. But, sooner or later, the competitive house will be wired. That is inevitable. At this juncture, if the first house did not raise its admission price on sound pictures, both houses will find themselves, in the same old dilemma, of giving a more-and-more expensive bill for the same money.

This admission price matter seems to be the answer to a lot of problems: for instance, that of the chain which doesn't know whether to wire its big city theatres or suburban houses or both; and to the claim that everywhere there should distinctly be all sound picture houses and all silent picture houses.

A confidential correspondent of ours in Australia takes a radical stand in the matter. Incidentally, he is a wise and experienced showman. He says we are all wrong on the price question. We are using the talkies as just jam on the bread and butter when they should be rated a full course meal at the Ritz.

"They are going to install 24 sound equipments throughout this country during the coming year; 12 belonging to Union Theatres, as I understood it, and 12 belonging to Hoor's," he writes. "That means there will be about 4 or 5 in Sydney, 3 or 4 in Melbourne, and 2 in each of the other big centres."

(Continued on next page.)

Higher Admission Prices

(Continued from preceding page)

"How easy it would have been to have only installed one or, at the outside, two equipments in each big town, and how easy it would have been to charge 6/- or 8/- and make it something entirely new. They could have packed them in at every performance, and with such few houses they could have picked the very best in talking entertainment, and God knows they need the very best over here, where they are none too struck on the American manner of speech as it is. The runs would have been long runs and I do not doubt that a good talking picture would run 4, 5, or 6 months. That would have kept the talking entertainment entirely separate from the silent, and would not have jeopardized the tremendous interests of the silent theatres. It would have also determined whether the 'talkies' were successful, and if so, it would be possible to wire all of the theatres they could and bring the prices down to conform with the present day motion picture houses without upsetting the whole industry."

"As it is they are going to open with some all-talking pictures and others just synchronized, and there will be silent pictures running all for the same price. The people are going to be fooled and hoodwinked into believing that pictures are all-talking, when some of them are merely sound pictures and others are silent pictures with a talking news reel. All of which lets the public know they are being taken for suckers, and they wake up to the fact that they have been taken for suckers and then they find a different form of entertainment."

Motion Picture News, January 19, 1929, pp. 179-180

Griffith as Prophet

THE sound picture of the future will surpass anything the theatre has ever produced, D. W. Griffith is quoted as predicting in an interview by a New York news-

paper representative. "In ten years," he said, "you'll have sublime Movietones. Just like grand opera, only superior to grand opera. You can have everything from Jazz to Wagner and Bach in the same picture."

Motion Picture News, February 2, 1929, p. 334

Sound Certain to Better as Experience Grows, Says Lasky

THE talking pictures of the future will be far better than those which been shown up to this time. Novelty, was certain to make early spoken pictures successful at least commercially. As the novelty departs, the flaws become apparent. This accounts for a considerable popular prejudice against talking pictures. This does not alarm me, as we make plans for more and more talking pictures. It is only natural. The public does not mean what it says when it speaks against the talkies. The man who says, "I don't like talking pictures," probably really means to say, "I don't like the talking picture I just saw."

Jesse L. Lasky in
"Los Angeles Times" interview

Charlie Murray Sees Reaction to Talkers

THE talking process naturally makes much more expense than silent pictures. And as a result of the increased cost of the pictures and the increased expense of operation, the exhibitors, particularly the smaller ones, are fighting an uphill battle.

Furthermore, the news that is sent out from Hollywood that the big companies are not making any more silent pictures is sheer propaganda for the talkies. As a matter of fact, the reaction against the talking films has already set in so strongly that the principal producers are now making silent as well as talking prints of all their productions.

Charlie Murray

* * *

The Film Daily, August 15, 1929, p. 8

September 18, 1929, p. 4

THE *Film* DAILY

Sunday, March 31, 1929

Meeting the Problem of a Dual Market

DISTRIBUTORS READY FOR SOUND, SILENT THEATERS

For the first time in the history of the business, producers and distributors are faced with a dual market. Houses wired for sound have dispensed with silent short subjects, as they have with silent features. Yet numerically, the unwired theaters are in the majority.

The problem then is to meet the double requirement. What distributors are doing this Spring and for the remainder of the 1928-1929 season to combat an unprecedented situation, is outlined in the following survey of the short subject field:

3,000 Subjects

Three thousand sound and silent short subjects of all types are available for the 1928-29 season, according to the 1929 "FILM DAILY YEAR BOOK." The survey covered schedules of 35 distributors and embraces sound acts, serials, comedies, dramas, cartoons, novelties, newsreels, etc.

Up to and including the month of March, Educational this year has released 14 two-reel silent comedies, embracing the Lupino Lane, "Big Boy," Mermaid, Tuxedo, Ideal, Dorothy Devore and Russ Farrell series. Of the one-reelers, there have been six Cameos, three of the Our World Today series, and three of the Hodge-Podge. For April, May and June, there are scheduled ten silent two-reelers, while the Cameo Comedies will be released, every other week, and Our World Today and Hodge-Podge once a month. Kinograms continues to be issued twice a week,

times a week and which will be increased to an edition a day by September of this year, according to company plans.

Silent product includes two issues weekly of Fox News and Fox Varieties. Of the latter series, 17 as of today have been released and nine are scheduled between April 1 and Aug. 4.

International Photoplay Distributors

State righting 15 one and two reel all-talkers, produced via the De Forest Phonofilm system. Nine are now ready, the titles including "The Mariouettes," "When the Clock Struck Twelve," "The Meal Hound," "Hook" and "The Miser."

Mascot

"The Fatal Warning," 10 episode serial, silent, now in distribution. Ralph Graves and Helene Costello featured.

Metro-Goldwyn-Mayer

The dual market problem now con-

Paramount

In sound, Paramount is releasing currently four two-reel acts and five in one reel, five Christie comedies in dialogue, eight one-reel acts with personalities such as Eddie Cantor and Roth Eting, two song cartoons and two of the Fita Patrick Famous Composer series.

Silent product embraces Christie comedies starring Bobby Vernon, Lilly Doolley, the Chorus Girl series and the Mac Duff series. Paramount News, Krazy Kat cartoons and Inkwell Imps.

Pathe

Pathe declares it is paying equal attention to the supplying of first class sound and silent short features, in full realization that there are many thousands of unwired houses that require good short product to balance their programs.

In meeting the newer demand for sound subjects, Pathe has attempted to maintain a sense of balance and diversity. Pathe Sound News was inaugurated to provide a reel for Pathe News' customers whose

The Film Daily, March 31, 1929, p. 6

SOUND ADVICE

SMALL THEATRES MADE
EQUAL COMPETITORS OF
BIG HOUSES BY SOUND.

The exhibitor with the small theatre may not yet realize it, but today the little theatre is on an equal footing with the big, elaborate, downtown house in the matter of competing for patronage—thanks to sound pictures.

With the exception of a stage show—which a majority of patrons care nothing about, and a lot of discarded picture theatre spots—which once you hold little interest for patrons, the small theatre can now offer identically the same high-class music, songs, dialogue and pictures as the downtown house, and for much less money—which is always interesting to the shopping public.

All the little theatres seek to immediately become a better competitor in offering equally high-class entertainment—plus the attraction of price and convenience—in a high-class sound installation.

Silence Near End

The producing companies have now turned their entire attention to sound pictures. All items for future production are being arranged for sound only, and pictures made especially for sound are wholly unsuited for showing in silent theatres.

The technique of the sound picture is entirely different from the silent drama. Sound pictures must be shown with sound to be understood and appreciated by audiences.

Within one year competition between the silent picture house and the sound theatre will cease. Within twelve months the silent theatre will close its doors because there will be no good silent pictures on the market and not enough silent product of any description to keep the un-served theatre running.

And before this scarcity of product forces the closing, many silent houses will go dark through loss of patronage taken away by the sound theatres.

The opportunity of competing with the best of theatres outside the investment in sound equipment—but the equipment to be a sound investment, must be of the finest total quality.

Millions of radio sets in the home have trained the ear of masses to a keen appreciation of tone quality. Every day thousands of new radio sets are bought, and old sets are discarded by the public in the demand for better and better sound reproduction. The public is ex-

NOTE: From the exhibitor's standpoint, it should be the primary aim of sound pictures and the provision of suitable sound equipment should be with it to their satisfaction.

While the investment in sound pictures is sound and more important, the fact that properly equipped theatres are being made and equipped to show the silent picture is equally true.

There is a place for both pictures and the silent picture in the future.

tial of tone quality and will not pay admissions to hear poor sound.

The Theatre's Voice

Sound equipment is the voice of the theatre. That voice should be clear, distinct and pleasing. It should be capable of reproducing all notes of all musical instruments, and every delicate inflection of the human voice, in full, rich, undistorted volume.

If the voice of the theatre fails to meet requirements it cannot succeed in competition any more than weak-voiced amateur performers can compete with high-class professional talent.

In giving the theatre a voice, give it the best there is—One that will be permanent, efficient and pleasing to the unadorned public. Give the theatre a voice of quality that can and will compete with the largest and strongest competitors.

Reasonably Priced Quality

The most reasonably priced high-class sound equipment is the Powers Cinephone. This equipment is the triumph of years of experimental work by technical engineers and acoustical experts. It will reproduce with perfect tone quality and undistorted volume, all professional sound pictures produced by any and all standard systems either on film or on discs.

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CINEPHONE
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COMPLETE HISC Equipment	\$2500.	For Theatres Up to 1500 Seating Capacity
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22176 AVENUE NEW YORK CITY, N.Y.

Mary Pickford Proves A Sensation In Dialog Version Of "Coquette"

By EDWIN SCHALLERT

Editor of The New Yorker Times Tribune and Special Correspondent of Motion Picture News

By Hollywood Wire, March 22

SCORE another sensation for the talkies, "Coquette" will be just that. In it Mary Pickford has made the transition to the new medium with flying colors. This feature, which is all dialog with no silent version even scheduled, is an emotional thriller and proves that Mary is a pioneer in voice film just as she was in the roles of the silent days.

Just Misses Heavy Tragedy

The story is from the stage play produced in New York by Jed Harris in which Helen Hayes was starred. It is the next thing to heavy tragedy. There is just a suggestion of light shining through the clouds at the finish, but the rest is plenty heart-throbbing and weepy.

"Coquette" chooses perhaps as the first real star picture, outside of the two Al Johnsons, to appear in the new spoken word form. It is the first big film produced by a big old-line picture star and favorite.

Everybody in the industry wondered how Mary's voice would sound when she got around to making a talkie. But they scarcely expected that she would make her first venture before the "make" with a characterization that required the adoption of an accent, especially a southern accent. The adoption of this drawl adds much to the charm of the production, it softens, too, the rigors of the change, and with the bobbed hair and all, Mary seems to be a new personality.

Mary Pickford's oldtime admirers will probably regard with mixed emotion her advent into the spoken film. However, she has done the deed with characteristic skill and efficiency. Minus those deficiencies which the new medium naturally still possesses, she has made a great picture—one that will win her a new public, and excite most widespread curiosity among the fans she has in tremendous numbers for her past successes.

Concentrated Pathos

"Coquette" is concentrated pathos, climaxing in scenes where a girl is torn between her love for a boy and her devotion to her father. There are two scenes that will have audiences nearly hysterical, but despite the fact that most women will be a wreck for the balance of the afternoon or evening on which they see the picture they will not want to miss it. Johnny Mack Brown, John St. Polis and Matt Moore are among the leading principals, and Sam Taylor has done a splendid job of direction. But it is decidedly Mary's picture and she proves that she is an actress.

American Talkies Get Panning From British Newspaper

*Article Defines U. S. Film
Product As "Obsessed By
12 Year Old Mind"*

A sharp slap is taken at the American talkie by a writer in the Manchester Guardian, a British publication. Even with the advent of dialog the American film continues to be "obsessed by the twelve year old mind," says this writer whose article is quoted in last week's Literary Digest.

Writers, directors and actors are unable to cope with the new technique of the talkie, according to the article, and they are reproducing stage drama word for word and gesture for gesture. It would be absurd for the screen to cast aside all the natural advantages in technique it has acquired in a quarter of a century, the writer states.

"Producers of talking movies are doing a painfully bad job and one for which they cannot quite be forgiven," the article continues. "Their imitation of the stage is an awkward and embarrassed one. Few of the producers, directors or actors have had any extended experience in drama. Much has been said recently about the talkies stealing all the stars from Broadway, but this has not happened and will not. Their training and experience (of stage actors) are of some value, but of less than might be supposed; they have a tendency to over-act before the camera, and to shout into the microphone in a painful way."

After stating that many better-known dramatists have gone to Hollywood to write for the talkies, only to come back to Broadway vowing "never again," the writer asserts developments in the talkies during the past year have been few and almost all

(Continued on page 282)

American Talkies Get Panning From British Paper

(Continued from Page 276)

purely of a technical nature. He lists better reproduction of sound, the elimination of the lisp, more natural sound effects, the voice 'fade in' and 'fade out,' etc. "This is, however, the end of the catalog and, generally speaking, the twelve year old boy continues to reign."

Regarding the future, the correspondent declares most films will use dialog and will carry their own musical accompaniment and that American talkies will be made in the "American" language for the American market. "The English-speaking world will be a secondary outlet, which the producers will retain if they can, but will surrender if they must, rather than alter the accent of their players and risk impairing value of their films to the 20,000 cinema theatres at home."

THE *Film* DAILY

Sunday, March 31, 1929

Sound Revives Short Subject Prestige

FACTS THAT DEMONSTRATE A REMARKABLE COME-BACK

By JACK BARRINGER

PROBABLY never in the history of the industry has there been such a remarkable development as in the case of the sound short subjects being obtained this season. The possibilities of sound in this field are practically limitless and the impact appeal to the general public which has greeted several new developments proves that sound short subjects are an entertainment factor in coming with.

The audience reaction to the Broadway theaters is a pretty fair barometer to go by. The popularity of the new medium is still sufficient to secure suitable comment. It was reported in it double as to whether he is on the right track, all he needs do is play some hours in the Kopy, Capitol, Strand and Paramount, and he will get an outburst of valuable criticism from the source that criticism counts—the public who must be pleased.

General Trend

The following article will endeavor to show the general trend of sound short developments in the last few months. Comments are primarily based on the general audience reaction in each picture used as an illustration of the particular angle in question.

Considered for long with the most popular, a good comedy, be it slapstick or grade stock, attracts an instant reaction in the average Broadway audience. Regardless of the reviewer's personal reaction, the audience's reception of the offering is unmistakable—and that is the only criterion to go by. Mick Scherz has come through with three plots, released by Educational. They are "The Lion's Roar," "The Bride's Relations" and "Warts and Gills." These three comedies are all bolstered with the touch of original treatment, expertly acted and directed and getting over a very convincing plot in the space of ten reels. They all carry two or three big laugh provokers and finish on a strong gag that leaves us laughing. For instant policy in comedy short production, Scherz has got something on the ball that is suitable to the case.

A New Field

Fox Movietone is turning more a policy of featuring vaudeville headliners and other leading them a skill in either, or combining one of the headliner's trade identities to meet the special requirements of the talking short. Incidentally here is a new opening new field for the development of short themes, by the vaudeville comedy acts, find themselves versatility in the new treatment. The results of material thereof is one of

New Faces

Fifty-five directors are regularly concentrating their activities in the production of current short subject product, in which approximately 160 players are being featured. This is revealed in a survey conducted by the 1929 "FILM DAILY YEAR BOOK," which emphasized home office and West coast production sources. The numerous directors and players who only occasionally work on short subjects are not included in the compilation.

New players are being recruited daily from light and vaudeville to appear in sound shorts, which opened an entirely new field for talent. Stage directors, new to films, are being successfully signed for this type of product.

The most interesting thing that suggests a splendid future for comedy shorts for an unknown period.

In return for Fox Movietone, Clark McCullough's "The Black Bottom" is one of the shining examples of a popular, laugh-provoker, employing vaudeville headline names. Here the two comedians have a subject built in order. Their expert training in timing laughs is perhaps the big reason. There is something the actors players have got to master. There is a Will Mahoney in "Mammy Songs," one of the funniest single acts that has yet been put over in the short sound department. Chick Hale's "Marching On" is a comedy characterization. Chickie, it might well serve as a model for all future themes of this type. Another gem from the Fox Movietone gallery is the exterior sound picture, "The Family Patch" which probably will stand for some time as perhaps the best example of a comedy taken with most of the short subjects—and perfect timing.

Wide Choice

The Vitaphone catalogue of sound short subjects is by far the most complete in the industry. It encompasses over 100 comedies, covering every recognized form of dramatic and entertainment expression. Vitaphone seems to have vaudeville names, as indicated by the recent Phil Baker offering of "A Bad Day from a Good Family." This is a natural that will catch anywhere. Baker has a pitching, easy personality, and gets his stuff over with a subtlety that is refreshing. He is good to all treatments.

Paramount has a good example of a popular comedy in "The Fat Man's Fire Company," which ticks strong with George Le Maire in "At the Discharge" that is guaranteed to laugh 'em for a row of gales in the most hard headed audience. Comedy shorts probably hold the

second most popular public appeal. Here we cite only a few of many outstanding examples merely to illustrate our point.

Charlie produced "Mishmashy Dime," an all-singer cast that delivered a genuine novelty, based on a story by Ottavio Riva Cohen, who knows his colored South. The three who are familiar with the daily, that will prove a genuine treat and a real novelty.

Paramount have contributed "Two Little Chinese Maids," featuring Anna Chang in a Chinese setting with Chinese players. The novelty gets over strong with a very pretty last effect, and the cute singing of the little star.

An unusual monologue is that of the humorous Donald Ogden Stewart, called "Traffic Regulations," a real satire on the Broadway traffic problem which is broad enough in its appeal to be appreciated anywhere. Fox Movietone made "Old Times for Kew," in which the musical authority Dr. Raymond Speer at the piano shows how the popular song hits of the hour have been cribbed from ancient classics and the songs that grandmothers used to sing.

Joseph Searley from the front of his vast stage experience looks in with "Now and Then," (Paramount) a very pleasing offering carrying a genuine novelty kick.

Later Releases

Latest-minute releases include some from Tiffany-Strahl, EKO, Pathé, and Van Beuren Enterprises. Last night is a few that are outstanding and a pleasant indication that the technicians now know where they are going and are on the way. Tiffany-Strahl has "Melody," a Technicolor gem that carries a wide popular appeal with a fine love story and a musical atmosphere that will prove generally diverting anywhere. Walter Foster's "Carnegie" has added to its appeal with "Palace of Fashion," a brand new development in which shorts are shown from the days when the pictures were still black-and-white, showing the difference in traffic conditions on New York thoroughfares, and the startling fashion changes in millinery hats and gowns. The shorts are made tremendously funny by an amusee monologue who comments on every one. Whoever wrote the lines should be given a few years' treatment at his own figure.

"Topics of the Day" has also been rejuvenated and put on a bigger and better show of popularity than ever. The device employed is simply but effective. A dozen good gags are interspersed with the old method would have been presented through an expanded jokes from the dailies and weeklies. But have such a devoted as to a talked with the two people involved in the gag device is character. They appear before a dark drop as if on a ready script, deliver their lines, and the skit immediately takes into another skit with the actors in character. It has snap and society, with the laugh service

on the hand-picked song. Last but by no means least is a new idea in "Greenland Back's" "Fourlights." Kew himself appears and talks ironically of three outstanding champions in the sport world. The late Tex Rickard is shown in his only talking picture shorts.

In the field of musical shorts, there is a wide diversity that carries an appeal to a variety of personal tastes. The vocal artists are undoubtedly the most popular and where their singing and songs mixed with humor and comedy gags, their offerings usually get over doubly. Some of the best recently caught are those fitting on a Paramount release, singing their popular songs with a pleasant voice and motif of personality. The Kentucky Jubilee Singers are a classy negro aggregation that Fox Movietone should have no trouble in banking indefinitely. Then there is that new light colored colored artists George Dewey Washington, who Metro Movietone is ready to apply in his fine characterization work with three popular song hits. He looks like an Al Jolson among colored artists.

Opera has been well represented. Here of course the appeal is limited to class audiences who can appreciate this type of entertainment. Fox Movietone has given us Richard Russell in "Pagliotti" and Vignola looks to with a wide selection including "Hansel and Gretel" in "La Gustonella," Giovanni Martinelli in "Vesta La Follia," and Marion Talley in "Ripieno" and many more impossible to adequately mention here.

It would be possible to list many band and orchestra aggregations who have been featured in sound shorts. But the real story is that this class of entertainment seems very different on the screen. It is about time the producers made to the self-evident fact. This little trip to the theaters previously proposed would certainly give optimistic support of this class of entertainment that they are far from popular.

Class Offerings

There have been a select list of class offerings appearing in the short field. Among them for illustration, can be mentioned Edward Everett Horton's clever work in "Ask Dad," a Fox Educational comedy that will delight any high grade audience, and at the same time carries a wide popular appeal. Eddie Center in "A Juggled Midnight Frolic" and "That Party in Paris" contributes two numbers from the Paramount studies that will go over strong anywhere. Probably one of the best shorts yet produced with the help of the synchronizers is Fox Movietone's "Napoleon's Barber," which exists in all departments of production. The story is finely modeled, the acting perfect, and the sets and costuming of feature caliber.

Then there are specials which make up in quality for their lack of numbers. "Forget Me Not" a Fox (Continued on Page 8)

SOUND REVIVES PRESTIGE IN SHORT SUBJECT FIELD

(Continued from Page 4)

Movietone Christmas special that can be shown advantageously the year round, is a gem. George Bernard Shaw was induced by Movietone to appear before the camera and talk right out loud in his characteristic way. As the great writer refuses to come to America this is probably the only chance that most of his legions of admirers will ever get to see and hear the Irish wit. Fox Movietone News has persuaded a long list of world notables to appear and talk for American audiences. Parke turned out a notable offering in "Lincoln's Gettysburg Address," with George Eads impersonating the Emancipator in a most impressive fashion. Here is a genuine contribution to the field of sound shorts that carries tremendous popular appeal as well as a definite historical value. Van Beuren Enterprises has just shown to the reviewers a little classic called "The Swan," done in colors and beautifully synchronized by RCA with compositions from Saint Saens. A musical novelty that will delight the most critical.

The Film Daily, March 31, 1929, pp. 6, 8

The WHAT—WHEN—WHERE and HOW MUCH for Sound Equipment

The essential problems concerning the decision to install sound equipment and what equipment can be bought—where and for how much it can be bought—will be an open book to exhibitor subscribers to MOTION PICTURE NEWS with the publication next week of THE SHOWMAN, including a complete listing of the available apparatus and accessories for synchronized and non-synchronized sound reproducers.

THE WHOLE SOUND EQUIPMENT MARKET BEFORE YOUR EYES AT A GLANCE

Next Week in MOTION PICTURE NEWS

Reviewers Ailing

In the rebirth of shorts, due to sound, the reviewers are playing an important part, focussing attention on sound comedies. National magazines are giving space to the short subject and newspapers are giving space to short reviewers, news and stills.

Motion Picture News, March 30, 1929, p. 969 – The Film Daily, March 31, 1929, p. 3

Getting the Proper Volume Levels in Recording and Reproducing Sound

By J. Leo Meehan
as told to
Thomas C. Kennedy

LET me say first that I'm mighty glad to have the opportunity this interview affords me to talk to the theatre man. I don't think there ever was a time in the development of the motion picture when there existed a greater need for the spirit of cooperation and understanding between the production end and the exhibition end of this industry.

For the problems that the theatre manager and the theatre technician has had thrust upon him by the sound development in at least equal measure have arisen to confound the producer, the director and the actor.

Reproducing sound at the proper volume, or level, to give uniform results in hearing to patrons in all parts of the theatre is one of the great problems encountered by the projectionist. Not to furnish proper volume, or to cause distortion of the speech or music—it is agreed by theatre men—is to take a sure road to diminished patronage and ultimate failure. It would be a very simple thing to produce the proper volume level were there a way to so standardize the individual machine and the individual print that the man at the gain control could set his faders at a certain number and "let 'er go."

In the production of the latest completed work I directed at the RCA studios in New York, the Rudy Vallee starring film now titled "Campus Sweethearts," we went to the greatest lengths to record the sound at a level that is standard throughout the entire production. We are more than pleased with the results the rushes have proved we have obtained.

As I see it the projectionist no more should be called upon to compensate for varying levels of recording than he should be to compensate for out-of-focus photography. It is practically the same thing to ask the projectionist to correct the out-of-focus sound by stepping up or turning down his volume on the amplifier, as it is to ask him to change the focus of his projector lens to correct out-of-focus camera work.

Of course, there are at times seemingly insurmountable difficulties facing the director and the sound engineer in getting "matched levels." Were it possible always to have the source of the sound to be recorded, speaker or musician, exactly two feet from the microphone, there would be no more trouble getting even volume throughout a production than there is to broadcasting radio at the even volume sent out from broadcasting stations. But on a set we have action, we have properties necessary to the back-

ground or atmosphere and the action of the play. Under such circumstances we have our problems in placing microphones.

Just as the showman must rehearse his sound program before he offers it as regular performances for his patrons, we must rehearse our scenes and work for a



J. Leo Meehan, Director
RCA Photophone Productions

precise setting of each microphone to be used in the course of the action. We must "chase echoes" on each set. The theatre man chases them once, finds them and does the necessary acoustical correction work, and he is through. The theatre man, however, has a somewhat similar problem in varying his volume to meet the changing conditions of reproduction brought about by the emptying and filling of his auditorium. Those theatres which I have observed to be most successful in giving faithful reproduction are houses in which the management employs a man to go about the auditorium constantly during the performance and report back to the projectionist on sound conditions which vary as the several sections of the house fill or empty.

There is another potential evil that might grow up to nullify the best efforts obtained by the director in condi-

tions which invite projectionists to vary the levels in a given production, be it a short subject or a feature length production. This is the tendency to form a habit of trying to improve on the work of the director, the sound engineer and the actors in the resolution of the lines of the play. It is essential to the success of a play that the director assume full responsibility for the dramatic treatment. The actor of course is responsible for the interpretation of the part he plays. If the pitch of the actor's voice in the rendition of certain lines alters from his normal volume and tone, that is part of the actor's dramatic portrayal. He does it that way because his study of the part and his knowledge of his art tells him that that is the way it should be to fit the particular characterization. Just as the director changes the tempo of a certain scene to suit the action and dramatic effect he is building up in the drama, he may direct the players to adopt an excited manner of speech, which ordinarily would necessitate a louder tone. Or the scene, the mood of the play, may call for a general air of repression affecting all the players and manifested in the hushed tones in which they address one another. Now if it becomes anybody's guess as to the right mood, as expressed in the volume of the speech or the sound effects, every picture is subject to what amounts to an individual interpretation. In other words, a certain picture seen and heard at this theatre may differ from the same picture at another playhouse. The projectionist does not speed up the action of a scene by speeding his projector for that particular sequence. And the projectionist should not be called upon to step-up the volume of a certain speech in order to get it "sufficiently loud."

The work of the studio people, producer, writer, director and actors, is in the lap of the theatre managers and their technical men once the print is turned over to the theatre for presentation. The finest work in photography can be ruined by poor projection. But even more seriously can the finest dramatic treatment be ruined if the sound reproduction is not capably done. That is why, for the success of the talking pictures and the sound pictures in holding the public interest and commanding its continued patronage, I think now above all times there should be a concerted effort on the part of the production and exhibition branches to cultivate a spirit of cooperation and understanding, so that whatever we do we have in mind the best interests of the other fellow in order that we all may promote the best interests of our mutual good friend, the motion picture.



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Motion Picture News

Vitaphone's Third Anniversary

Talkie Handicap Gone

(Continued from page 137)

to cringed into a low cello seat, and timed by a few insensitive cameras, glommed on the few sound-proof booths. The warthog efforts had to be limited in sound-proof stages.

"Today we can sit wherever we want a sitting picture even in the shadowy streets of Los Angeles or New York City—or in the desert, the mountains or on the ocean."

"Once we had to invent many scenes," saying them into the film. This was clumsy and costly. Now we simply record them, because the apparatus is perfected to the point at which it is not only possible but practical."

"Once we had to treat whole reels of film at a time, making two-minute scenes. We could treat the film as in the old-time silent picture."

"Now we can cut the scenery as easily as it has ever been done. Lengths of a few feet—mere 'shots'—are entirely practical. We are permitted, not by our audience, but by the artistic necessity of subject."

"Amusing recollections about how have played on moving screens, from automobiles and airplanes to the filming of new pictures. These have illustrated in the days of silent film, over the heads of cello chairs on suspension wires, and they have followed dancing couples to the familiar singing stage, licensed to the dancing. Scenery was in the way of anything could be done."

"In brief, the reduced diffusion of sitting crowd to motion picture have been abolished and equipped, and from now on every advantage that the old-time film presented will be possessed by the new sound-talking film, plus its new technologically important facilities."

"Of course the future will bring advantages. In the expansion of the industry all new pictures are being considered in several important features, seeking improvement. But these improvements are developments and revolution. The revolutionary period is over."

Maker Of History

(Continued from page 136)

company. George had been playing in New York in a legitimate stage production entitled "The Jazz Singer" and when he returned to the city he was in production on the screen. The Warner brothers had bought his—with assets.

But before the movie were paid off George and the Warners were no longer rivals and were they were high and dry again. They tried to start all the stage production times when they had bought the play. They offered him stock instead of cash—stock and some more in a bonus. But George had to be paid but he would have none of it.

But as luck would have it Sam Warner played good one day with William Barker, the attorney. Barker had just managed to fight a case in court in behalf of Al Jolson who had walked out of a motion picture starring contract after he got paid at himself on the screen. Sam explained to the attorney the situation regarding the play that they had on three months and he said, "and you know what Sam has done that Barker suggested that they get Al Jolson to play the role and be 'The Jazz Singer,' which was virtually the only way."

"I don't know if you think you can get him to?" asked Warner.

"I think that you might offer him \$50,000 to be in the picture and see what he says," said the lawyer's reply.

Al Jolson said: \$50,000, exclaimed Warner.

The greatest part is that when the offer was paid to Jolson he took it. Not only did he but took Warner, much for his efforts and the fact that he had been included and shown in the public accountants' view of the whole thing, because to the Warners. The public wanted justice, they wanted to hear him sing in this new screen medium. Jolson had been in the picture, his beautiful voice, his wonderful music, his charming personality to attract the public.

Then "The Jazz Singer" a success and historic movie movie, giving of their name which the public wanted to see. Al Jolson, Barker, Sam Warner at the picture was produced and sold, having been three thousand-dollar Warners, one for all and all for one. Harry, Albert and Jack.

They continued to make the picture and then with the success of the film not being famous "The Jazz Singer," it became then they started a feature length production with all talk. It was "The Lights of New York," made for him then \$50,000, and it sold immensely to Broadway. Between the films that he won't graduate into short subjects. And it clicked with the public and his "talkie" was made.

After that Al Jolson came along with "The Singing Fool" and then then the picture producer, and public love, had both been "talkie" made.

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Motion Picture News, January 19, 1929, pp. 192-193

Motion Picture News

Volume XXVIII NEW YORK CITY, JUNE 26, 1939 No. 2

The Press and the Screen

A Remarkable Demonstration for the Freedom of Speech

By William A. Johnston

THE outpouring of vigorous expressions from newspaper publishers and editors in support of free speech on the screen has now assumed nation-wide proportions. Evoked by the issue in the Public case against the New York Censor Board, this mobilization of powerful newspaper influence is, we believe, unrivaled in the history of the industry.

We have had the honor of being the medium through which this vital question was called to the attention of more than 300 publishers; and the response has been so remarkable that we may fairly say that the press, in the press movement, valiantly champions the right of the screen to talk, without being hamstrung by the follies and dangers of political censorship.

The issue is, of course, yet to be brought out in a final conclusion in the courts. But in the great court of public opinion, as represented by newspaper thought, it has already been decided squarely and vigorously in favor of the Constitutional rights of free speech.

The industry itself, we are sure, feels grateful for and proud of its part in a manifestation of good-will. For the Public case is a fight on behalf of all the screen world. And this point has been immediately recognized by newspapers throughout the country.

Moreover, the intelligent newspapers of America has been quick to see this issue, inseparable fact: that if the screen is not to be allowed freedom of speech, subject only to the same restrictions laid upon press and individual, then the Constitutional guaran-

tees as expressed in the Bill of Rights are placed in jeopardy. The circle of laissez-faire power might be easily widened, until there is an utter wedge. And the danger would then confront all forms of expression.

So the industry's fight for freedom of speech is in behalf of itself, to be sure, but, looked at in a still broader sense, it is being waged also in behalf of all forms of publication, of which the screen is only one.

For the first time, then, the vital questions of press and motion picture become clearly and unmistakably the same. And this is attested to, we think, in the splendid way in which newspaper editors and owners have come to the defense of the freedom of the talking picture.

We publish in this issue further expressions of leaders of the newspaper world. The work will go on. But, at this occasion, publishers and editors who have declared themselves unflinching supporters, in words and letters to us, constituted an audience of not less than 35,000,000 readers.

This is magnificently testimony to the standing of the motion picture industry in the eyes of the press of the country. It means that the screen is fully recognized as a great medium of expression for which the press demands, at regard freedom of speech, the same rights given to under the Constitution.

So we say that such a mobilization of vigorous sentiment actually exists on speech in the industry's history; and nothing to the great work of the fight that Public is making, at behalf of the whole picture world, to liberate.

Motion Picture News, January 16, 1929, p. 235 – p. 239

[illegible]

Speaking Editorially

The Race Is On

W HEN *Flare* dies, it goes down as—The Broadway Melody? It'll be—M. DeMunnich, the director, Isaac Minkow, prince of movie dialogue, Bruce Lee, and Marley King, brilliant composer—and many other creditable people have put the entertainment of England, Irish, White, Carroll, the Americans on the sound screen.

Yesterday, the talking screen is going to remind the big Broadway musical show that at silent pictures such as themselves, the Broadway Melody.

The producers of Broadway's best talents have been asked for assistance. "What are you going to do about the talking?" Now they are asking themselves the same question and in third position.

The race is on.

And it looks like a big and noisy one. The truth is wide. There are many candidates for the colors. The headliner now getting considerable boost. The stars are all in the running.

The talking race is on, and here other groups have been put on a new basis.

In passing, we call attention to the fact that since the first motion picture, the silent film, the talking race has been right along, explained the value of the silent and created a new type of show, it reminds itself adaptability to sound and picture as against the over-dialogued stage play.

The Broadway Melody, now faces the well-known silent and sound of talk, music, songs, reasonable numbers, and now the dancing the color in costume. The picture is not shown as a new picture is in motion. One knows the picture and now of two silent and now a real-life picture to see and see. They would together and continue as one.

And here is the new picture.

The producers are getting the hang of the thing. The first motion picture of Hollywood—most of them have caught up with the stage. They are getting more and more of production of the new style of picture.

It is not over. There would be expanded in producing a picture for the stage. Finally every one showing themselves in the new picture has started off a new show.

Fighting Censorship

OPPORTUNES of newspaper publishers and editors from all sections of the country in opposition to censorship of talking pictures are being printed in many of the most important dailies. These are the expressions gathered by Mervyn F. Peck, editor and publisher of one of the papers.

Special reports, containing the editors' views, have been sent out by the United Press and state to state. The editors are being asked to state their views on a proposed resolution of the Board of the American Censorship.

Changes in the law, as they will be, of these important newspapers, and publication of them in the dailies brings the fight against censorship directly before the people themselves.

The industry is engaged in fighting censorship in several states, notably Ohio, where even at the leading newspaper executives of the state have made public declarations against political censorship over talking films. "As an instance of the industry's attitude on censorship, we have again the expression from John H. Hays, President of The Cleveland Press:

"It is an obvious principle of democracy in America, in motion picture, to compel which the industry has the national rights of freedom of speech and freedom of the press.

"Censorship of motion picture, interference of speech and censorship of the printed word is a natural consequence following censorship of dialogue." As a publisher, however, I am opposed to any legal limitation on our constitutional rights, especially that which affects free expression of thought."

Woodhull Sends Hearst Protest On Censorship

Condemns Criticism Of N. Y. American In Editorial

H. E. Woodhull, president of the Motion Picture Theatre Owners of America, has addressed a communication to W. E. Hearst, publisher of the New-York American, protesting against an editorial appearing in that paper in the issue of February 11th, entitled "Protest the Motion With National Uniform Censorship."

In part the Woodhull letter reads as follows:

"Political censorship for Motion Pictures is just as unnecessary and dangerous to American liberty as censorship of newspapers and magazines would be. The Screen is the timeliest division of the American Press. You cannot but believe this to be true in the light of analysis and demonstration, and when you embargo one section of the Press you place all divisions in danger of the same kind of throttling.

"You would not contend that the Constitutional guarantees of the freedom of the Press applied only to the newspapers as the same existed over a century ago. Naturally you agree with me that these Constitutional safeguards apply to the newspapers of to-day, tomorrow and the more remote future—in fact, to any and all developments of the press.

"Place the Screen Press in political limbo, surround the Studio with political limitations and the day is approaching when official censors will be in the office of the Hearst Publications and that of other newspapers telling the editors what to do and how to do it."

Supplementary Material Exploitation – Publicity

May 23, 1929

L793

Know Your Newspaper Editor And Play Fair With Him

Practically every town of any size at all has a newspaper. Its editor is a man who is generally held in high public esteem. In many cases he is as important in the public mind as the mayor. He is the man whom the whole city depends upon to lift that town to higher levels, to furnish people with the news of the day and to back any project which might mean something to the city. The theatre is another principal institution of any city. Therefore the theatreman and the editor should become the very best of friends. Yet there are often instances when the two have never met.—Earl M. Holden.

THE newspaper editor can help make or break the exhibitor in certain localities and it is the duty of every theatreman, particularly the man transferred to a new house, to immediately take steps to cultivate a cordial acquaintanceship, believes Earl M. Holden, of the Vivian, Florida and Crystal Theatres, Daytona Beach, Fla. Mr. Holden, at one time, was the managing editor of a newspaper and has had the opportunity of making observations on both sides of the fence. His views and experiences on this subject follow:

"Every theatre, regardless of how small or large, depends on a newspaper for a certain amount of its support. And in instances where the theatre operation is so small that a full posting plant is not in existence, the newspaper plays an even more important role in the success of that particular theatre. And in turn the newspaper certainly does not depend on the theatre for support. While it is true that no newspaper will turn down theatre advertising, still that publication could exist if it did not run theatre advertising.

"But the city newspaper and the theatre should stand side by side as the two principal institutions in the city. And when I mention city, I do not necessarily mean a large metropolitan city, any town from 3,000 inhabitants on up.

Complaint And Remedy

"I remember one instance in particular. A town of 10,000 with one evening paper and a theatre that was modern and up to date in every detail. Yet the manager was always complaining that he could get no co-operation from the paper in the way of readers and also complained that the paper did not set his ads as they should be set. Then the editor stated that the theatre manager was an unfriendly fellow, or at least that was his impression. And when I asked him why he thought the theatre manager was unfriendly he stated that people had told him so, and upon further questioning the editor admitted that although this particular manager had been in town a year he had never met him, and that the manager had never

even visited the editorial offices of the paper.

"The results were that these two were brought together and today are the best of friends. The paper publishes reader after reader, and there was no further trouble with the ads simply because the manager had told the advertising manager just how he wanted his ads set, and even the managing editor took it upon himself to see that the ads were properly set.

Another Instance

"Then there was the theatre manager in the town where I was managing editor of a paper. We printed a large and up to date weekly. At that time I was not very much interested in the theatre game, had no intentions of ever leaving the fourth estate to enter this new field. The manager sent his ads over and also his readers. He usually slipped his readers from the press sheet, paid no attention as to what he was clipping, and I was under the impression that the manager was just a fellow that was satisfied with his usual nightly income and didn't care if the theatre grossed more than the usual or not.

"Right then and there I decided to get acquainted and find out if my impressions were wrong or right. I was willing to do my share to help him, but I did think that it was his duty to at least come over to my office and get acquainted, and then we could have discussed readers, ads and the ups that would certainly have been to the advantage of the theatre.

"Finally at my request he paid me a visit. My impressions were partly right. He had operated the theatre for a number of years, and didn't care how his ads looked, was satisfied with his regular business because he did not know of any other way of increasing business. We got very friendly and I suggested that he take more care in his ads and the set up and especially more care as to his readers. I suggested that instead of always using the press sheets that he write his own readers and make them more newsworthy and also make them to fit local conditions.

He did this and the results were that he did increase business.

"So having been a former newspaper man, it was only natural that the first man I looked up in a city to which I was transferred for a new theatre assignment should be the city editor or the motion picture editor. Some towns, however, do not have a regular motion picture editor and in many cases the managing editor is the news editor and jack of all trades. Then after you meet him, get better acquainted, and above all things 'sell' him your theatre just like you would a murder story. But a murder story breaks today and is gone tomorrow, where the theatre is here and stays tomorrow. It is a year round institution, and yet a business that is entirely different from any other in the town or city.

"After having made the editors acquaintance, I keep it, and the first visit that I pay him is most certainly not the last. It's the beginning of a friendship that will terminate only when the manager leaves the city, and leaves behind good will for the new manager that is to take his place.

Manager Versus Editor

"I remember another instance of where the theatre and paper were at battle. I was transferred to that city for a temporary assignment. Readers had been sent to the paper but were not published. The business manager of the paper would not listen to a tie-up proposition. The business manager was hard bodied as they stated—the hardest boiled business manager in the state. That was enough to scare most anyone, but nothing beats a trial but a failure. I met the so-called hard boiled business editor of the paper. Told him I was the new manager, explained how very important a theatre was to the community and then asked him outright why the paper would not cooperate with the theatre. And the reason was simple enough. Other theatre managers he stated had sent readers to the paper with the notion that they must be printed. Usually these readers were very

(Continued on page 1766)

Know Your Newspaper Editor

(Continued from page 1761)

long, contained no local interest and in most instances were just clipped from the press sheet. On several occasions the manager did not even take the time to fill in the playing date and the theatre.

"And above all things the business manager and editor did not even know the manager of the theatre. The ads and readers had been sent over by an usher or doorman and that was all there was to it.

"The results were I made friends with the hard boiled business manager. We became very good friends. And bear in mind I did not tell him that I had been a former newspaper man until we were so friendly that within two weeks after I was in that particular town, the newspaper was cooperating in a manner that they had never done before.

"This was about election time, and the business manager made me a call and asked if he could be of any service regarding election returns. I told him that it would be a pleasure to have the cooperation of the paper. As the result he placed in my theatre an associated press wire and even announced on the front page of his paper that for the first time in many years the paper would not announce elec-

tion returns but instead had supplied a direct wire to the theatre I was operating and advised everyone to go there for the results. And the regular price of admission was charged. We had a jammed house, the entire newspaper staff was there as our guests and everyone had a big time.

"I have made it a policy that not a week passes but that I visit the editorial offices of the papers that we have in town, three or four times a week. You don't have to go to the editor's office and spend an hour. They are too busy for that, but just step in and a merry good morning or evening gentlemen, will win more good will for your theatre than money can buy.

"Then above all things don't fuss and wrangle over passes to your theatre. If the editor has shown you the courtesy of cooperating by putting over stunts for you, has given you plenty of publicity space, then he is certainly entitled to the courtesy of a pass to your theatre. And don't forget the boys who write the daily copy for the paper, once in a while allow them to attend the theatre as your guest. You don't have to do this every day, but make it a point to see that at some time or other, the men in the editorial de-

Motion Picture News, May 25, 1929, pp. 1763, 1766

An Editor Asks for Ideas on News and Its Creation

WHEN a press agent, by some hocus-pokus, has created a situation which he can call "news" he believes the editor is at his mercy. That is his art, if it may be so designated.

When newspaper men ingeniously contrive to create situations about which to write in news columns they are dubbed "yellow journalists."

Perhaps someone can explain to us why it is that certain publishers who would instantly discharge a reporter for "making news" will accept the synthetic news creations of press agents, eagerly, if we can believe all that Edward L. Bernays says in his persistent propaganda in favor of the ballyhoo business.

—"Editor and Publisher"

The Film Daily, August 5, 1929, p. 4



On the campaign for the Trial of Mary Dugan, perhaps the most outstanding of all the stunts was that of a card containing the picture of a newsboy. The arm of this boy was cut in such a way that the miniature edition of the newspaper itself was folded and tucked under his arm. This entire card measured but a few inches, yet it was very effective and was bound to be read by anyone who secured one of the cards. The way we have pictured it shows the paper folded and tucked under the boy's arm and then on the right side we show the newspaper open and exactly what it contained.

Police Card Pass

Admit One to the courtroom of the Midland Theatre to attend "The Trial of Mary Dugan." Not good unless accompanied by a court fee of 25c, 35c or 40c afternoons, or 35c, 50c or 60c evenings, payable to the theatre cashier.

In Session—**EDWARD J. HIEHLE,**
July 3, 4, 5, 6. Presiding Justice

Supplementary Material Television

426

Motion Picture News

Home Television—Will It Increase Or Curtail Theatre Patronage?

Promised Perfection Of New Development of Science Is Subject Of Much Speculation
In Show Business—Prominent Theatre Men Optimistic

EVERY new announcement concerning further developments in television sends its reverberations through the picture trade, largely in the form of conjectures as to how theatre attendance is likely to be curtailed as a result of the competition of sight and sound entertainments in the homes of the land via radio. Were it not for the amazing fact that much of this conjecture leads to such gloomy notions of the future, it would hardly be worth while to go to more than the briefest lengths to point out that experience seems to prove that the results of scientific findings are progressively favorable to established activities in industry and trade.

Indeed, many of the most progressive showmen lauded announcements that television in the home would be realized within a comparatively few years as the promise of a new and valuable extension of the resources of the showmen. RKO was one of those who told this correspondent that he looked forward to the day of television in the home as a new force for creating a wider popularity for motion picture theatres. "At present," he said, "we must depend upon still pictures published in the newspapers to attract the public to our shows. Television will enable us to show vast numbers of far more interesting samples of the entertainment, both visual and auditory, that awaits them at our theatres."

In a chapter discussing television Harold B. Franklin in his book "Sound Motion Pictures" takes an equally optimistic view of a future in which there will be both home television and motion picture theatres. "I do not look for immediate readjustment within our industry because of television; nor do I fear any great loss through competition after the first wild rush," he says. And he adds, "until the race loses all social instinct the theatre need know no dread of extinction. Who knows, who can say, that television may not indeed make its home—or its law—in the auditorium?"

According to C. Francis Jenkins, well known inventor who has done extensive development work in television and whose system for broadcasting radio movies is now being employed in daily transmissions from a station in Washington, D. C., in an article in *The Saturday Evening Post* states that "By autumn of 1929 television will be in the home. . . . The programs, he says will at first be very simple black-and-white motion pictures. Discussing the possible conflict between picture theatre shows and television broadcasts, Mr. Jenkins in the same article says that home

television will not approach the "crystal-clear reproduction" of the modern picture theatre presentation.

Thus, television is an established fact. Still an experimentally established one it is true, but nevertheless possessing potentialities so extensive as not to prohibit even the wildest conjectures concerning its ultimate applications. And thus it is that conjectures in the minds of many in the motion picture industry range all the way from the complete abolition of all motion picture theatres in favor of the showing of television pictures in the home, to a more beneficial advantage, of adapting radio movies to the present theatrical system and incorporating the new baby as a member of the moving picture family as was done with the talking picture child.

IN the words of one producer, there is nothing to fear from a successful conclusion of the current television experiments because each new discovery of science has acted rather to the benefit of existing industries rather than restricting them.

A sufficient number of examples are close at hand to support this line of reasoning. Radio broadcasting, at first, was a serious competitor of moving pictures and became even a greater one as its perfection progressed to a high state, until it was eventually incorporated with the motion picture to the latter's great advantage.

In the industrial field, the invention of labor saving devices and systems invariably have resulted in opening up new fields of employment because the lowered prices coming from mass production have greatly augmented the demand for making hitherto unobtainable products available to all.

True, there is always a readjustment period which must be passed which, for the time being, makes it appear that advantages have been gained at the expense of a welfare of a large group of people whose services have thus been dispensed with but in the end each person finds a niche in the new order of things and one more step has been recorded in the progress of the world.

There are many who believe, however, that successful television will ultimately spell doom for the motion picture through its ability to reproduce in the home the same show that can be staged in the theatre.

Whether or not this will happen is purely a matter of guesswork and one which will be decided by future inven-

tions and discoveries. At the present time, this eventually appears so remote as to cause little worry.

The most optimistic enthusiasts of television claim that successful home installations are a matter of but months while its more conservative proponents promise successful results in the home this very year.

Either estimate is sufficiently close to place the day of reckoning in the immediate future and so provide food for serious thought.

At the present time television pictures are being broadcast by a number of stations in this country and abroad. These pictures, as may be surmised from the very newness of the thing, are comparatively crude and less sharply defined than newspaper photographs. Some are merely silhouettes and quite poor ones at that.

These first results, however, should not be taken as being indicative of the ultimate for it will be remembered that radio broadcasting had its beginning in much the same fashion. Perfection, within the limits of human ability, is almost certain to follow because of the intensive research now in progress by innumerable companies and individuals.

The best results at present show a picture about six inches square consisting of 60 lines to the inch. Most of the transmitters now used are for pictures varying from 24 to 48 lines to the inch. The distinctness of the television picture depends upon the number of lines to inch; those pictures having more lines to inch being more distinct.

EACH television picture consists of a series of lines. These lines are made up of white dots on a black background and are similar to a newspaper photograph view through a magnifying glass.

Photographs in the average run of magazines average about 110 lines to the inch and engravings printed on calendered paper run as high as 150 lines to the inch.

In this way, a comparison of television pictures with magazine photographs may be had and will serve to show the progress that has been made in this new field.

It may seem a far cry from a photograph six inches square and of a quality comparable to that of the ordinary newspaper photograph to one 18 or 20 ft. in width and of a quality equal to that shown in the modern motion picture theatre.

It should be remembered, however, that a picture several feet in width will be ample for showing in the average home

(Continued on page 460)

Will Television Increase or Curtail Patronage?

(Continued from page 448)

and that the quality of the average motion picture as projected in the theatre is far below that of good printing in the better class of magazines.

Serious efforts are now being made to circumvent that bugbear of all radio receivers—static. Wired radio seems to be the logical solution and measures are being taken to transmit radio programs to millions of homes over the regular house lighting power lines. This is right in line with the development of television reception and besides providing a ready means for the elimination of static interference, it also furnishes a method of collecting revenue from the receivers of programs.

Under a plan now being formed by a large company, radio receivers will rent, on a monthly basis, to customers who will receive their programs over electric light wires.

This last named consideration is probably the most important of all as concerns both audible radio and television. It provides a stimulus for presenting programs rendered by the best talent available and at same time giving all of the expensive trimmings now used in the motion picture theatre. In other words, audible radio and television, logically combined as were motion pictures and sound, will be definitely placed upon a commercial basis—a pay as you receive basis—which will make it well worth while for the producers of such programs to present the very best talent which can be obtained.

That is the dream and also the possible outcome of it, which is fostered in the minds of those persons now intensively engaged in promoting audible radio and television programs.

Thursday, January 3, 1929

TELEVISION VALUE FOR GENERAL PUBLIC SCOUTED

Current television pictures are possible, as evidenced by those appearing in newspapers, but the pictures are very small, comparable to reduction of a vest pocket camera picture's detail to that of a newspaper screen, it is pointed out in concluding article of the survey on practicability of television made by the Radio Manufacturers' Ass'n. Although the pictures are small, they provide excellent entertainment to a careful and skillful radio experimenter, but are unsuited for general entertainment, the article says. From an entertainment standpoint are in no way comparable with audio broadcasting, it is claimed.

Development of television is still in the experimental stage, and is quite complicated and expensive. One of the most talked of television experiments required the use of three complete transmitters and receivers with a full crew of trained engineers to keep the system in operation. There is still considerable disagreement as to how far television will go beyond the experiment interest stage.

Supplementary Material

Miscellany

May 18, 1929

1699

Solving The Problem Of The Deaf Patron In The Sound House

California Exhibitor Adopts Simple Plan Which Should End Protests To Newspaper Editors And Picture Producers

THE rapid increase in production of talking pictures and proportionate fall in number of silent pictures which are being shown in theatres at the present time has brought forth many protests from the deaf and partly deaf people. Newspapers have been literally deluged with letters from individuals and organizations from all over the country and it has also been learned that producers on the coast and elsewhere have received a like number of communications from the same sources.

It is well known that the motion picture in its silent form has been one of the chief forms of diversion and amusement for the deaf and the hard of hearing. Aside from reading it has, in reality, been the one form of recreation in which they could equally participate with the unaffected. Designed for eye-entertainment the motion picture made this possible.

The Plan

At last a simple plan, costing but very little, has come from a California manager whereby the deaf may enjoy dialogue and sound picture entertainment. It is a simple method of providing individual sound facilities for the afflicted. For those exhibitors who are confronted with this problem, the following plan of Bernie Loper's, manager of the Gateway and Bards Theatre, Glendale, is presented:

The successful trial of Loper's plan came after several weeks of experimentation following complaints he had received from several of his regular patrons that they could not enjoy the sound pictures because they were unable to hear them.

Last week he invited a delegation from the Los Angeles League of Hard of Hearing to attend a special showing of "Close Harmony" at his theatre. The picture contained all of the elements of the newer regime in sound films—dialogue, singing and music. The party of six deaf people sat enthralled and amazed at the clarity with which they received every sound from the film.

"It was just wonderful," declared Mrs. June Higelow, secretary of the league after the film finished. "I have tried var-

From an authoritative source it is learned that there are 10 million deaf and partly deaf people in the United States, of which 3 million are classified as children. Relatively, to a community, the number afflicted among theatre attenders would be comparatively small. However, there is the good will angle which is always an important one to the theatrecrman. At small cost Loper's plan suggests a simple remedy.

ious times through numerous contrivances to enjoy talking films but this is the first time that I ever heard every word and note without trouble. I think talking pictures are wonderful. Mr. Loper should be congratulated on his clever device. It will prove a boon to persons with impaired hearing."

The "device" is so simple that any theatre manager can equip his theatre with similar facilities at very little cost.

The Hook-Up

The individual sets required for each seat so equipped consists of a pair of ear phones and an individual choke coil regulated by a dial. Through the latter the listener can adjust the volume to suit the needs of his own ears. These phones are connected in series with a small microphone placed in front of the house back-stage. Thus every sound is greatly amplified before entering the microphone. Experiments will have to be made to find the most suitable place to locate this device for the best ear phone reception.

The phones cost little as many second

hand ones can be purchased cheap at radio stores. The choke coils can be purchased for a few cents at any 5 and 10 cent emporium. The house carpenter can wire the equipment through to the seats in a short time.

Loper has converted the "crying room" in his two theatres into "ideal" rooms. He has installed a dozen extra chairs in each one and equipped them for his deaf patrons. Mothers with crying infants create no disturbance as the listeners are unable to hear the child's crying over the heavily amplified sound. Thus the "crying room" now serves a dual purpose.

He has received numerous compliments from his deaf patrons. Many phone him ahead of time to make sure of having seats in the "deaf" section.

His Hearing Revised

The biggest achievement came when a retired minister who had been unable to hear a thing for fifteen years, enticed by the wide publicity Loper had received, gave the phones a try. He was able to amplify the sound to such a degree that he heard the entire picture in a satisfactory manner. He declared afterward that it was the first time he had heard music since he was stricken.

Since Loper's initial success other theatres on the west coast have taken up the idea and are following suit in providing facilities for their deaf patrons.

As told, Loper's plan would seem to be practicable for any de luxe house which has a children's room, or other room which could be set aside for the use of deaf patrons.

Also, the low cost of the earphones and other equipment would bring it within the reach of theatres without any great outlay of money.

Exhibitors who may have other plans for meeting the problem of the deaf patron in the sound house are invited to submit them for publication in the NEWS. The Loper plan appears to be the first simple, workable solution of the problem.

September 7, 1929

Furnishing Electrical Ears for Deaf Patrons of Talking Picture Shows

Ear Phones Individually Controlled Available as Standard Equipment

A N audience composed of more than two blind and deaf persons last Tuesday night "saw" and "heard" a special presentation of "Building Dynamite," all talkie screen production starring Harold Cohen, at the Theatre Moderne, legitimate film playhouse, near the Casino Tower building, New York City, as the invited guests of Samuel Goldstein, president of the picture. This special showing at the most exclusive and perhaps most unique of the little film theatres, attracted audacious notes, being only marveled for its unusual character by the press and the public.

The blind persons "saw" through the eyes of an announcer who gave a running description of the scenes and the action. The deaf heard the dialogue and sound effects as distinctly as those with perfect hearing. This latter feature amounted merely to a "trick" demonstration of a development of special equipment available in theatres for the convenience of patrons whose hearing is impaired.

Not long after the sound picture became established as popular entertainment, the engineers and the picture showmen were to work on the problem of the deaf. Much of the criticism of talkies that filled the "letters to the editor" columns of the newspapers was based on the plight of the deaf, who previously found the movie shows the only theatrical form of entertainment they could enjoy despite the physical handicap of im-

paired hearing. The legitimate theatre, the more progressively managed at any time, previously had made half-hearted efforts to provide amplifiers that might be used at the box office. The picture people faced with the same problem when talkies became vogue had reason to go about the job in a more thorough manner.



The telephone set consists of a small receiver with head band to hold receiver in the ear, and small volume control. The set is connected with the seat jack, under right arm, only while in use.

per, and several engineers, however, with the aid of local electricians constructed head-sets, set out phones, with special amplifiers tapped from the sound system.

Standard equipment makers, however, worked on special systems to supply the needs of the commercial motion picture theatres catering to the masses, and now the market affords apparatus that can be installed in connection with talkie systems.

Several important theatres are provided with this equipment, among them the Glimco's Chinese Theatre in Hollywood, in which a block of seats in the

orchestra are equipped with individual installations developed by the Western Electric Company.

This equipment consists of a number of telephone sets having individual volume control and an amplifier which taps off a small amount of energy from the sound projector system and in turn supplies energy to the seats at which telephone sets are to be used.

The amplifier, which is a Western Electric 25-C type, is operated from the AC power supply. This amplifier is controlled by the master switch controlling the sound projector system when the power supply lead of the 25-C amplifier is plugged into either the regular or the emergency outlet corresponding to the sound projector amplifier being used. A switch in the power supply lead of the 25-C amplifier may be used to disconnect it from the sound projector system.

A key marked "R" and "E" signifying regular or emergency system is mounted on a panel placed adjacent to a similar panel control for the sound projector system. By throwing this key the 25-C amplifier is connected with the particular sound projector system designed.

The output of the 25-C amplifier is wired to the wires intended for the head-sets. Mounted on the back of each seat is a wire and just under the right side of the seat is a jack for connecting the telephone set with its amplifier. Metal molding is used to cover the part of wires running along the row of seats.

(Continued on page 885)



Western Electric 25-C type amplifier panel mounted with either regular or emergency outlet of the sound system.



Head-set and line brackets provided for the deaf patrons. Jack at rear right connects set with amplifier system.

September 7, 1929

Special Amplifiers For The Deaf Patron Of Talkies

(Continued from page 885)

Flexible Baby BX cable connects the jack with the leads in the metal molding.

The telephone set consists of a small receiver with a head band attached to hold the receiver to the ear and a small volume control attached to the receiver cord. By inserting the plug of the telephone set in the jack mounted on the back of the seat the telephone set is ready for use.

The utility of a system such as this will depend as much on how it is used as on the general design of the system itself. To emphasize some of the more general features of this system, the following precautions to be observed in the operation of the system are outlined below.

The telephone set is connected with the seat jack only while in use. Care must be exercised in handling the telephone set to prevent tangling of the cord, etc. The sets should be either hung up individually with the cords folded or else stored in separate compartments with the cords coiled around the receiver and head band.

The routine which might be observed in the handling of these deaf sets is as follows:

After arrangements with the box office, the deaf patron receives a card which he presents at the check room or to the employee entrusted with the care of the telephone sets and receives one of them. At this point instructions should be given in the proper methods of using the set. These might be in the form of simple instruction cards which after being read and understood by the patron can be used to record his name and address for the protection of the theatre. The patron is then directed to the proper usher who selects the seat, inserts the plug of the telephone set in its proper jack and sees that the operation of the receiver and volume control is understood by the patron.

Paper Criticizes Screen Credits Practice

INDIANAPOLIS, IND., Sept. 5.—An editorial slap at film producers was taken by the *Indianapolis Star* recently in commenting on the practice of devoting a lot of film to naming about everybody who had anything to do with production of a picture.

The editorial said in part: "The theatre patron doesn't care who turned the crank or arranged the sets, prepared the costumes, swept the floor or did other numerous odd jobs in the process of transferring a scenario to thousands of movie screens. . . . Few take the trouble to read them, since they mean nothing to the average patron. This prominence may flatter some Hollywood temperaments, but it bores a Hoosier audience. . . . The producers should discard the meaningless array of studio helpers and devote more time to the more important factor of the cast."

Motion Picture News, September 7, 1929, p. 914

52 EXHIBITORS HERALD-WORLD

Pathe Audio Review Makes Its Bow With Terry Ramsaye Editor

Score of Technicians Puts Over First Series Now in Exchange—Phone Used—Silent Version, Too
(Special to the Herald-World)

NEW YORK, March 26.—Introducing Pathe Audio Review! This symphonized, talk and sound edition of Pathe Review comes to the theatre built upon eleven years of growth and development of the Review, and with Terry Ramsaye as editor, it reflects the whimsical point of view and expression as well that has been Ramsaye's in his writings.

TO this new sound short, Pathe is giving the same attention per foot as its long features and a score of technicians and assistants have helped make the first series now in the exchange. E.C.A. Phonophone has been used, as in other sound product of Pathe.

Silent Edition, Too

At the same time, the silent edition of the screen magazine will continue to be produced. Numbered as a new series, Pathe Audio

is the master of business tactics and business, will contribute. Greta Garbo will give it the Latin garb. Donnie McDermott, from Hollywood, will keep it in touch with the West Coast and cinema happenings. T. J. Ryan-Hogan will be its director of dialogue. Herbert Grimes, R.E., is the staff cinematographer. Arthur Pollard, Ph.D., its microphotographer expert. Joseph O'Brien, one of the pioneers in sound film technique, will supervise its assembly. John McCareen will create its topographical effects and (Lionel) Pount is the specially appointed photo-chemist in charge of its development.

Wide Range of Subjects

Domination of the subject in the first issue of the talk and sound edition is the presentation of a group of key newspapers in rope tricks and merry chaos as by Will Rogers; a five minute trip through Europe; Nathalia Crane, child parent, testing one of her verses; the gay scenes in sound and music of the world-famous Bal Tabarin in Paris; Paris, the dancer, and other hand-picked subjects, with synchronization and sound.

"I've let D. W. Griffith, Van Druten, Herbert Brenson and the other big stars start their stuff long enough," Ramsaye said. "My forerunner is at an end. I'm going to produce Pathe Audio Review to provide ear and eye entertainment for the theatre and audience of great distinction. It is to be seen on the screen where superior pictures play. It will be smart and modern. It will tell who's who and what is what. It will touch on contemporary and acknowledge art."

It's an Audio!

It's an audio, and the new Pathe Audio Review comes so close, in name itself, to the word proposed by the Herald-World to designate the talking picture that it practically becomes an adoption of the term.

It's going to be easy for the exhibitor to say "Audio Review" and at the same time lend the dignity to the talking short feature that it deserves. It's an Audio!

Review will be released concurrently with Pathe Review to meet the demand and need of the many-minded theatre. With the exception of its talk and sound effects, and its musical synchronization, it will differ little in its comic subject matter.

Big Staff Aide Ramsaye

A daring, sunny, English humor is promised

Exhibitors Herald-World, March 30, 1929, p. 52 – *The Film Daily*, September 1, 1929, p. 28



PATHE SHORT SUBJECTS
1929-1930

- RELE MAIRE comedies
- 6 MANHATTAN comedies
- 6 CHECKER comedies
- 8 VARIETY comedies
- 6 MELODY comedies
- 6 GOLDEN ROOSTER comedies
- 6 FOLLY comedies
- 6 RUCK & HUBBLES comedies
- GRANT AND RICE SPOTLIGHTS
- PATHE audio REVIEW
- ALSO'S Film FABLES
- TOPICS of the DAY
- PATHE NEWS
- PATHE SOUND NEWS

No "Sales" Arguments ..

BOOKED AT SIGHT

SOME programs must be "sold" — Pathe's short subjects for 1929-30 sell themselves. On the basis of merit. No argument, no fancy language, no threats. You see and you buy. The screen is Pathe's salesman. It's as simple as that.

With 52 music-sound-dialogue comedies produced by Broadway's comedy kings; with the ever-fresh Pathe Sound News and the alert reporting of Pathe News; with sparkling Pathe Audio Review; Grantland Rice's Summer Sports; Also's Film Fables; Topics of the Day—small wonders that exhibitors are gloriously booking Pathe's short subjects at sight!

the short subject program they're all talking about




ALL MUSIC — ALL SOUND — ALL DIALOGUE

How The Hudson Dispatch carries the message of the Laura Ivins Matinee to its readers. This is a well-edged co-operation between newspaper and theatre in community work. The plan is described in detail in the accompanying article.

FOOD PAGE READERS

The attention of readers of the Monday Food Page is directed to a special weekly Matinee Feature, at the National Theatre, Jersey City, to be known as the

"LAURA IVINS TUESDAY MATINEE"

Through this matinee, the work of Miss Ivins will be carried beyond the limits of newspaper work into the personal contact with her readers, and with those who may not yet be her readers. Each week, on Tuesday, Miss Ivins will have something of special interest to women at these Tuesday matinees.

The "Laura Ivins Tuesday Matinee" feature will begin at 1.30, when she will meet the public in an informal and very personal way, at the theatre. Then, from 2.00 to 2.30, she will have a program of interest to women.

Miss Ivins is an authority on matters pertaining to Household Economics, Foods, Hygiene, and subjects of particular interest to women.

READ THE MONDAY FOOD PAGE and GO TO THE TUESDAY MATINEE

Motion Picture News, April 27, 1929, p. 1387

ONE of the most unusual developments in community work on the part of the picture theatre has been put over, with great success, by John J. Byrne, manager of the National Theatre, Jersey City, a Stanley-Fabian chain house.

And one of the most interesting phases of the idea is that it enables the theatre to reach 22,000 homes regularly through the county's leading newspaper—and by a direct appeal to women readers.

Mr. Byrne conducts every Tuesday what is known as the "Laura Ivins Matinee." Miss Ivins is the Food Page Editor of *The Hudson Dispatch*, and her page is read avidly by the women of the community, as she is considered an authority on household economies, food and hygiene. Her average mail brings in approximately 1,000 letters a week.

A Theatre Hostess

Each Tuesday the work of Miss Ivins is carried on, at the matinee arranged by Byrne at the National Theatre. Topics of special interest to women are discussed. At these meetings Miss Ivins is the official hostess of the theatre and the presiding officer. She brings with her some prominent speaker whose subject women are interested in. Discussions are held immediately after the speaker is finished with the result that a splendid spirit of co-operation is engendered among various civic, educational and social organizations of the city. The venture has brought together a union of the only local morning newspaper and the theatre, and has received the enthusiastic endorsement of practically every civic body and women's club in Hudson and Bergen counties.

With the newspaper lending its every co-operation and carrying the message of the National Theatre's work and that of its food page editor to over thousands of

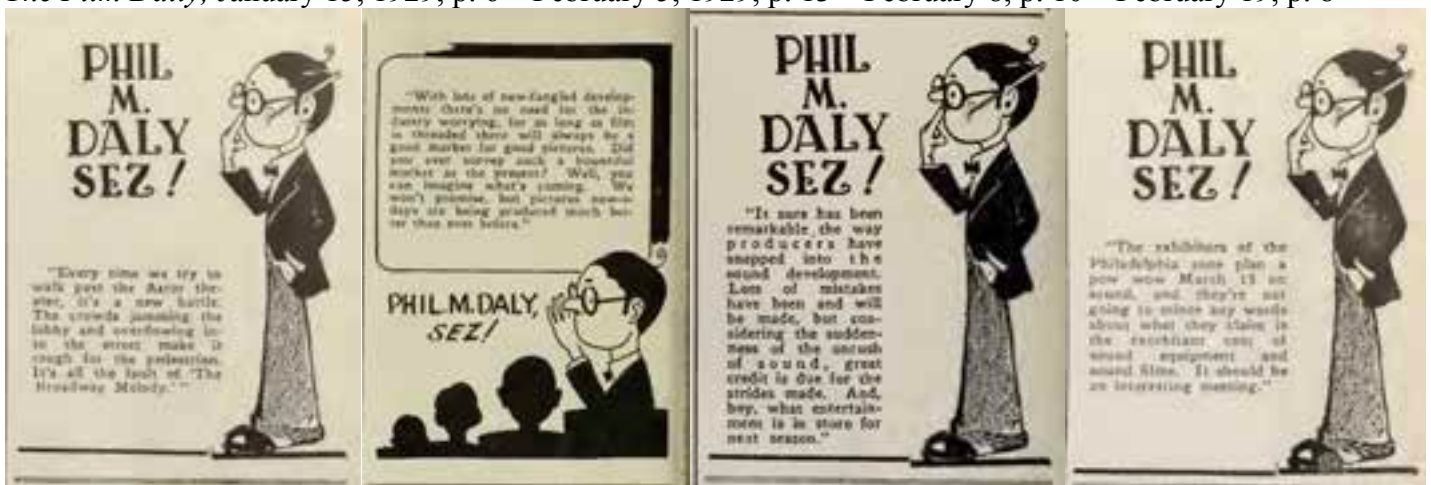
homes in the county, the tremendous effectiveness of this work is immediately apparent.

"The Laura Ivins Matinee" begins at 1.30 o'clock, when she meets the public at the theatre in a personal and informal way. Then, from 2.00 to 2.30 the program of interest to women is given.

Motion Picture News, April 27, 1929, p. 1387



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