

**The Image of the Journalist in Silent Film, 1890-1929**  
**Part One: 1890 to 1919**

**Appendix 6:**  
**Annotated Bibliography 1914**  
**Encoded Films 449 to 734**

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**413 (aka Four Thirteen) (1914)**  
Reporter.

413 (Three Parts).—Baron Barcellos meets an unscrupulous nobleman, engaged in smuggling diamonds, meets Elaine, the daughter of Mr. Hall, a wealthy diamond merchant, on board an ocean liner, returning from Europe. Among the other passengers is Tina, an adventuress, who is infatuated with the Baron. A wireless message warns the smuggler that he is being watched, but he contrives to get the gems by the customs. His person and baggage are searched by Raymond Davis, a wealthy club man, secretly connected with the secret service. On leaving the dock, Barcellos meets the Halls. After accepting an invitation to call later, hurries away to a rendezvous where he meets 413, head of an American smuggling band, and receives pay for his diamonds.

Meantime Raymond Davis, a sweetheart of Elaine's sees her home, proposes and is accepted. She telephones the news to her father at his office just as the Baron arrives to ask permission of Mr. Hall to court Elaine. Hall tells him of her engagement to Davis and asks the Baron to dinner that night to congratulate them. The Baron accepts and, on leaving, calls up Tina, and outlines a plan to detain Davis from dinner and put him in wrong with his sweetheart. Tina enters into the plot and contrives to get Davis to carry her into a restaurant where she locks the door, tears open her dress, musses up Davis and calls for help. They are arrested and brought to the police station. A reporter gets the story. Davis is released on proving his connection with the secret service, but an account of his arrest and the cause is published in the papers. Elaine, seeing it, breaks the engagement. Davis suspects the Baron and determines to follow her. Elaine visits her father's office just as the Baron accuses Hall of being 413 and Davis, arriving at this juncture, the Baron sees his chance and forces Hall to acknowledge the engagement of Elaine and himself.

Elaine, suspicious, determines to have an interview with Tina and visits the prison where she is held. Telling Tina of the Baron's infatuation, Elaine gets her to tell the address of the den and that the leader of the band is known as 413. Calling up secret service headquarters, she places her information with the sub-chief. He, with an aide, accompanies her to the den. Breaking in the door, they find Davis, 413 and the Baron, who is about to shoot Davis. Throwing himself in front of her lover, she is saved from being shot by 413, who knocks the Baron down and escapes, driving off in a waiting automobile. Elaine, Davis and the sub-chief follow in another machine and are gaining on 413 when he abandons his auto, steals a train at a station and is off. The pur-

suers arrive at the station. Davis instructs the station agent to wire ahead to signal tower and have the train ditched. This is done and the sub-chief follows in an engine and Elaine and Davis in their machine. As the train, being driven by 413 at sixty miles an hour, reaches a bend near the signal tower, it shoots off into space and is wrecked after a drop of fifty feet down an embankment. They pull the body from the wreck, and find the smuggler chief was none other than Mr. Hall, Elaine's father, known as 413.

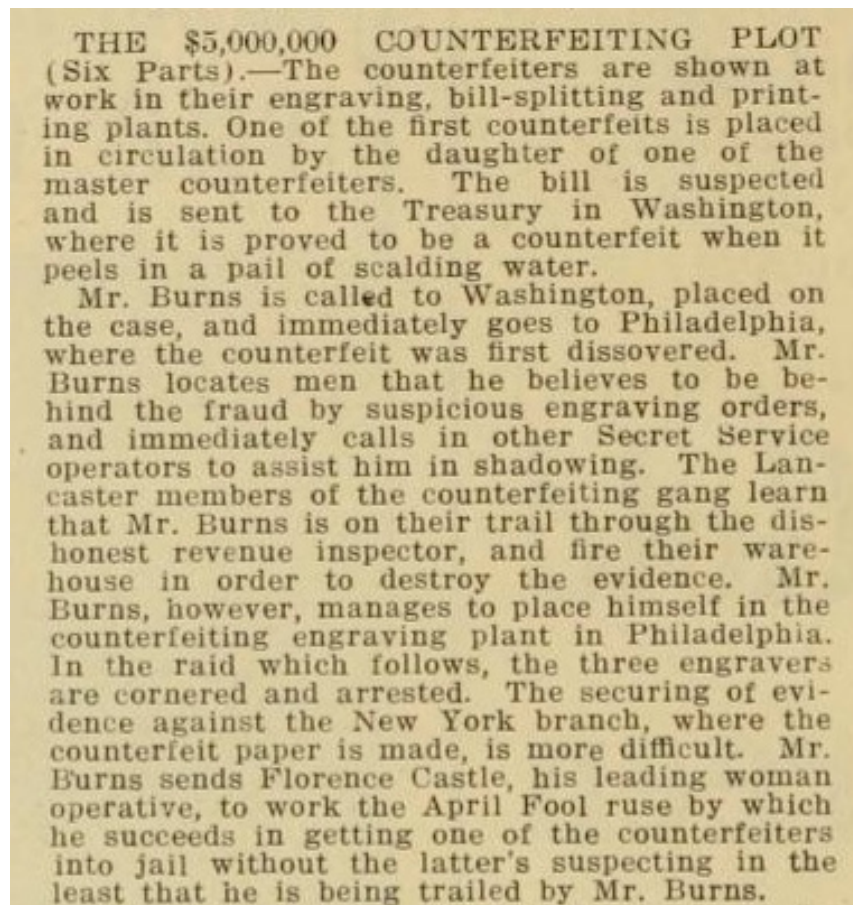


Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre<sup>1</sup>: Drama  
Gender: Male (Reporter)  
Ethnicity: White (Reporter)  
Media Category: Newspaper  
Job Title: Reporter- (Reporter)  
Description: Major: None  
Description: Minor: Reporter, Positive

### **The \$5,000,000 Counterfeiting Plot (1914)**

Newspaper. A “fake” newspaper is printed, blazing in its headlines that the New York counterfeiters have been captured and confessed. Their confederate in jail, misled by the fake newspaper, confesses his part in the transaction and the information leads to the arrest of the other counterfeiters.



**THE \$5,000,000 COUNTERFEITING PLOT**  
(Six Parts).—The counterfeiters are shown at work in their engraving, bill-splitting and printing plants. One of the first counterfeits is placed in circulation by the daughter of one of the master counterfeiters. The bill is suspected and is sent to the Treasury in Washington, where it is proved to be a counterfeit when it peels in a pail of scalding water.

Mr. Burns is called to Washington, placed on the case, and immediately goes to Philadelphia, where the counterfeit was first discovered. Mr. Burns locates men that he believes to be behind the fraud by suspicious engraving orders, and immediately calls in other Secret Service operators to assist him in shadowing. The Lancaster members of the counterfeiting gang learn that Mr. Burns is on their trail through the dishonest revenue inspector, and fire their warehouse in order to destroy the evidence. Mr. Burns, however, manages to place himself in the counterfeiting engraving plant in Philadelphia. In the raid which follows, the three engravers are cornered and arrested. The securing of evidence against the New York branch, where the counterfeit paper is made, is more difficult. Mr. Burns sends Florence Castle, his leading woman operative, to work the April Fool ruse by which he succeeds in getting one of the counterfeiters into jail without the latter's suspecting in the least that he is being trailed by Mr. Burns.

A "faked" newspaper is printed, blazing in its head lines an announcement that the New York counterfeiters have been captured and have confessed. Their confederate in jail, misled by it, confesses his part in the transaction and, upon his evidence, Mr. Burns is enabled to raid the counterfeit headquarters just in time to rescue his female operative.

Mr. Burns then adroitly secures a confession of Helen Long, the daughter of one of the counterfeiters, through a concealed recording phonograph, and with the record goes to the father. Long breaks down in Moyamensing prison, and gives evidence against his pals in Lancaster, in order to save his daughter. With this evidence, Mr. Burns goes to Lancaster. As he is examining the counterfeiters' printing press in a tobacco house there, the counterfeiters dynamite the warehouse. Mr. Burns and his men escape in the nick of time. The counterfeiters leap into a carriage, Mr. Burns following in a delivery wagon. After a running chase the counterfeiters are finally rounded up. The final scene shows some specially posed pictures of Sir Arthur Conan Doyle, creator of Sherlock Holmes, with Mr. Burns.

*The Moving Picture World*, September 26, 1914, p. 1830

Helen, the daughter of wealthy counterfeiter James Long, innocently passes a bogus bill in a Philadelphia department store, and thus initiates a Federal investigation headed by agent William J. Burns. After uncovering the engraving plates and capturing some of the counterfeiters, Burns and his assistant, agent Florence Castle, are able to smash most of the operation. Helen helps her father, however, and the counterfeiting begins again until Burns convinces Long to turn state's evidence to save his daughter. In the end, all of the counterfeiters are tried and convicted. A year later, Long is released and Helen marries an agent with whom she has fallen in love. In an epilogue, Sir Arthur Conan Doyle, author of the Sherlock Holmes stories, is seen congratulating Burns on his detective work. *American Film Institute Catalog of Feature Films*

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Negative



**Across the Pacific (1914)**

War Correspondent Willie Live.

On their way to Montana, the Escott family is attacked by Indians, after which Lieutenant Joe Lanier finds little Elsie Escott, the sole survivor, and takes her to live with his mother. As Elsie grows to womanhood, Joe leaves the army and becomes a successful miner, falling in love with her over the years. His jealousy over the attentions of Bob Stanton, a handsome stranger, angers Elsie though, and she plans to elope with Stanton. When war with Spain is declared, Joe abandons his quest for Elsie and reenlists in the army. Meanwhile, she discovers that Stanton is a womanizer and realizes her love for Joe. Disguised as a soldier and aided by war correspondent Willie Live, Elsie travels to the Philippines, where an officer assigns his "recruit" the task of delivering an important message to Joe's company. Elsie penetrates the enemy lines and saves Joe and his men who then complete their heroic fight. *American Film Institute Catalog of Feature Films*

ACROSS THE PACIFIC (Blaney—Five Parts).  
—Unsuccessful in his business career in the East, Mr. Escott decides to settle in Montana with his wife and little daughter, Elsie. While traveling toward their destination they camp for the night and little Elsie wanders off picking flowers. A band of Indians attack the party, kills Escott and his wife, and then set fire to the wagon, after which they ride off. Shortly after little Elsie returns, and finds her parents slain.

Lieut. Joe Lanier has been out scouting with a party of his men, and, seeing the fire in the distance, inquires what the trouble is. He discovers the child weeping over the dead bodies of her parents, and takes her up in his arms, brings her home to his mother, who takes the child under her care and protection. Lieut. Lanier gives up his command and becomes a very successful miner. Elsie grows into a charming, lovable young girl, and Joe falls deeply in love with her. A stranger named Bob Stanton, from the city, visits the town, and also seems attracted to Elsie, and she is much flattered by his attentions. Joe warns her against Bob Stanton, but the girl indignantly resents his interference. As war is declared against Spain, Joe decides to re-enlist in the service, fully convinced that his love for Elsie is hopeless. Stanton persuades Elsie to elope with him, and his scheme is almost successful when Elsie discovers that he has had a former love affair with another woman. She then realizes her mistake, and when she learns that Joe Lanier is going to the Philippines, she awakens the fact that she loves him deeply, and decides to follow him and confess this.



Willie Live, a young war correspondent, assists her in many ways, and the result is that the party embark on the transport "The City of Pekin," bound for the Orient. Elsie is disguised as a young volunteer, unknown to Joe, who has been made captain of his company. Stanton belongs to the same regiment, and in his enmity against Joe Lanier has him sent through the enemies' line to defend Block House No. 7. Joe's force is not sufficient to withstand the repeated attacks of the enemy, and he requests re-inforcements. General Lawton sends a messenger to Joe, stating that re-inforcements are on their way, and selects Elsie, still disguised as a soldier, to carry his message. After encountering numerous dangers and hair-breadth escapes, Elsie and Willie Live reach the Block House with encouragement for the besieged men, and Joe recognizes her. She explains why she has followed him in spite of every obstacle, and they are happily united. The Filipinos attack the fort and almost overcome the small band of heroic Americans, when aid comes to their rescue and the enemy is put to flight with the star-spangled banner waving over Block House No. 7.

*The Moving Picture World*, October-December 1914, p. 840.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Romance

Gender: Male (Willie Live)

Ethnicity: White (Willie Live)

Media Category: Newspaper

Job Title: War Correspondent (Willie Live)

Description: Major: Willie Live, Positive

Description: Minor: None

**The Active Life of Dolly of the Dailies (1914) – Serial (12 Chapters) – Introduction – Summary**

Reporter Dolly Desmond (Mary Fuller) of *The New York Comet*.













Chapters: 1. The Perfect Truth. 2. The Ghost of Mother Eve. 3. An Affair of Dress. 4. Putting One Over. 5. The Chinese Fan. 6. On the Heights. 7. The End of the Umbrella. 8. A Tight Squeeze. 9. A Terror of the Night. 10. Dolly Plays Detective. 11. Dolly at the Helm. 12. The Last Assignment.

Mary Fuller, who plays Dolly, was central to the burgeoning serial form, as star of three of the first four U.S. film series.

While each episode comes to a satisfying conclusion without a "cliffhanger" ending, each is also part of the larger story of Dolly's fight for a career. Although all but two of the episodes are lost, the story can be pieced together from synopses published in newspapers across the country the week before each episode was in theaters.

The stories will be written by Acton Davies, than whom there are few others better qualified to write the scenarios for such a series of pictures as are contemplated. Dolly is to be a newspaper woman. She is to come to New York without any previous experience in newspaper work or with the least knowledge of the big city, and she is to work out her own salvation against odds known only to those who have tried to break into the metropolitan newspaper field. Mr. Davies has been connected with the New York newspaperdom for many years and has been an eyewitness to many tragedies of this sort, so he will write by the book, as it were. Given some real happenings to depict and Mary Fuller to enliven them with her strong personality, and you have a combination that for picture production, will be hard to equal. Then add to this the keen perceptions possessed by Walter Edwin, who has been selected to direct this series and we may reasonably expect something quite out of the ordinary. The first "Dolly" picture will be released January 31 and will continue thereafter to appear on the last Saturday of each month. *The Moving Picture World*, January 3, 1914, p. 29

The cutthroat news business within the serial is mirrored in the real-life battle around newspaper serialization rights for *Dolly of the Dailies* itself. William Randolph Hearst bought the rights for the Chicago Evening American after learning that the rival Chicago Tribune had bought the rights to another serial the 13-episode *Adventures of Kathlyn*, begun a month earlier in December 1913. Hearst then outdid his rivals by ordering film production of two more serials for 1914.

In the opening episode, "The Perfect Truth" audiences learned how Dolly got her start. Her high school "graduation oration" leads her small-town paper to offer her a job writing light items. "She decided to write a story which, although ostensibly fictional, should actually give a truthful picture of life about her as she saw it." After the story's publication the town's "indignant citizens" threaten to withdraw their money from her father's bank. He commands her "to make a public apology," but "Dolly, for the first time in her life, refused to comply with her parents' wishes." She takes her savings, \$50, and leaves "for the city to earn her own living."

Manhattan opportunities prove few for a young woman on her own. The best she can first do (in Episode 2) is ghostwrite a gossip column for a scornful society matron. Dolly

publishes a comic poem or two, but to make ends meet (in Episode 3) she takes work modeling dresses in a store until sexual harassment from the owner forces her to quit that job too. At a restaurant, the store owner accuses her of stealing the dress she had fled wearing (she'd hit him after he'd tried to kiss her), but Rockwell Crosby, managing editor of *The Comet*, recognizes her as the former ghostwriter of his gossip column and saves her from the police by gallantly claiming she is his "star reporter."

By Episode 4, she's made truth of the editor's "kind lie" by getting her first scoop: She has impersonated a Reform League member to uncover a slumlord's attempted briber. In Episode 5, Dolly with gentle assertiveness persuades the editor to reassign to her from two male reporters the evening's job of reviewing a play in Chinatown. By Episode 6. It's a small wonder that the editor comments in an early intertitle: "Smart girl that!" She's a star reporter for *The New York Comet*.

One narrative thread for the remaining Dolly episodes is the evolution of a new managing editor named James Malone (Charles Ogle) from condescension toward Dolly's abilities to devoted admiration. She has foiled anarchist bombers in Episode 7, but when, in Episode 8, Malone assigns the best beat to a man, Dolly ends up having to rescue the reporter from Italian American Mafia. He's so grateful he proposes marriage, but Dolly "wasn't quite ready to give up her adventurous life." In the only other surviving episode, No. 10, "Dolly Plays Detective" she uncovers thefts committed by a European nobleman.

After Malone falls ill, in Episode 11, Dolly herself takes over as editor but also faces news that her father's bank is "on the verge of ruin, largely as a result of the bad feelings" left by her story. While Malone is recovering, he catches up on Dolly's writing and recognizes "the brilliance of style and theme" in her story about the town and arranges to publish its expansion as a book.

In the final episode, Dolly feels she must return home to help her father save his bank. Now that her book has met with "startling success," the townsfolk reverse their stance: "It was one thing to feel themselves the butt of a joke by an immature schoolgirl, and quite another to know that they had been the material from which a famous authoress had drawn her inspiration." Malone comes to the town to propose marriage "and that is how we leave Dolly, with one career behind her and another and far finer one ahead." *Various Sources*.



# EDISON





**A NEW  
EDISON SERIES    \*\* DOLLY OF THE DAILIES**

**FEATURING MARY FULLER**

**The First Story, "THE PERFECT TRUTH," Released Saturday, January 31st.**

The Mary series won Mary Fuller undying fame. Profit by her popularity and the tremendous drawing power of her name by running this new series. Twelve newspaper stories written by Acton Davies, the celebrated dramatic critic of the New York Sun, and staged with that watchful attention to detail for which the name Edison has always stood. Each film released the last Saturday in the month.

If you ran the Mary series we need only tell you that this series will surpass even them. If you did not run them, don't let your competitor beat you out again.

*The Moving Picture World*, January 17, 1914, p. 383



**The Active Life of Dolly of the Dailies (1914) – Serial (12 Episodes)****Episode One: The Perfect Truth (January 31, 1914)**

Reporter Dolly Desmond (Mary Fuller) of *The New York Comet*. Reporter Bobby North.

**THE PERFECT TRUTH** (First of Dolly of the Dailies Series — Jan. 31).— The day after Dolly Desmond had startled the community with the excellence of her graduation oration, Bobby North, a reporter on the local paper, suggested that it would be a good idea for her to write stories and things for his paper. Dolly was delighted with the idea, and started at once to put it into effect. She decided to write a story, which, although ostensibly fictional, should actually give a truthful picture of life about her as she saw it.

After a week of hard work, which involved much burning of midnight oil and much weariness for the fair young authoress, the masterpiece was finished. The editor was delighted with it. It was published under the title, "The Perfect Truth—a Story of Real Life" and, at Dolly's request, the name of the author was omitted. On the afternoon of the publication of the story, the Ladies' Home Sewing Guild was engaged in its customary routine of languid needlework and somnolent gossip. One of the members began to read "The Perfect Truth," but stopped with a gasp of surprise, and called the attention of the other members to the article.

In graphic, pitiless bits of description, the essential characteristics of each of the members of the Ladies' Guild were set forth so plainly, that there was no possibility of mistaking their several identities. Dolly had used the pen of a satirist with telling effect. The meeting of the Ladies' Guild ended in a furore of confusion. Mrs. Broome, the hostess of the afternoon, who had been particularly scored by the anonymous author, rushed to the newspaper office and demanded the name of her defamer. The editor refused to give her the desired information, but a note from Dolly on Bobby's desk made all things clear to Mrs. Broome. With the spreading of the news, the storm center shifted to Dolly's home. While indignant citizens waited on Mr. Desmond, and threatened to withdraw their accounts from his bank, the infuriated wives filled Mrs. Desmond's ears with their complaints. Dolly's father commanded her to stop the story and make a public apology, but Dolly, for the first time in her life, refused to comply with her parents' wishes. With the fifty dollars her story had brought in, she left for the city to earn her own living. We shall discover later what happened to her there.

*The Moving Picture World*, January 31, 1914, p. 578

"THE PERFECT TRUTH" (Edison), January 31.—The first of "Dolly of the Dailies" series by Acton Davies, and is a delightful little comedy picture. Its humor springs cool and fresh from below the surface of things and it is played so that even its peculiar characters are human and good company. Its best characters are very attractive. William West, as Dolly's father, couldn't be improved upon, while both Dolly, herself (Mary Fuller), and Bobby (Edwin Clark) are excellently chosen and excite lively interest. The story that Dolly writes for the town newspaper, giving away the "perfect truth" about the village people, stirs them up and makes them exemplify it for us in an amusing way. The incident makes a self-contained story and we are left longing to know what the bright girl's further adventures are to be. Walter Edwin produced it.

*The Moving Picture World*, February 14, 1914, p. 808

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Dolly Desmond). Male (Bobby North, Editor)

Ethnicity: White (Dolly Desmond, Bobby North, Editor)

Media Category: Newspaper

Job Title: Reporter (Dolly Desmond, Bobby North). Editor (Editor).

Description: Major: Dolly Desmond, Bobby North, Positive

Description: Minor: Editor, Positive

### **The Active Life of Dolly of the Dailies (1914) – Serial (12 Episodes)**

#### **Episode Two: The Ghost of Mother Eve (February 28, 1914)**

Reporter Dolly Desmond (Mary Fuller) of *The New York Comet*.

This is the second of the "Dolly of the dailies" series by Acton Davies. It is not conventional, but full of improbabilities that crop up plentifully. Dolly gets a job writing a fashion column for a society lady who gets the credit; Dolly gets seven dollars per. This innovation serves to show off fashionable gowns on beautiful living models. Dolly throws up her job. Marry Fuller as Dolly is adequate. This will please the ladies.

*The Moving Picture World*, January-March 1914.



**THE GHOST OF MOTHER EVE** (Second of the Dolly of the Dailies.—Feb. 28).—The first thing Dolly did after her arrival in New York was to try to find herself a job. The fifty dollars she had been paid for her story was practically all she had, and Dolly was wise enough to know that such an amount would not carry her very far in the city. At the very time that Dolly went to apply for a position on "The Comet," Mrs. Yorke, a wealthy society woman, was also on the list of applicants. But whereas Dolly merely wanted a position in order that she might feed and clothe herself, Mrs. Yorke desired a sinecure of a post wherein she might indulge her love for notoriety and scandal. As not infrequently happens, the rich and undeserving succeeded, while the poor and deserving failed. Dolly was politely turned away, while the paper agreed to publish a column from Mrs. Yorke's pen under the name of "Mother Eve."

Mrs. Yorke noticed Dolly as she was leaving the newspaper office. Discovering the girl's literary abil-

ity, she invited her to lunch, and offered Dolly a position as her private secretary. Dolly, naturally enough, jumped at the offer, and entered upon her duties immediately. The main portion of her duties consisted in writing the "Mother Eve" column. Mrs. Yorke had not the remotest idea how to set about her self-appointed task. All she cared for was the money. For some days Dolly was moderately contented and happy. But one afternoon, while she was collecting news of an approaching ball in the showrooms of a fashionable modiste, she happened to encounter Mrs. Yorke. That estimable lady looked over and past and through Dolly, without the slightest trace of recognition in her face.

When Dolly entered her room that evening to accomplish her nightly literary task, she fell, sprained her wrist, and promptly fainted. When Mrs. Yorke returned from a dance in the wee sma' hours of the next morning, she found a copy boy waiting patiently for the "Mother Eve" material. Dolly, roused from her swoon, was unable to work the typewriter on account of her wrist. So the copy boy wrote it to her dictation, while Mrs. Yorke stood by and fumed. After the boy had left, Mrs. Yorke was highly unpleasant. Dolly, in a few crisp words, told her employer exactly what she thought of her, and informed her that hereafter she could write her own column. Then Dolly went away.

*The Moving Picture World*, January-May 1914.



Status: Unknown  
Unavailable for Viewing.

Type: Movie

Genre: Serial

Gender: Female (Dolly Desmond, Mrs. Yorke). Male (Editor, Copy Boy). Group.

Ethnicity: White (Dolly Desmond, Mrs. Yorke, Editor, Copy Boy). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Dolly Desmond). Editor (Editor). Columnist (Mrs. Yorke). News Employee (Copy Boy). Miscellaneous.

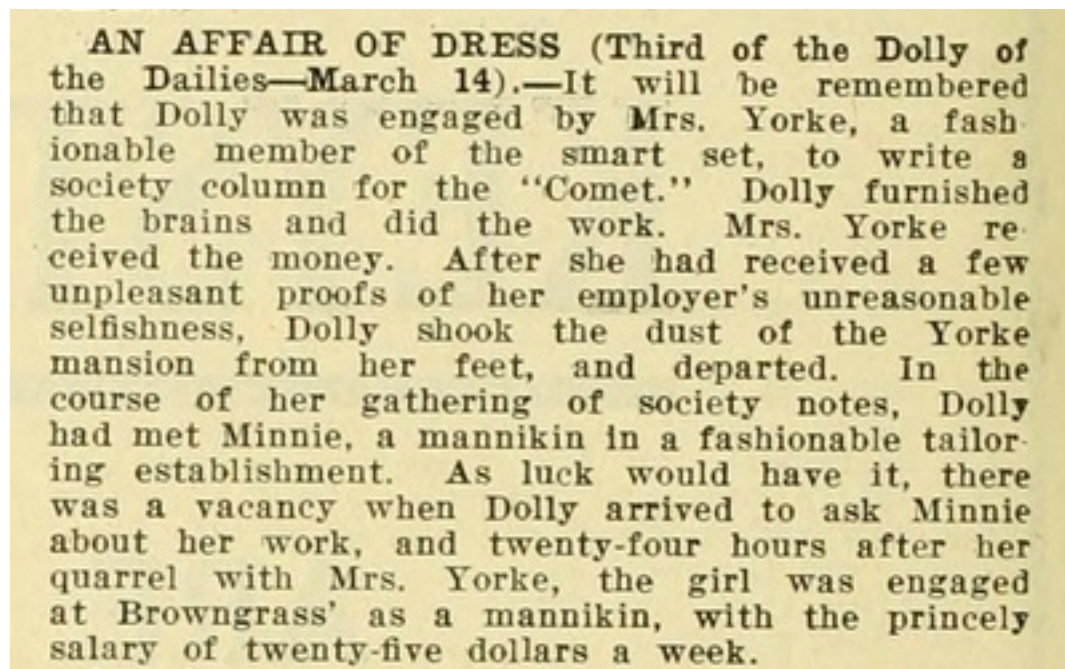
Description: Major: Dolly Desmond, Positive

Description: Minor: Mrs. Yorke, Negative. Editor, Copy Boy, Positive. Miscellaneous, Neutral.

### **The Active Life of Dolly of the Dailies (1914) – Serial (12 Episodes)**

#### **Episode Three: An Affair of the Dress (March 14, 1914)**

Reporter Dolly Desmond (Mary Fuller) of *The New York Comet*. Rockwell Crosby (Robert Harvey), editor of the *Comet*.



**AN AFFAIR OF DRESS** (Third of the Dolly of the Dailies—March 14).—It will be remembered that Dolly was engaged by Mrs. Yorke, a fashionable member of the smart set, to write a society column for the "Comet." Dolly furnished the brains and did the work. Mrs. Yorke received the money. After she had received a few unpleasant proofs of her employer's unreasonable selfishness, Dolly shook the dust of the Yorke mansion from her feet, and departed. In the course of her gathering of society notes, Dolly had met Minnie, a mannikin in a fashionable tailoring establishment. As luck would have it, there was a vacancy when Dolly arrived to ask Minnie about her work, and twenty-four hours after her quarrel with Mrs. Yorke, the girl was engaged at Browngrass' as a mannikin, with the princely salary of twenty-five dollars a week.

Let it not be supposed that she was entirely infatuated with her position. She had come to the city to write, and write she would eventually. This was merely a makeshift—a temporary bar to keep the wolf from the door. There were other reasons too, why her situation did not satisfy her. The proprietor was kind—a little too kind, Dolly thought. One afternoon, he tried to kiss her, and she, quite naturally, slapped his face. In the midst of all her little difficulties, Dolly was not allowing herself to drift out of touch with the magazine and newspaper world. A poem sent by her to the "Jester," brought a gratifying return in the shape of a letter from the editor inquiring into her capabilities for a small editorial position. Later, the editor called, and since he was a nice sort of person, Dolly took dinner with him. In the excitement of the moment, she sailed off to the restaurant in the gown she was wearing.

As it happened, the proprietor of Browngrass' came to the restaurant, saw the gown, called a policeman, and ordered him to arrest Dolly. Aid came from an unexpected quarter. Rockwell Crosby, editor of the "Comet," was sitting at the next table. He discovered that Dolly had written Mrs. Yorke's column, showed his card to the policeman, and ordered him to remove the angry proprietor. Dolly, he said, had no connection with Browngrass'. She was his star reporter. After the man had been removed and Dolly thanked Crosby for his kind lie, he told her it was the truth. She was engaged.

*The Moving Picture World*, January-March 1914.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Dolly Desmond). Male (Rockwell Crosby).

Ethnicity: White (Dolly Desmond, Rockwell Crosby)

Media Category: Newspaper

Job Title: Reporter (Dolly Desmond). Editor (Rockwell Crosby).

Description: Major: Dolly Desmond, Positive

Description: Minor: Rockwell Crosby, Positive

**The Active Life of Dolly of the Dailies (1914) – Serial (12 Episodes)**  
**Episode Four: Putting One Over (March 28, 1914)**



Reporter Dolly Desmond (Mary Fuller). Rockwell Crosby (Robert Harvey), Managing Editor of *The New York Comet*. Stenographer, Reporters, Copy-Boys, etc.

This is the fourth of Dolly of the Dailies series, and is a clever offering. Dolly gets a scoop for her paper by impersonating the president of a social settlement. She gets a five thousand dollar check for the settlement also, and a grasping, unscrupulous realty company into a mess of trouble. It is interesting and well done. *The Moving Picture World*, April-June 1914, p.



**PUTTING ONE OVER** (Fourth of the Dolly of the Dailies—Mar. 28).—When Miss Mindel, president of the Reform League, received a pathetic letter from certain tenants of the Union Realty Company, complaining of unsanitary living conditions and unjust rents, she wrote a sharp letter to the president of the Realty Company, threatening action in the courts unless improvements were made. James Boliver, the president, had put his company into its position of prominence, largely through his entirely unscrupulous method of dealing with any type of opposition to his plans. Briefly summing up the probable results of any action on the part of the Reform League, he decided that it must be prevented at any cost, so he decided to bribe Miss Mindel.

Miss Mindel did not understand the carefully couched letter she received from Boliver, asking her to come and see him. She felt that she was getting into deep water, and decided to appeal to the newspapers, before taking any action. At the office of "The Comet," where she went first, Miss Mindel met Dolly Desmond, and with characteristic impulsiveness, told her the whole story. Dolly immediately hit on a plan, which she confided to Miss Mindel. That good lady, after some thought, consented to it. She was personally unknown to Boliver, and there seemed no reason why the plan should not succeed. In accordance with it, Dolly presented herself at the Union Realty Company's office as Miss Mindel. Mr. Boliver was very nice to her, indeed, and, finding her even more compliant than he had hoped, gave her a check for five thousand dollars, and allowed her to write him a receipt on the typewriter.

Dolly made a carbon copy of the receipt, thanked Mr. Boliver, and turned to go. At the door she met Mr. Browngrass, her late employer, who hap-

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pened to be one of the directors of the company. Since Browngrass recognized her immediately, there was nothing left for Dolly but flight via the fire-escape. The enraged directors pursued her, but without result. She got her story in in time to go to press, and we leave Dolly glancing affectionately at the staring headlines of her "scoop."

Status: Unknown  
 Unavailable for Viewing

Type: Movie  
 Genre: Serial  
 Gender: Female (Dolly Desmond). Male (Rockwell Crosby). Group.  
 Ethnicity: White (Dolly Desmond, Rockwell Crosby). Unspecified.  
 Media Category: Newspaper  
 Job Title: Reporter (Dolly Desmond). Editor (Rockwell Crosby). Miscellaneous  
 Description: Major: Dolly Desmond, Positive  
 Description: Minor: Rockwell Crosby, Positive. Miscellaneous, Neutral

### **The Active Life of Dolly of the Dailies (1914) – Serial (12 Episodes)**

#### **Episode Five: The Chinese Fan (April 11, 1914)**

Reporter Dolly Desmond (Mary Fuller) of *The New York Comet*. Managing Editor Rockwell Crosby (Robert Harvey) of *The Comet*. Reporter (Edward Boulden). A woman's adventures in a predominately male workplace is promoted in the title of "The Active Life of Dolly of the Dailies."

By the fifth episode, Dolly Desmond has become a fearless reporter in the New York City newspaper world and the only woman seen working in the offices of her daily paper, *The Comet*. She rescues a kidnapped heiress, escapes a Chinatown tong gang, survives a fire and contrives to keep the story from both the police and the heiress's family until she can publish her scoop. All in one reel. *Various Sources*.

THE CHINESE FAN (Edison), April 11.—This is number five of the "Dolly of the Dailies" series, written by Acton Davies. Dolly gets a scoop for her paper and rescues a missing girl from a Chinese joint on Mott Street. It is all very exciting and rapid-fire. Mary Fuller shows herself to be some scrapper in an emergency.

*The Moving Picture World*, April 25, 1914, p. 517



**THE CHINESE FAN** (Fifth of the "Dolly of the Dailies" Series—April 11).—All newspaperdom was excited over the strange disappearance of Muriel Armstrong and each daily was doing its best to discover the missing heiress first, and thus secure for themselves one of the most sensational bits of news of the day, but no trace of her could be found, despite all efforts. The editor of the Comet ground his cigar and swore impotently and even Dolly, the star reporter, was at a loss for clues. Dolly was pondering over the matter on her way to her evening's assignment; the Chinese theater in Mott street, where she was detailed to report the play. During the second act a little Chinese pin in the shape of a fan, which Dolly was wearing, unconscious of its significance to the Tongs, started a riot in the theater.

As Dolly was escaping down the side street a huge hand protruded itself from a small door, pulled her inside, down a narrow corridor and thrust her into an ill-lighted den. How could she get out? She pounded on the door and called for assistance but all that greeted her was a chuckle and a slushing of soft footsteps down the corridor. She peered around in the gloom and suddenly a frightened bundle of humanity detached itself from the corner and a young girl fell at Dolly's feet, imploring assistance. Dolly raised her gently, looked into her face and discovered that she was Muriel Armstrong, the missing heiress. All fear of the Chinese vanished. Here was the scoop of the year. Fate helped her too, for the half-crazed opium fiend who was Muriel's guard, upset the lamp and set the place on fire. This enabled Dolly and her prize to escape and the next morning the heiress was turned over to her delighted parents.

*The Moving Picture World*, April 4, 1914, p. 100

A Chinese-fan brooch given her by the office boy turns out to be the emblem of a tong gang, and she falls prey to the same ruthless "secret society" that has kidnapped the heiress. "See that that girl is captured," orders one of its officials, pointing out Dolly, the only woman in the audience. The end of Episode 5 makes a plea that now can be only frustrating: "A reporter is bound to come in contact with the seamy side of life. That is why Dolly has interesting adventures. Don't miss her next one." The episode, released on April 11, 1914, is drawing here from the recent scandalously popular "white slavery" movies, detailing dangers to women who venture alone into cities, especially New York City.



In "The Chinese Fan," however, the kidnapped women come in two types: the usual helpless victim, the heiress Muriel Armstrong, but also the resourceful professional Dolly, who overpowers their "opium-crazed guardian," knocking over a lamp and starting a fire during the struggle. The next scenes emphasize urban locations, ending with Dolly and Muriel running down Mott Street in Manhattan's Chinatown. Dolly's heroism involves getting a scoop for her paper -- something she accomplishes by allowing the fire to spread, so that "they may be able to escape without letting the police know," an intertitle explains why.

The one-reeler's rapid pace matches the newspaper world's deadlines. A clock on the back wall of the editor's office (reading 5:35 p.m., 6:00 p.m., 11:10 p.m., and 12:40 a.m.) reinforces that the episode runs from one afternoon to the next morning.

We are struck now by the dubious editorial ethics that keeps Muriel's fretful parents in the dark about their daughter's fate until they read the news in *The Comet*. But the parents appear purely delighted, and Dolly declines the father's reward by explaining, "I only did my duty." *Viewing Notes*

Status: Public Domain<sup>2</sup>

Viewed

Type: Movie

Genre: Serial

Gender: Female (Dolly Desmond). Male (Rockwell Crosby, Office Boy). Group.

Ethnicity: White (Dolly Desmond, Rockwell Crosby, Office Boy). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Dolly Desmond). Editor (Rockwell Crosby). News Employee (Office Boy). Miscellaneous.

Description: Major: Dolly Desmond, Positive

Description: Minor: Rockwell Crosby, Positive. Office Boy, Miscellaneous, Neutral

### **The Active Life of Dolly of the Dailies (1914) – Serial (12 Episodes)**

#### **Episode Six: On the Heights (April 25, 1914)**

Reporter Dolly Desmond (Mary Fuller) of *The New York Comet*. Managing Editor Rockwell Crosby (Robert Harvey) of *The Comet*. New Managing Editor James Malone (Charles Ogle) takes over the paper.

ON THE HEIGHTS (Edison), April 25.—No. 6 of the "Dolly of the Dailies" series. There is a change in the editorship of the "Comet," the newspaper on which Dolly has been working and she is displeased at the attitude of the new editor toward her. She goes out to get a story—she gets it, but refuses to hand it in on account of those concerned being old friends of hers. Not a consistent or strong story; scarcely interesting.

*The Moving Picture World*, May 9, 1914, p. 820

**ON THE HEIGHTS** (Sixth page in the active life of "Dolly of the Dailies"—April 25).—Dolly's friend, Rockwell Crosby, editor of the "Comet," disagrees with the management and resigned. Dolly was disappointed at the news, but that was as nothing compared to her rage at the attitude of his successor, who was a self-confessed "hustler" and intended to make everybody on the paper "sit up and take notice." The first assignment he gave Dolly was to wander about the streets after dark until she found a story. Dolly was furious. She had made a distinct place for herself on the staff, and was accustomed to being treated with consideration. There was nothing to do but obey, so Dolly started out.

To her amazement she ran across Ella Snyder, an old school friend, who was weeping bitterly. She had eloped with a young man named Oliver Allen. Oliver had brought her to a hotel, and had departed in search of a license. Having not come back for two hours Ella concluded that she had been deceived and decided to drown herself.

Dolly took the girl home, told her not to be silly, and went to get Allen. She found him at the hotel bewildered at the disappearance of his bride-to-be. Dolly, convinced that his intentions were honorable, took him back with her. They found Ella had disappeared again. She left a note, saying she had resolved to die. In order to repay Dolly, Ella said she was going to jump from the highest building in town, so Dolly could make a scoop of the news.

Dolly and Allen rushed to the Woolworth Building, and stopped Ella just in time. Then they repaired to the City Hall, where Ella and Allen were married.

Dolly returned to the office and told the editor she had a story, but didn't intend to write it. He was wildly indignant at first, until she had calmly explained she knew perfectly what she was doing.

*The Moving Picture World*, April-June 1914.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Dolly Desmond). Male (Rockwell Crosby, James Malone, Publisher).  
Group.

Ethnicity: White (Dolly Desmond, Rockwell Crosby, James Malone, Publisher).  
Unspecified.

Media Category: Newspaper

Job Title: Reporter (Dolly Desmond). Editor (Rockwell Crosby, James Malone).  
Publisher (Publisher). Miscellaneous.

Description: Major: Dolly Desmond, Positive. James Malone, Negative

Description: Minor: Rockwell Crosby, Positive. Publisher, Negative. Miscellaneous,  
Neutral.

### **The Active Life of Dolly of the Dailies (1914) – Serial (12 Episodes)**

#### **Episode Seven: The End of the Umbrella (May 9, 1914)**

Reporter Dolly Desmond (Mary Fuller) of *The New York Comet*. James Malone (Charles Ogle), Managing Editor of *The Comet*.

THE END OF THE UMBRELLA (Edison), May 9.—This is the seventh reel in the “Dolly of the Dailies” series. The story is complete and in this respect in particular the treatment is worthy of commendation. With an umbrella handle as her only clew, Dolly discovers an insane anarchist who has wrecked a portion of a big aqueduct which is in process of construction.

*The Moving Picture World*, May 23, 1914, p. 1116



ⓔ E D I S O N ⓔ



**\*\* THE END OF THE UMBRELLA**

The most sensational of the "Dolly" films in which Mary Fuller, as "Dolly," does some clever detective work and is nearly blown to atoms by the bomb explosion which kills a man with whom she is struggling. This film is a complete story in itself and can be shown as such. But you will increase its drawing power a hundred-fold by running it as part of the "Dolly" series.

**RELEASED SATURDAY, MAY 9th**

*The Moving Picture World*, Advertisement, April-June 1914.

**THE END OF THE UMBRELLA** (Seventh of the "Dolly of the Dailies"—May 9).—The Aqueduct Construction Company has been having a good deal of trouble with certain anarchistic elements, who, anxious to seize any cause of discontent to further the bloody revolution they hoped for, opposed the building of the great pipe which would carry fresh sparkling water to the crowded people of the great city. Finally, after the company had been worried half to death by anonymous threats, a tremendous explosion killed a couple of dozen workmen and completely wrecked the main section of the great work. Dolly Desmond, in the city office of the newspaper, heard of the catastrophe and begged the editor to allow her to investigate it. The editor, who had formed a high opinion of Dolly's character, readily consented, and Dolly set out for the scene of the disaster.

As she wandered about the wrecked aqueduct, she came upon a curious umbrella handle in among several pieces of a shattered bomb. Dolly kept her find and said nothing about it to anybody. With some little difficulty, she succeeded in obtaining a position as cashier in the dining room of the little hotel near the works. She had the umbrella handle placed on a new umbrella, put it in the stand where she could keep her eye on it, and settled herself to watch. It wasn't as easy a matter to devote her entire attention to the stand as she had thought at first, for Grant, a young engineer at the works, fell madly in love with her, and insisted on talking to her at every opportunity. At last, when she was on the point of giving up in disgust, a shifty-eyed individual picked up the umbrella, started to go out with it, and then apparently remembering, looked at it, put it down and looked frightened. Dolly recognized him as "Wutty Jim," one of the lodgers in the hotel. That eve-

ning Dolly went up to his room to investigate. She had just unearthed several bombs when Nutty Jim entered and sprang at her. She fired at him, but missed. A bomb was knocked off the table and exploded. Nutty Jim was killed and Dolly severely injured. We leave her at the hospital with the anxious Grant at her side, delightedly reading her "scoop" in the Comet.



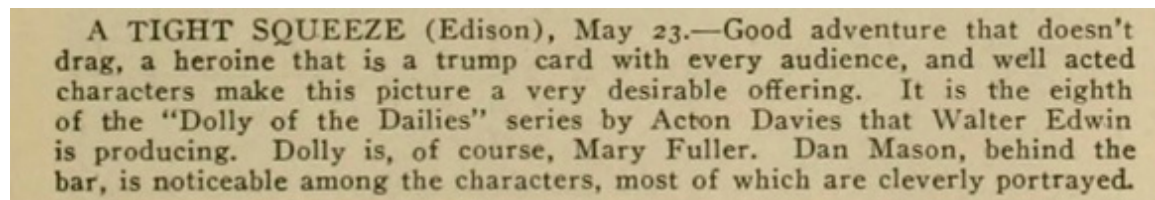
Status: Unknown  
Unavailable for Viewing.

Type: Movie  
Genre: Serial  
Gender: Female (Dolly Desmond). Male (James Malone). Group.  
Ethnicity: White (Dolly Desmond, James Malone). Unspecified.  
Media Category: Newspaper  
Job Title: Reporter (Dolly Desmond). Editor (James Malone). Miscellaneous.  
Description: Major: Dolly Desmond, Positive  
Description: Minor: James Malone, Positive. Miscellaneous, Neutral.

**The Active Life of Dolly of the Dailies (1914) – Serial (12 Episodes)**

**Episode Eight: A Tight Squeeze (May 23, 1914)**

Reporter Dolly Desmond (Mary Fuller) of *The New York Comet*. James Malone (Charles Ogle), Managing Editor of *The Comet*. Reporter Hillary Graham. Daddy, The Office Boy (Yale Boss).



A TIGHT SQUEEZE (Edison), May 23.—Good adventure that doesn't drag, a heroine that is a trump card with every audience, and well acted characters make this picture a very desirable offering. It is the eighth of the "Dolly of the Dailies" series by Acton Davies that Walter Edwin is producing. Dolly is, of course, Mary Fuller. Dan Mason, behind the bar, is noticeable among the characters, most of which are cleverly portrayed.

*The Moving Picture World*, p. 1409.



**A TIGHT SQUEEZE** (Eighth page in the active life of Dolly of the Dailies—May 23).—When the news came to the Comet office that Mr. Martinengro, the well-known Italian-American merchant and philanthropist had been murdered, Dolly Desmond was very anxious to have the assignment. To her disgust, the managing editor gave the story to a new reporter, Hillary Graham, the young man Dolly had met in "Mother Eve's" house. Dolly, herself, was forced to be satisfied with a Salvation Army wedding. Hillary set off on his assignment in high spirits. He had not made much of a success of reporting yet, but he was confident that his work in this case would convince the Comet management that he was one man in a thousand. Arrived in a dingy little barroom near the scene of the crime, he announced his intention of apprehending the criminals to the interested bartender. As a result, a few minutes later, Hillary was knocked on the head and thrown into the cellar.

Dolly, after finishing her report on the wedding, donned a Salvation Army uniform, and accompanied the band about town in search of more material. In the course of her wanderings, she entered the barroom, and saw a necktie on the floor which she had noticed that morning on Hillary. Creeping unobserved into the cellar, she discovered the unconscious Hillary lying on a pile of coal. As she stood in puzzled anxiety, wondering how she could possibly save the young man and herself, she was startled by a sudden rush of coal into the cellar, through the coal hole from the street. Daddy, the copy boy on the Comet, happened to be on the street above, watching the coal men at their task. Hearing a muffled cry, he stopped the men. A moment later Dolly crawled through the hole. She and Daddy rushed for the police. After Hillary had been rescued, the police entered the saloon, and arrested its occupants. A lucky chance resulted in the discovery of the Martinengro murderers. While Dolly was writing her story in the police station, the grateful Hillary proposed. Dolly was non-committal. She was afraid she wasn't quite ready to give up her adventurous life even for so successful a reporter as he was.

Status: Unknown  
 Unavailable for Viewing

Type: Movie  
 Genre: Serial  
 Gender: Female (Dolly Desmond). Male (Hillary Graham. James Malone, Daddy).  
 Group.  
 Ethnicity: White (Dolly Desmond, Hillary Graham, James Malone, Daddy). Unspecified.  
 Media Category: Newspaper  
 Job Title: Reporter (Dolly Desmond, Hillary Graham). Editor (James Malone). News  
 Employee (Daddy). Miscellaneous.  
 Description: Major: Dolly Desmond, Hillary Graham, Positive  
 Description: Minor: James Malone, Daddy, Positive. Miscellaneous, Neutral.

### **The Active Life of Dolly of the Dailies – Serial (12 Episodes)**

#### **Episode Nine: A Terror of the Night (June 13, 1914)**

Reporter Dolly Desmond (Mary Fuller) of *The New York Comet*. James Malone (Charles Ogle), Managing Editor of *The Comet*. Daddy, The Office Boy (Yale Boss).

THE TERROR OF THE NIGHT (Edison), June 13.—The ninth of the “Dolly” series by Acton Davies and put on by Walter Edwin. It is a ghost story; but these nocturnal creatures are notoriously “thin” to make pictures of and this picture is not quite so interesting as the others of this series have been. It is a fair offering; only it needed a more carefully imaginative handling to fill it out with human stuff and get it over. The acting and photography are acceptable.

*The Moving Picture World*, June 27, 1914, p. 1828



**A TERROR OF THE NIGHT** (Ninth of the Active Life of Dolly of the Dailies series—June 13).—Mrs. Winslow, a young widow, owned a piece of property known as "Beach House," for which the Union Realty Company were the agents. The money for the rental of the property meant a good deal to Mrs. Winslow, and when her tenants began to grow few and far between, she naturally called on her agents to inquire into the causes. President Bolivar, of the Realty Company, gravely informed her that "Beach House" was haunted. To substantiate his remarks, he showed Mrs. Winslow some newspaper clippings about the reported ghost at the house. Many complaints had been received from tenants and the property was becoming more and more impossible to rent. In short, Mr. Bolivar advised Mrs. Winslow to accept the Realty Company's very generous offer of \$10,000 for the property worth \$50,000.

Mrs. Winslow thought that her property was worth more and went to consult her friend, Dolly Desmond, the star reporter on "The Comet." Dolly, instantly excited at the prospect of investigating a haunted house, suggested that Mrs. Winslow leave the property to her for the space of a week. Mrs. Winslow made out the necessary papers and then went to Bolivar and told him what she had done. Bolivar, an old enemy of Dolly, immediately planned a trap for her. He arrived at Beach House a little while after Dolly had made herself at home in one of the gray dreary rooms. After his first expression of pretended surprise, he began to make love to her, but the decisiveness of her answer showed plainly that his original plan was useless. So he bowed and took his leave.

Dolly slept that night on a sofa in the front hall in the midst of a number of garden implements which had been stowed there for safekeeping. In the middle of the night, she was awakened by a slight noise. Looking up, a terrible sight met her eyes. A shrouded figure, clad in garments of ghastly white, was coming down the stairs toward her. Instead of shrieking and fainting, Dolly turned the hose on the advancing figure. It halted, wavered, and then ran out of the house and into the arms of Malone, who had just arrived to investigate the anonymous letter. The ghost was, of course, Bolivar, who had chosen this means of attempting to get Mrs. Winslow's property at a low price.



Status: Unknown.  
Unavailable for Viewing

Type: Movie  
Genre: Serial  
Gender: Female (Dolly Desmond). Male (James Malone, Daddy)  
Ethnicity: White (Dolly Desmond, James Malone, Daddy)  
Media Category: Newspaper  
Job Title: Reporter (Dolly Desmond). Editor (James Malone). News Employee (Daddy).  
Description: Major: Dolly Desmond, Positive  
Description: Minor: Malone, Daddy, Positive.

**The Active Life of Dolly of the Dailies – Serial (12 Episodes)**

**Episode Ten: Dolly Plays Detective (June 27, 1914)**

Reporter Dolly Desmond (Mary Fuller) of *The New York Comet*. James Malone (Charles Ogle), Managing Editor of *The Comet*. Daddy, The Office Boy (Yale Boss).

DOLLY PLAYS DETECTIVE (Edison), June 27.—This tenth of the Dolly series proves an interesting number. Dolly uses her reportorial and detective instincts toward exposing the light-fingered count. This latter gentleman is well portrayed by Duncan McRae. The plot is a little obvious, but well handled and nicely pictured.

*The Moving Picture World*, July 11, 1914, p. 255

**DOLLY PLAYS DETECTIVE** (Tenth of the Dolly of the Dailies—June 27).—When Mrs. Cambridge invited Dolly Desmond, and Malone, the managing editor of the Comet, to a dinner party, Malone naturally offered to take Dolly around to the Cambridges' in his car. For in the short space of time in which he had held his new office on the Comet staff, Malone had grown very fond of the clever young girl. When, on their way to the party, Dolly waved her hand to her old friend the policeman on the beat, she noticed a quick frown of displeasure on Malone's face. To tease him, she started to flirt outrageously with all the men present as soon as she arrived at the dinner, among whom was one of society's newest lions, the Count de Rochepierre.

In the midst of the dinner, it was suddenly discovered that one of the ladies' necklaces was missing. She had worn it about her neck when she sat down, and it seemed absolutely inconceivable that anybody should have been able to remove it in the brilliantly-lighted room. On the following

afternoon, the count called on Dolly, and begged her to accept a beautiful ring as a slight token of his esteem. Dolly, who rather enjoyed leading the count on, told him she should be delighted to wear it. Shortly after he had apparently taken his leave, Mrs. Cambridge and several ladies came to call. At Dolly's suggestion, a game of auction bridge was commenced.

As they sat about the table, precisely the same thing happened as on the preceding night. Two of the ladies' necklaces vanished. The fact that Dolly had been present at both occasions when the mysterious occurrence had taken place, seemed a little significant. The ladies left hurriedly, and somewhat coolly. Left alone, Dolly decided to go and see the Count. She was led to this decision by several suspicious little incidents she had observed. In the Count's quarters, she discovered not only the missing necklaces, but absolute proof of how he had perpetrated his astonishing crimes. But even cleverer than her discovery of his method, was the way in which she inveigled the Count into playing a game of "Forfeits" at the Cambridge's, and at the crucial moment in the game, clapped a pair of handcuffs on him and turned him over to the police.

Status: Print in the National Film and Television Archive of the British Film Institute  
Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Dolly Desmond). Male (James Malone, Daddy)

Ethnicity: White (Dolly Desmond, James Malone, Daddy).

Media Category: Newspaper

Job Title: Reporter (Dolly Desmond). Editor (James Malone). News Employee (Daddy).

Description: Major: Dolly Desmond, Positive

Description: Minor: Malone, Daddy, Positive.

### **The Active Life of Dolly of the Dailies – Serial (12 Episodes)**

#### **Episode Eleven: Dolly at the Helm (July 11, 1914)**

Reporter Dolly Desmond (Mary Fuller) of *The New York Comet*. James Malone (Charles Ogle), Managing Editor of *The Comet*. City Editor of *The Comet*. Daddy, The Office Boy (Yale Boss).

DOLLY AT THE HELM (Edison), July 11.—This is the eleventh of the series of the active life of Dolly. Acton Davies is the author and Walter Edwin is the director. Mary Fuller, supported by Charles Ogle, Carlton King and Yale Boss make of this newspaper story a most interesting offering. The cast is a large one and the newspaper office scenes are well presented. Dolly makes a "scoop" and wins out against long odds.

*The Moving Picture World*, July 25, 1914, pp. 571-572.



**DOLLY AT THE HELM** (Eleventh of The Active Life of "Dolly of the Dailies"—July 11).—When the city editor of the Comet burst into the managing editor's office and told him that his child was desperately ill with diphtheria, Malone, the managing editor, naturally told him to take as much time off as he wanted. Malone himself was feeling very badly at the time, and his resolution to take charge personally of the city editor's department was never carried out. Shortly after the city editor had left, Malone fainted at his desk. Dolly Desmond, the Comet's star reporter, found him there when she came into the room. She revived Malone from his stupor and had him taken home. In nine cases out of ten, both Malone and the city editor might well have been absent without any particular disturbance in the ordinary routine of the office. It was four o'clock on an unusually dull summer afternoon. The likelihood of anything happening seemed extremely remote.

However, scarcely had Malone been taken away when things started. A terrible excursion boat catastrophe was the first. Right on its heels came the news that a great hotel was burning. In the excited chaos into which the Comet office was plunged, Dolly showed the stuff of which she was made. Her small hand seized the deserted tiller and with the quick incisive decision which was her chief characteristic, she wearied the legs of messenger boys, and kept the telephone wires hot with the dispatching of her swift Napoleonic commands. When it was all over, and the day was won, Dolly received a letter from home telling her that her

father's bank was on the verge of ruin, largely as a result of the hard feeling which had been stirred up by Dolly's story, "The Perfect Truth" ("The Perfect Truth," released January 31st, 1914). Poor Dolly, at her wits' end, went to Malone for advice. She took the manuscript of "The Perfect Truth" with her. Malone's illness was a blessing in disguise for it gave him a chance to read the story, the first installment of which had had such a disastrous effect. He was amazed by its brilliance of style and theme. In a gush of unwonted enthusiasm he told Dolly that he was willing to publish the story at his own expense as a speculation. So Dolly, with her hopes once again raised, went away with the dim belief growing in her that "The Perfect Truth" might not be so bad a thing for her father as it had at first seemed.

Status: Unknown  
Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Dolly Desmond). Male (Malone, City Editor, Daddy). Group-2

Ethnicity: White (Dolly Desmond, Malone, City Editor, Daddy). Unspecified-2

Media Category: Newspaper

Job Title: Reporter (Dolly Desmond). Editor (Malone, City Editor). News Employee (Daddy), Pack Journalists. Miscellaneous.

Description: Major: Dolly Desmond, Malone, Positive

Description: Minor: City Editor, Daddy, Pack Journalists, Positive. Miscellaneous, Neutral.

### **The Active Life of Dolly of the Dailies – Serial (12 Episodes)**

#### **Episode Twelve: The Last Assignment (July 25, 1914)**

Reporter Dolly Desmond (Mary Fuller) of *The New York Comet*. James Malone (Charles Ogle), Managing Editor of *The Comet*. Reporter, Bobby North. Daddy, The Office Boy (Yale Boss).

THE LAST ASSIGNMENT, TWELFTH OF THE DOLLY SERIES (Edison), July 25.—Dolly accepts the heart and hand of the Comet's managing editor. It is a simple slight love story with much of the quality of the others of the series and furnishes fair entertainment. The acting is high-grade and so the incident is made convincing.

*The Moving Picture World*, August 8, 1914, p. 836

THE LAST ASSIGNMENT (Twelfth of the Dolly of the Dailies Series (July 25).—When Dolly Desmond left the home of her youth to embark on a journalistic career in the city, she left the town in a state of furor behind her. The story called "The Perfect Truth," the first installment of which Dolly published in the town newspaper, aroused so much resentment against Dolly that the townspeople revenged themselves



by withdrawing their money from her father's bank. Two or three months after Dolly went away, the bank was in such straits that suspension of payment seemed only a matter of hours. Then "The Perfect Truth" in its complete form was published as a book. It met with an immediate and startling success. Dolly attained to fame and wealth almost over night. The echo of her success reached her native town, and people began to sit up and take notice. It was one thing to feel themselves the butt of the joke of an immature schoolgirl, and quite another to know that they had been the material from which a famous authoress had drawn her inspiration. In the midst of the excitement, Bobby, at the newspaper office, suddenly received word that Dolly was coming to town. The news was not an unmixed pleasure for Bobby. He had an evil conscience. He had been madly in love with Dolly before she left town, and believed that she cared a good deal for him. After she left, he fell in love with another girl. However, Bobby's first duty in the matter was perfectly clear. So he wrote up a headline article for his paper announcing Dolly's arrival. The town went wild with excitement. Fame was about to fall upon it again for the first time since Hank Bowers had been lynched for horse stealing many years before. All hatred and jealousy was forgotten and Dolly was welcomed by a tremendous popular demonstration.

The first thing she did was to set her father's bank on its feet again, partly with the help of the money she had made and partly by the use of her extremely persuasive tongue. In the midst of the excitement, a stranger arrived in town—James Malone, the enterprising business manager of Dolly's paper. Everybody wondered who he was, and Bobby was the first to find out. For when he went to Dolly's house, with hanging head, to explain how matters stood, she told him that she was going to marry Malone. And that is how we leave Dolly with one career behind her, and another and far finer one ahead.

*The Moving Picture World*, July 18, 1914, p. 466

Status: Unknown



Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Dolly Desmond). Male (James Malone, Bobby North). Group

Ethnicity: White (Dolly Desmond, James Malone, Bobby North). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Dolly Desmond, Bobby North). Editor (James Malone).

Miscellaneous.

Description: Major: Dolly Desmond, Bobby North, James Malone, Positive

Description: Miscellaneous, Neutral.

**The Adventure of the Hasty Elopement (1914) (Ninth story of “Octavius – Amateur Detective”).**

Newspaper Article prompts Octavius, the amateur detective, to look into auto-thieves who have been stealing cars in the vicinity of the Rosedale Country Club.

**THE ADVENTURE OF THE HASTY ELOPEMENT** (ninth story of “Octavius—Amateur Detective”)—(Sept. 12).—When Octavius read in the newspaper that auto-thieves had been making havoc in the vicinity of the Rosedale Country Club, his soul was stirred to extraordinary effort. He had just bought a car himself, and naturally felt a keen interest in anything affecting even remotely his new and cherished possession. Then again, there was, of course, his Duty to the Public. In his capacity as an amateur detective Octavius was above all else a relentless bloodhound in the public interest.

So he took his machine and went out to Rosedale. Adventure met him on the way, for at the railway station a pretty girl begged him for a ride, and Octavius gladly complied with her request. After a short ride, the girl, apparently by accident, dropped her parasol from the automobile. Octavius gallantly stopped the machine, and ran back to get it. A moment later, the astonished Octavius was standing with the parasol in his hands watching his car speeding down the road under the guidance of the perfidious female.

As there was not a moment to be lost, Octavius cranked up a car which was standing idle nearby and started in pursuit. After a long chase, the girl stopped Octavius' car in front of a house and darted in. Octavius followed. When he got inside he discovered that the house was a rectory. When Octavius arrived, the girl had just been married to the man she loved. Immediately afterward the infuriated parents reached the house. While Octavius was attempting to make the radiant young bride understand that she was a thief, a motorcycle policeman arrived and arrested him for speeding. When things were finally straightened out, the chastened Octavius started back for town, anxiously wondering if he would be met by the owner of the car he commandeered with a warrant for his arrest.

Instead, he discovered that the car belonged to the auto-thieves who had terrorized the locality, and by one of his absurd pieces of luck was able to turn the criminals over to the police.

*The Moving Picture World*, September 19, 1914, p. 1671.

*Viewing Notes:*

Amateur Detective Octavius is looking at the morning newspaper with interest.

He finds an article: “Auto Thieves. Many Cars Stolen Recently About Rosedale.” He shows it to his manservant and finishes up his coffee (which is a bit hot). Octavius to manservant: “I shall investigate this.” End of journalism references.

He goes to Rosedale. A woman runs up to his car. “A pretty stranger. ‘Will you take me to Woodmont, please?’” she asks. An older woman and man are chasing after her, but Octavius, none the wiser, rides off with her

Title Card: “A clever ruse.”

She drops her umbrella out of the car. Octavius gets out to get it for her and she drives off with his car.

Title Card: “Octavius finds an idle car and starts in pursuit.” He runs out of gasoline.

Police chase after Octavius for speeding.

He stops a wedding accusing the bride of stealing his car. A motorcycle policeman arrives and arrests Octavius for speeding. Shows him his card: “Octavius. Detecting and Sleuthing. “He Never Fails.” The old man and woman arrive in their car. The car thief is their daughter and she’s really not a car thief. She was eloping and drove the car to the elopement site.

Octavius gets back in the car he borrowed and finds a bunch of license plates in the car. He shows them to the policeman. “You’re a fine detective. This is undoubtedly a stolen car,” the policeman tells Octavius. The bridal party congratulate him. Octavius gets out of the car and says to the policeman: “Let’s see if anyone turns up to claim the car” Police show up and Octavius tells them: “I bet those men are thieves.” Two men look over the car. They are arrested. “Octavius Never Fails,” he says putting a finger on the side of his nose.

When all is settled, it turns out Octavius discovers the auto thieves who have terrorized the locality and turns the criminals over to the police.

Status: Print Exits

Viewed. Youtube.

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral



**The Adventure of the Stolen Papers (1914) (aka The Adventure of the Stolen Slipper; Octavius, the Amateur Detective #4)**

Newspaper Article prompts the amateur detective to look into an unusual thief who steals the slippers from the feet of women ascending the stairs to the elevated trains.

**THE ADVENTURE OF THE STOLEN SLIPPER**  
(Fourth story of Octavius—Amateur Detective—  
April 20).—Octavius' interest was aroused by an  
article in the newspaper to the effect that an un-  
usual thief was operating in the vicinity of one of  
the elevated stations. The thief snatched the  
slippers from the feet of women ascending the  
stairs to the trains.

Standing at the foot of the elevated stairs with  
his eagle eye bent on passers-by, Octavius was  
lucky enough to observe the thief in the act of  
stealing a woman's slipper. Octavius gave chase.  
The thief who had stolen the slipper entirely for  
the buckle on it, dropped his booty after the chase,  
and escaped. Octavius got the slipper, looked at  
it bewilderingly and carried it home.

The next morning, he looked carefully through his newspaper and found a reward was offered for the return of the slipper. Octavius, with his usual chivalry, decided on a touch of romance. Buying a large box of candy, he buried the slipper beneath the sweets and started for the address given in the advertisement.

The slipper belonged to Miss Mary Burke. A moment after Octavius had been shown into her apartment, two detectives entered, and arrested Mary as an accomplice of the notorious Scrapper Burns, burglar. Octavius, considerably bewildered, returned home, took the slipper from the box of candy, and looked at it. Later, he used it as a hammer. He discovered the heel was loose, and removed it. A wad of paper was hidden in it on which was a list of "swag" and the address of Scraper Burns.

Octavius went to the police station, and blandly informed the chief that he was prepared to deliver Scraper Burns. After the arrest of the criminal, Octavius decided to use the reward for the reformation of the unfortunate Mary Burke. But Mary biffed him in the eye, and Octavius contributed the money to the Policemen's Benefit Association.

*The Moving Picture World*, April 18, 1914, p. 396

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

**The Adventures of a Girl Reporter (1914)**

Reporter Tom Wall (Edmund Mortimer) for the *Clarion*. Reporter Ethel (Ethel Grandin – The Girl Reporter).

Reporter Tom Wall is unable to get an interview at a home where jewels were stolen so he gets the Society Reporter Ethel to pose as a maid. She discovers the wife gave the jewels to a gentleman crook to whom she owed money, and then pretended they were stolen. Ethel is caught by the crook while phoning in her story, but escapes and gets a scoop. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 11.<sup>3</sup>

ADVENTURES OF A GIRL REPORTER (Imp), June 29.—This two-reel picture drama introduces Ethel Grandon, as the girl reporter, backed by Tom, another reporter, who is played by Ed Mortimer. The nervie girl clears up a famous jewel robbery assisted by Tom. Many adventures are encountered, but overcome. It is an interesting and gripping offering and will not fail to please any audience.

*The Moving Picture World*, July 11, 1914, p. 257



**THE ADVENTURES OF A GIRL REPORTER**  
(2 parts—June 29).—At the opening of the play it would appear that the famous Moore collection of jewels had been stolen from the home of the wealthy Moore family. Tom Wall, a reporter on the Clarion, is assigned to cover the story. He is refused an interview by Mr. Moore. His suspicions are aroused by Mrs. Moore's attitude and particularly so when he observes Carl Clement, a gentleman crook, entering the Moore home. He reports to his editor and suggests that Ethel, the society reporter, be assigned to the case and that she gain admission to the Moore house in the capacity of a maid.

Ethel has little trouble in securing the position of maid, as one has been recently discharged. She soon discovers that Clement has Mrs. Moore under his influence, that she has lost enormous sums of money to him and to cover this up and keep Clement from informing her husband, she has turned over the jewels to him and pretended that they were stolen. Ethel telephones the facts to Tom. Her conversation is overheard by Clement who succeeds in drawing her from the house on a fake message and capturing her.

With the aid of his gang he takes her to his rooms on the East Side, where he makes her a prisoner. Ethel, after clever maneuvering, manages to escape with the jewels in her possession. She informs the police, who raid the den, arrest the crooks, and apprehend Clement himself at the Moore home to which he has returned.

It is Ethel who brings about the reconciliation of the Moores. She returns to her desk at the newspaper and gets out her "big story." And Tom—well, he is far from being jealous over her success for, as it is said, love is blind.

*The Moving Picture World*, June 27, 1914, p. 1874.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Ethel) Male (Tom Wall, Editor). Group.

Ethnicity: White (Ethel, Tom Wall, Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporters (Ethel, Tom Wall). Editor (Editor). Miscellaneous.  
Description: Major: Ethel, Tom Wall, Positive  
Description: Minor: Editor, Positive. Miscellaneous, Neutral.

**The Adventures of Kitty Cobb (1914)**

Illustrator James Montgomery Flagg (himself) of *The New York World*.

Cartoonist James Montgomery Flagg draws the character of Kitty Cobb as actress Marian Swayne poses. As the story begins, Kitty Cobb, a young girl from Long Island, listens to exciting stories about New York City from young inventor Bob Caldecott, with whom she is secretly in love. One day, while walking near Fort Schuyler, Kitty sees some suspicious-looking men who follow her home. The men threaten her, but Bob comes to her rescue and tells her that they are spies. Soon, Kitty goes to New York where she has a hard time until she gets a job as an usherette in a theater, where Bob sees her and offers her a job as his mother's secretary. One day, Kitty overhears Count Pulaski, Bob's sister Rose's fiancé, plotting to steal Bob's plans for a defense device for the U.S. government and she recognizes him as one of the spies. She foils his plans, but Pulaski abducts her. Bob rescues her again, and the young lovers decide to marry.

## “Kitty Cobb”

Warner's to Release James Montgomery Flagg's Heroine  
in a Four-part Pictureplay.

Reviewed by Harry W. DeLong.

**T**HE celebrated newspaper illustrator, Mr. Flagg, is universally known wherever magazines and newspapers circulate and his charming creations, “Kitty Cobb,” were originally produced in a series of drawings for the New York Sunday World, but the artist imbued her with such a winsome personality and created such startling adventures, in which she figured, that they were syndicated to a large number of the big Sunday newspapers all over the country; and everywhere were received with the utmost cordiality. Later the series of drawings were issued in the form of a handsome book, copies of which adorn numberless library tables as souvenirs. Her admirers, will no doubt, be de-



Scene from “Kitty Cobb” (Warner's).

lighted to see her in motion pictures. A four-part production, recently made, faithfully depicts “The Adventures of Kitty Cobb” and will be released on October 5th, by Warner's Features, Inc. It really deserves mention for excellence of production, photographically, and shows realistically the home life of the dainty country girl; her trying experiences in the city and the romantic outcome of her tribulations in a graphic manner.



Miss Marian Swayne, who essays the role of Kitty, is typical of the heroine. Mr. Flagg selected her for the part



Scene from "Kitty Cobb" (Warner's).

himself, and personally supervised the production, and the others in the cast were selected not only for acting ability but representatives of the characters as drawn in the sketches. The story is not only interesting, but it contains many intense and thrilling scenes in the development of the plot, which starts off in a somewhat conventional way on the farm but develops quickly into rapid action.

A young man given to mechanics, has invented and made plans valuable to fortifications, and a foreign agent, with the assistance of a "gang," strenuously attempts to obtain them for his country. Kitty meets the young inventor at their home, near Fort Schuyler, and his description of New York determines her to try her fortune in the city. She has her first adventure in her own home, however, attempting to inform the fort the presence of spies. Her adventures in the city are numerous; bordering on strong melodramatic qualities.

A redeeming feature of the picture is noticeable in the elimination of suggestive or corrupt motives. Not a fault can be found with it in this respect—it is clean. Jack Hopkins as the inventor, Howard Missimer, as the spy; Ida Darling and Maggie Weston most ably support the star. Every detail in the making of the picture shows care and attention.

# MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XII

CHICAGO, OCTOBER 10, 1914

No. 15

## "Adventures of Kitty Cobb" Filmed

Human Interest Abounds

THERE is a something "different" about "The Adventures of Kitty Cobb," which makes it possible for a person to see the film a number of times without tiring of this charming girl and her romance. With anyone but Marian Swayne running Kitty Cobb's gauntlet of exciting experiences, the picture might have become a dull string of events lacking individuality, but hers is a personality which fascinates, and convinces, and injects a pleasing freshness into every scene.

Kitty Cobb is a girl of James Montgomery Flagg's creation, and his drawings of her and her adventures have been run in the *New York World* and syndicated in the leading newspapers throughout the country. The film is in four reels and is being released by

opens with a view of James Montgomery Flagg drawing one of his Kitty Cobb pictures, Miss Swayne posing for it.

Kitty is a pretty, vivacious country girl who does



*Bob asks Kitty to marry him.*

Warner's Features, Inc. Its popularity is a certainty for it is a picture that will appeal to anyone with a taste for wholesome adventure and good character portrayal.

The story contains more narrative than finished plot. As the title suggests it concerns Kitty Cobb's adventures, and carries threads of action only so far as they are tangent to them. Consequently the marriage which ends Kitty's adventures and which, by the way, is preceded by the frank sub-title "It was bound to end that way," leaves several counter-plots suspended in mid-air.

A splendid cast supports Miss Swayne including Jack Hopkins as the hero, Bob Caldecott, and Howard Mismar as the villainous Count Pulaski. The picture



*The secret service men kidnap Kitty.*

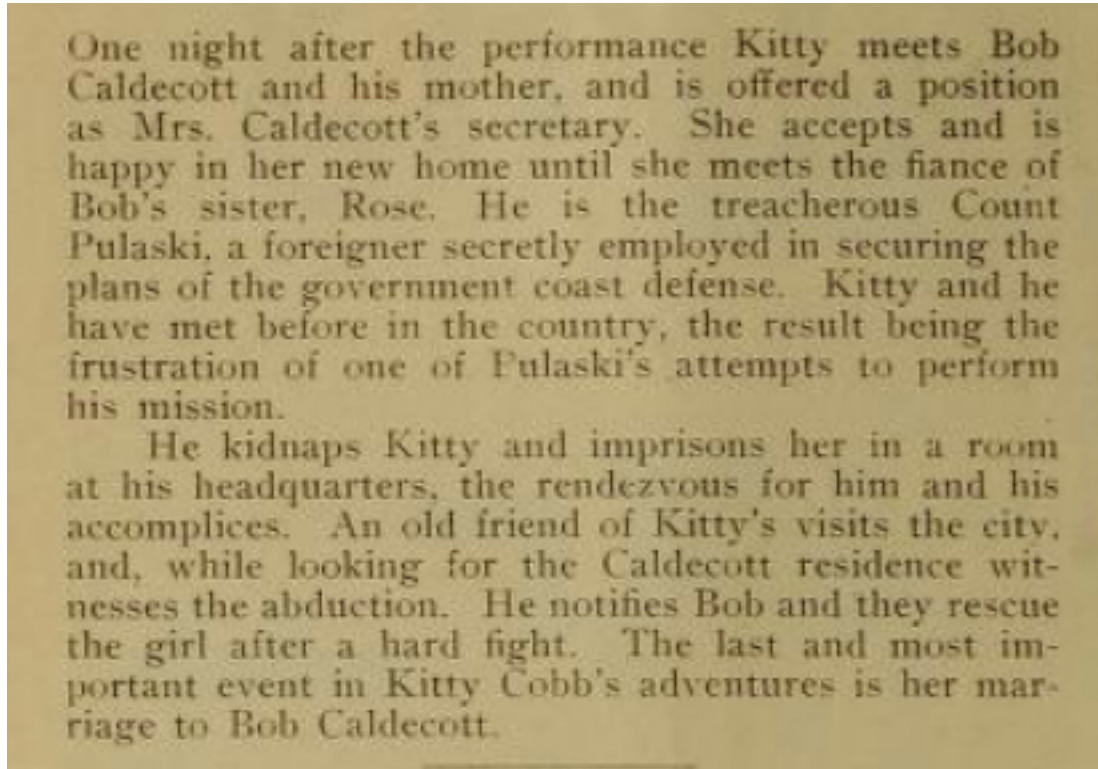
not quite appreciate the comforts of her rural home because she has never been exposed to the hard knocks of the world. She is fired with an ambition to visit the great city by the stories told her by a young tourist, Bob Caldecott, an exponent of the city type.



*Bill overtakes his partner in "God, Man and the Devil."*

She leaves for the city and, after a long siege of hardship and privation, while in search of employment, she obtains a position as usher in a theater.





*Motography*, October 10, 1914, pp 487-488.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Action-Adventure

Gender: Male (James Montgomery Flagg)

Ethnicity: White (James Montgomery Flagg)

Media Category: Newspaper

Job Title: Illustrator-Cartoonist (James Montgomery Flagg)

Description: Major: None

Description: Minor: James Montgomery Flagg. Positive



**The Aftermath (1914)**

Newspapers attribute recent cases of housebreaking to the work of hungry and desperate unemployed. The story results in a woman firing her gun when she thinks she is in danger.

THE AFTERMATH (Two Parts—August 31).—Newspapers attribute several recent cases of housebreaking to the work of hungry and desperate unemployed. Mrs. Morrison, invalid mother of labor delegate, Morrison, demands protection for her home and her son consents to furnish her with a revolver. His sympathies aroused, manufacturer Gage sends his son, Franklin, to negotiate for arbitration. Delegate Morrison and Franklin closet themselves for secret conference at the former's home, where the discussion lasts until the small hours. Mrs. Morrison investigates the noise, sees the stranger leaving at the front door, and in a moment of thoughtlessness, fires.

Morning dawns with the mother prostrated and the boy a fugitive from justice, his sister alone cognizant of his innocence and self-sacrifice. She is listening to her father, who is a detective, setting stoically out in pursuit of his own, his innocent son.

Powerless to reveal the real status of affairs, the girl but can curb her emotion, and watch and wait. The son hearing of his mother's illness, jeopardizes his safety to see her, and the father, entering shortly afterward, finds him there. The father knows full well what penalty would be exacted for his son's offense, but finds himself placed in such a position that to let him go would mean the sacrifice of his own principles, honor, perhaps even liberty; the son refuses to clear himself at his mother's expense; the sister finds that to clear one would mean to expose the other; and as for the poor mother, shall she rescue her innocent son from the death penalty at the expense of her own life?

When mortals stand aghast and paralyzed, it is a Higher Power that adjusts human affairs, and solves the riddle, although the toll of life for life cannot be gainsaid.

(Vague endings such as this should be elucidated for this department by the manufacturer for the guidance of the exhibitor.—Ed.)

*The Moving Picture World*, August 29, 1914, p. 1294.

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

**Allah 3311 (1914)**

Newspaperman Jack Bond (O.A.C. Lund). Newspaper Editor.

ALLAH 3311 (Three Parts—July 22).—Of an afternoon, Jack Bond, a young author and newspaper man, is handed by his editor a newspaper clipping which tells of the disappearance of the daughter of the Roumanian Ambassador, who has been recently murdered. Bond sees in the clipping the inspiration for a novel, dealing on international politics.

That night while Bond is working in his room over his novel a girl suddenly enters. She is pretty and appeals, with tears in her eyes, for help and protection against pursuers. Bond succeeds in turning her pursuers aside and then asks for an explanation. She informs him that she is the daughter of the murdered Ambassador. It would appear that the Turkish League had been planning to acquire Roumania and, fearing the Ambassador's opposition, had threatened him with letters signed "Allah 3311." Defying them, the Ambassador had been kidnapped and his dead body was found later. Regina vowed to track the members of the league

and avenge the death of her father. Her only clue was the "Allah 3311," which suggests Turks. Learning these details, the young author volunteers to help her.

At Bond's suggestion, Regina frequents the cafes. One evening she observes the mysterious number on a cane and follows the owner. Later, she secures employment with the stranger, who is a Turk, as a maid. She learns the secrets of the society. All that is needed for the conviction of its members is a certain book. Bond, in the meantime, has discovered that radium is used in the cane for a weapon. Bond is captured and imprisoned. Regina releases him and, by the aid of the radium cane, overpowers the leader and steals the book. Bond called the police, who arrive in time to save the girl and boy from death.

*The Moving Picture World*, July 18, 1914, p. 476.

ALLAH-3311 (Eclair), July 22.—A three-reel offering in which the scenes are fragmentary and difficult to follow. Barbara Tennant plays the daughter of the ambassador from Roumania, pursued by some vindictive Turks. O. A. C. Lund appears as a novelist to whom the girl appeals for protection. His part in the story is apparently to get material for his novel, but the whole scheme of the production is hard to follow and uncertain in meaning. In the end the writer promises not to publish what he has written. This does not seem to be a very strong production any way and has many faults in construction.

*The Moving Picture World*, July 25, 1914, p. 573

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Jack Bond, Editor) Group.

Ethnicity: White (Jack Bond, Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Jack Bond). Editor (Editor). Miscellaneous.

Description: Major: Jack Bond, Positive

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



**Andy Plays Cupid (1914)**

Newspaper Article infuriates a man who hates foreigners.

**ANDY PLAYS CUPID** (Sixth of the Andy Series—May 13).—It all happened because Andy had an ineradicable dislike for foreigners. When he read in the newspaper that the beautiful Elsie Worth was to marry the Count de Penutti, he fell deeply in love with Elsie's picture and a violent rage entered his sturdy American bosom that this fair rose of the Western hemisphere should fall to the lot of a decadent sprig of European nobility. Andy decided that since he was not old enough to marry Elsie himself, the only thing to do was to find some other real American citizen for her. He thought of Joe Parker, a splendid young man who had occasionally employed Andy on errands, was the very man. Joe Parker was a regular fellow.

Andy's opportunity arrived when he was sent by the count to Miss Worth's home with a box of flowers. He extracted the count's card at the door and by a mighty effort, chewed it up and swallowed it. Then he told Miss Worth that the flowers had been sent by an unknown admirer who would be at a certain restaurant that afternoon wearing one of the flowers. Leaving the surprised Miss Worth, Andy went to Joe Parker, gave him one of the flowers, and told him that a young lady was crazy to meet him. Joe followed out Andy's instructions, went to the restaurant, and by a lucky chance was introduced to Elsie. They fell in love at first sight, but unfortunately there was still the count to reckon with.

Andy fixed him. He took a letter to Mr. Worth, telling him that the count was only a fortune hunter, and that he would demand money before the wedding. Then he took a letter to the count, telling him that the Worths were penniless. The indignant count instantly went to Mr. Worth and demanded a settlement. Mr. Worth quite naturally refused, and the count broke the engagement. So Elsie and Joe were married and Andy heaved a sigh of relief. How could a man be expected to pay attention to his business if he had to go around and fix things for people all the time?

*The Moving Picture World*, May 9, 1914, p. 850.

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

**Another Chance (1914)**

Curly, the Newsboy.

**ANOTHER CHANCE** (1 Reel Majestic) Release date Tuesday, Nov. 24—A melodrama of fair interest and quality, in which an ex-convict is saved from a return to crime by the interference of a crippled newsboy whom he had befriended.

*The Moving Picture World*, December 5, 1914, p. 1332



ANOTHER CHANCE (Nov. 24).—Mason, discharged from jail, promises his wife to lead a new life. While searching for work, he rescues Curly, a newsboy, from the clutches of a tramp, who, in trying to steal the boy's secret hoard, beats him up badly. Mason leaves the now helpless boy in care of his wife, and resumes his search for work. At the motor factory they tell him he will be notified of the first vacancy. Utterly discouraged in his attempt to obtain immediate employment, he yields to temptation, when a former pal of his tells him how easy it is to pass bad coins.

Detective Flynn is shadowing the counterfeiter, and captures him red-handed. Mason, with a lot of bad coin in his possession, is pursued but gets away. Arriving home and believing he has eluded the detective, he resolves once more to be honest, and rejoices as his wife shows him a letter saying there is now a vacancy in the factory, but his joy is short lived, as Flynn has shadowed him home, and arrests him while he still has the bad money in his possession. The detective searches, finds some worthless coins and puts them on the table near the door of an adjoining room, while he makes a more thorough search. Curly, in the adjoining room, has now recovered from his beating. He listens and learns the trouble his benefactor is in. He then takes the coins from his secret hoard, and substitutes good money for the bad. He then gets away through an open window. Flynn, after a vain search, gathers the coins from the table and takes Mason to the station house. The coins are found to be good. Mason is discharged and gets to the factory in time to get the position. That night, as Mason and his wife are talking over the affair, they are puzzled, but very glad to get another chance.

Curly gets his revenge by tempting the tramp to steal the bad coins, and then notifying the police.

*The Moving Picture World*, November 21, 1914, p. 1132

Status: Unknown



Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Curly)

Ethnicity: White (Curly)

Media Category: Newspaper

Job Title: Newspaper Employee (Curly)

Description: Major: Curly, Positive

Description: Minor: None

### **Arthur Truman's Ward (1914)**

Newspaper Article about an unidentified dead girl gives another woman an idea – she will take the dead girl's place.

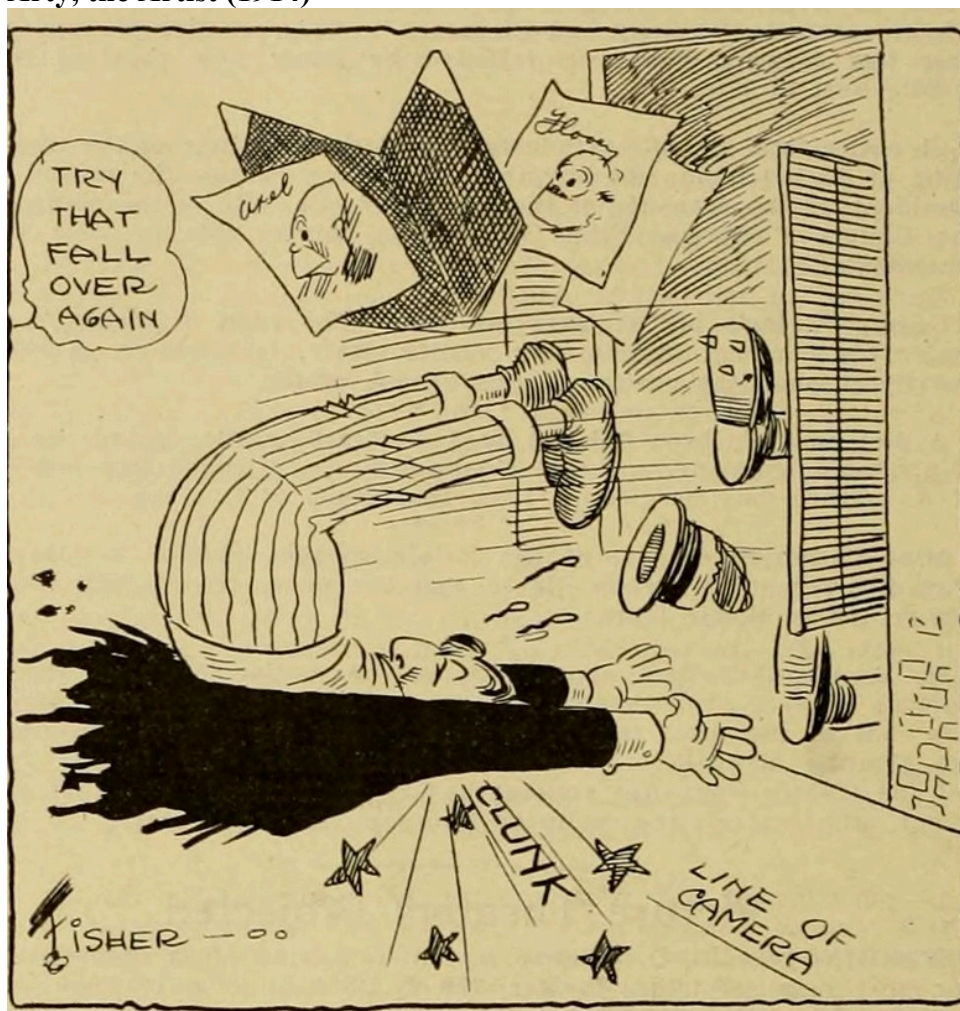
ARTHUR TRUMAN'S WARD (Dec. 21).—On her way to visit her newly-appointed guardian, whom she has never seen, Helen Russell is struck by an automobile and seriously injured. She is taken into a small bakery shop where Lillian Hardman, an orphan is employed. Lillian does all possible for the girl. After her removal to a hospital, Lillian finds a suitcase the officers had left behind, in which is a letter and papers from Arthur Truman, Helen's guardian. Learning from a newspaper that the girl—unidentified—has died, Lillian sees an opportunity to take the dead girl's place, pretend to be Helen Russell and leave the distasteful life of drudgery in the bakery. She accordingly carries out her plans, and finds Arthur Truman a decidedly prepossessing young man. He is struck by her beauty, and never doubting but what she is Helen, the girl's deception is successful. She proves very awkward in society and causes so much comment by her amusing unconventionality, he sends her to a finishing school. Arthur gradually learns to love Lillian and on her return from school, plans to propose to her. Meanwhile, the report of Helen's death proves incorrect as she does not die, but upon her recovery, it is found her mind is a blank concerning her past. She secures work in a department store, and one day Lillian meets Helen on the street and recognizes her. She follows Helen, learns her address, then goes straight to Arthur and confesses her deception. He is astounded and finds it hard to believe her, until he meets Helen, who has recovered her memory and learns the truth. Lillian starts quietly packing up, and Arthur begins to realize that he cannot let her go. Lillian tells him she can stay no longer as she is not his ward and, holding out his arms, he asks her to stay as his wife! She runs to him quickly and buries her face on his shoulder, as his arms close about her.

*The Moving Picture World*, December 19, 1914, p. 1722

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

### Arty, the Artist (1914)



Archibald (Arty) Atkinson (Vic Forsythe), a Caricature Artist. City Editor (Gardner Crane)



ARTY THE ARTIST (August 30).—Arty has a fatal gift for caricature. He is a skillful artist, but loses several positions because he cannot help being funny. On one occasion he lands a fat job as drawing master in a girl's boarding school. But the humorous points in the principal's make-up are too much for him. He draws a caricature of her which convulses the pupils, and being caught in this unpardonable offence, is instantly dismissed.

Another time, while trying to be a good fellow at the hotel bar, he gets in wrong by making a comic portrait of Mr. Taft. With great presence of mind, however, he placates his angry audience by transforming the likeness to that of William Jennings Bryan.

Arty is successful in selling some humorous drawings to a newspaper. The same day he meets on the street May Miles, one of his former pupils at the boarding school. She takes him home with her and announces to her father that Mr. Archibald Atkinson will come daily to teach her art. Father accepts this state of affairs on one condition—that the lessons be conducted right there in that room, and that neither of them shall speak a word.

The young pair show some disappointment, but soon brighten up. Arty places his easel and surreptitiously starts on humorous sketch of Father Miles. This he follows up with another drawing in more ardent vein. It resembles a huge valentine with two arrow-pierced hearts. May and Arty, on bended knee, supplicate Mr. Miles with the art offering. Their cleverness in getting round the technical difficulties of their case so please the old man that he gives them his blessing.

*The Moving Picture World*, September 12, 1914, p. 1558

A lively little comedy, introducing a clever American cartoonist, who plays a leading part therein, and incidentally executes lightning cartoons - accomplishing both feats with much facility, although he is naturally more of a draughtsman than an actor. Quite light and bright and merry, and of some novelty. *The Bioscope*, December 31, 1914



**ARTIE THE ARTIST** (Thanhouser), August 30.—A comedy number featuring "Vic," the cartoonist, creator of the well-known Axel and Flooey series. Vic hires out as draughtsman at a girls' school and gets in trouble. He has further adventures in a saloon and with his sweetheart's father. This makes an amusing number. The artist draws numerous sketches in the course of the film.

*The Moving Picture World*, September 12, 1914, p. 513

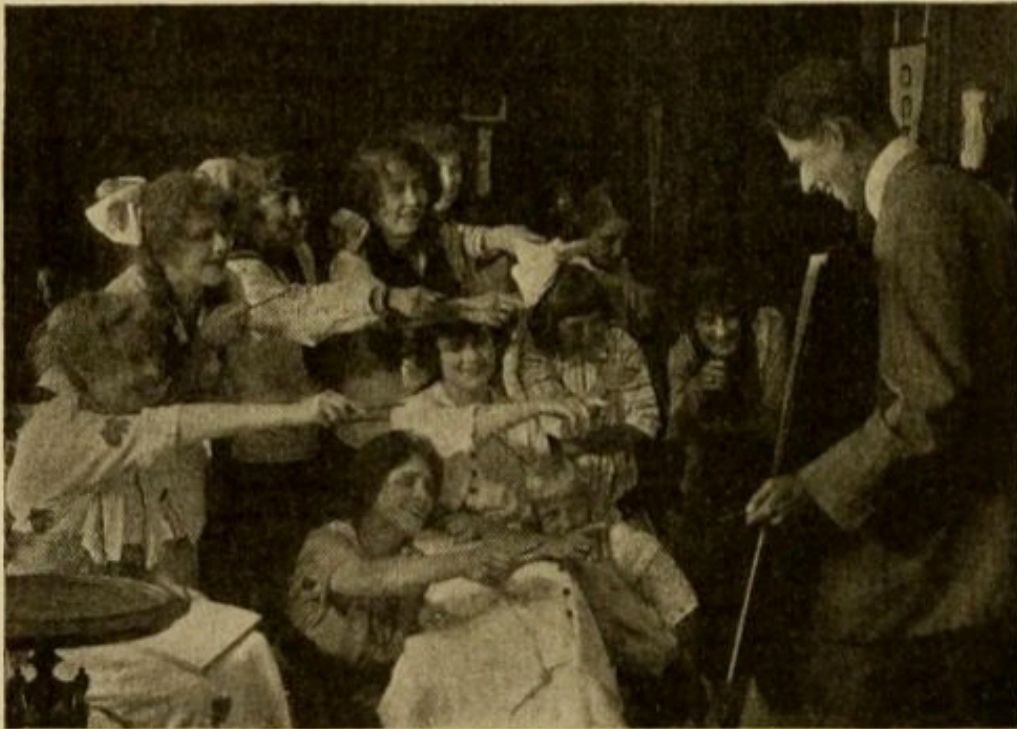
## VIC FORSYTHE.

### Newspaper Artist and Movie Actor.

By Thornton Fisher.

**V**IC FORSYTHE, the well-known creator of "Axel and Flooey," the New York World's comic characters, is the latest newspaper artist to enter the movie realms. Wearing a soft hat with the fresh imprints of masculine heels, and a countenance not unlike a pickled herring, this genius calmly informed me that he had been kicked out of a saloon half a dozen times by a bunch of what he called "rough-necks." Each time he was ejected he massaged the sidewalk with his face. Let me explain that this was during a rehearsal of the movie comedy, entitled "Arty, the Artist," featuring Mr. Forsythe, popularly known as "Vic" to the Evening World readers.

The film opens with Vic asleep at his desk in a newspaper office, and the editor comes in and fires him. The artist told me that that was the easiest scene of all. He only had to act natural. In another scene Mr. Forsythe is a drawing instructor in a girls' school and makes a caricature of Fanny Bourke who plays the school marm—she sees it and strikes him over the head with his big portfolio. There is a touch of



**Vic Forsythe as Instructor of Drawing in a Girls' School.**

romance in it too. Arty the Artist wins the girl by drawing two cupids, one with each hand at the same time, and it makes such a hit with her father, who he has just caricatured, that he readily gives his consent.

One of the directors who saw the film said that he could see Vic had had stage experience. Mr. Forsythe says, however, "He is wrong," that he was never hit by a soft egg. The pictures were made at the Thanhouser studio recently, and the antics of this really clever cartoonist are screamingly funny.

By Thornton Fisher, *The Moving Picture World*, September 19, 1914, p, 1658

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Arty Atkinson, City Editor)

Ethnicity: White (Arty Atkinson, City Editor)

Media Category: Newspaper

Job Title: Illustrator-Cartoonist (Arty Atkinson). Editor (City Editor).

Description: Major: Arty Atkinson, Positive

Description: Minor: City Editor, Positive



**As Fate Willed (1914)**

Newspaper Article on an engagement announcement results in a man robbing the fiance's home.

**AS FATE WILLED** (Two parts—May 4).—Richard Lee, young, and wealthy, is a good "catch." Inez Carringford, petted and pampered, "sets her cap" for him. Marion Stearns, daughter of an ex-convict, meets Richard and he falls in love with her. Marion, loving Richard, but fearing exposure of her father's past, flees. Richard is unable to find her. Inez, aided by her mother, induces Richard to take her for an automobile ride. On the ride Inez compromises Lee. To save the girl's reputation, Richard asks her to marry him.

The engagement is announced in the newspapers. Marion's father sees it and decides to rob Richard's home while the latter is attending a ball given by Mrs. Carringford. Marion's father forces her to be his accomplice in the burglary. Richard, in love with Marion, forgets to go to the ball. As he remembers his first meeting with her, Marion is compelled by her father to enter the house. Richard is aroused from his dreaming by the advent of the burglar. He lies in wait, seizes Marion and tears away her mask. She begs for mercy. Richard clasps her in his arms and tells her of his love.

Meanwhile, alarmed at Richard's failure to attend the ball, Inez sends her father in search of him. He sees the forms of Richard and Marion, clasped in each other's arms, silhouetted on the window shade. He summons Inez. In a rage, Inez takes off her engagement ring and gives it to Richard. Richard works out the solution of his dilemma when Marion tries to flee from the house, by cap-

turing her and forcing the discarded engagement ring upon her finger.

*The Moving Picture World*, May 16, 1914, p. 1012.

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

### Atlantis (1914)

Newspaper Reporters

**ATLANTIS (Six Parts).**—Dr. Fred V. Kammacher, a young physician living a short distance from Berlin, has been disappointed in his bacteriological researches and to add to his mental and physical distress, his wife, Angele, develops symptoms of brain derangement. The couple are the fond parents of three children and when Dr. Rasmussen, the family physician advises that Angele be taken to a sanatorium, Kammacher is threatened with a general breakdown. He reluctantly consents to the pleadings of his mother to seek rest away from his home and makes his first sojourn in Berlin. While there he accepts an invitation from an old friend to attend a matinee performance, at which Miss Ingegerd Halstrom, a famous danseuse, appears in her latest creation, "The Dance of the Spider." Kammacher falls under her charm and is introduced by her father after the performance. But he is disillusioned when he finds her bestowing her attention indiscriminately upon the gallants who surround her. He leaves in disgust and upon later receiving ill tidings from home, departs for Southampton, where he engages passage on the liner "Roland," bound for America. He is seeking to forget the troubles that beset him.

Through a curious twist of fate, Ingegerd and her father also have taken passage on the same steamship and Dr. Kammacher, upon the renewal of the acquaintance, finds himself more closely attracted toward the young dancer. Dr. Kammacher is sorely puzzled over the whimsical nature of Ingegerd and during one of his trouble slumbers dreams that he has landed on the island of Atlantis, the mythical realm which, according to the ancient Greeks, disappeared under the crest of the sea, only to resume its activities on the sands at the bottom of Neptune's domain. Here he meets old friends and is enjoying their greetings when a violent shock arouses him from his slumbers. In a dense fog the "Roland" has struck a hulk and water pours in volumes into her hold. The boiler room is flooded, but the stokers stick bravely to their posts and officers and crew exert every effort to restore calm among the passengers.



Realizing that hope is fast fleeing, the captain orders the life boats lowered and in an instant pandemonium reigns on board the doomed vessel. Scantily clad passengers from the saloon scramble to the upper deck, while the panic stricken emigrants in the steerage madly trample each other in their wild frenzy to reach the boats. Fearful of delay, scores plunge into the angry ocean seeking rescue from those in pitching life boats. A watery grave is the fate of hundreds and gradually the "Roland" lists and sinks into the bosom of the relentless ocean. With difficulty, Dr. Kammacher rescues Ingegerd, but her father is among the victims. For many weary hours, filled with mingled hope and despair, the little group huddle together in the life boat, the men taking their turns at the oars. Toward morning the tossing craft is sighted by a cargo steamer bound for New York and Kammacher, Ingegerd and their fellow survivors are taken aboard and start again toward the New World.

Sandy Hook, the Statue of Liberty and the impressive skyline of New York are vividly depicted and finally the steamship pier, where the rescued are besieged by newspaper reporters anxious to learn the particulars of the sinking of the "Roland." Unthan, one of the survivors, otherwise known as "The Armless Wonder" is the center of a curious group while Dr. Kammacher is taken in charge by Will Snyder, an artist and an old-time friend of the young physician. Fate decrees that Ingegerd at this point drop out of the life of Dr. Kammacher. It is related that she repeats her success as a dancer and in a whirl of gayety soon forgets her fancied attachment for the man who had saved her life.

From the hour of his arrival in America, the sojourn of Dr. Kammacher is varied and filled with innumerable moments of interest. Dr. Schmidt, an old friend, invites him to seek rest in his mountain cabin, standing among the snowdrifts beyond the Canadian border. He accepts, but before leaving pays his farewells to Eva Burns, a young sculptress, whom he had met during one of his rounds of the studies in company with Snyder. Fever overtakes him in his mountain retreat and almost at the same time he receives news of the death of his wife. Miss Burns nurses him back to health. The story does not end at this point and while the finale may be guessed at, the evolving of the details supplies a number of strong and appealing scenes.

*Viewing Notes:*

Danish edition with Danish and English subtitles.

Just the journalism. Pack journalists.

After their ship sinks, Dr. Kammacher and other victims are sighted in a life boat by a cargo steamer bound for New York. They are taken aboard and start again toward the New World.

The statue of Liberty and New York harbor. They get off the ship. Reporters jam the pier to interview the survivors of the doomed ship.

Title Card: "Arthur Stoss is surrounded by reporters, while Dr. von Kammacher is welcomed by his and Dr. Schmidt's mutual friend, Willy Synders."

Reporters asking questions and taking notes. They interview the female survivor as well. Reporters are in coats and hats and notebooks. Shots of reporters taking notes.

Title Card: "Half an hour after the arrival of the rescued the New York papers distribute extra editions bringing reports of the event." Newsboys getting out the newspapers to the public.

Title Card: "Newspaper heading: 'Roland' catastrophe: Still no news about missing passengers."

End of journalism.

Status: Print Exists

Viewed. Youtube

Type: Movie

Genre: Drama

Gender: Group-2

Ethnicity: Unspecified-2

Media Category: Newspaper

Job Title: Pack Journalists (Reporters at Pier). News Employee (Newsboys).

Description: Major: None

Description: Minor: Pack Journalists, Newsboys, Neutral



**Back to Broadway (1914)**

Newspaper Reporter

**BACK TO BROADWAY** (Special—2 parts—Feb. 17).—Fatigued from overwork, Cash, a railroad magnate, plans a long cruise with a congenial stag party upon his luxurious big yacht, cutting off all communication with the business world. A newspaper reporter gets wind of the departure and Cash's business enemies plan a great "scoop" during his absence. Cash receives a telegram from his business associates informing him of the enemies' deal and advising him to return at once. He hurriedly departs for shore, telling the rest of the party that he will return presently. He loses his traveling bag with his check book inside; and discovers himself in a strange town without a cent. Unshaven and disheveled, he is refused admittance to a hotel where he is laughed at when he claims to be the celebrated Mr. Cash. He finds himself in a strange predicament. He cannot even send a telegram, collect. He finally wanders exhausted and in despair into a public park, realizing that unless he reaches New York at a certain time, his trip would be in vain.

It happens that Bessie Williams, an ex-manicurist, of the same building where Cash's home office is located, takes a short flight in musical comedy; and finds herself stranded in the same town with Cash. She discovers him in the park, recognizes him, and reveals her identity. Cash explains his predicament and she offers to help him reach New York, although she has not a cent. By a clever ruse, they take lodging as father and daughter at a leading hotel where every courtesy is extended to them. Cash telegraphs in code to New York for a thousand dollars, which he receives, and manages to reach New York in time to frustrate his competitor's plot. Bessie is rewarded with a generous financial acknowledgment of her help and starts to do Broadway, glad that she took her flight in musical comedy and got stranded.

*The Moving Picture World*, February 14, 1914, p 860

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Newspaper Reporter)

Ethnicity: White (Newspaper Reporter)

Media Category: Newspaper

Job Title: Reporter (Reporter)

Description: Major: None

Description: Minor: Reporter, Positive

**The Beat of the Year (1914)**

Cub Reporter Bruce (Fred Hamer – The Cub Reporter) is assigned to work with the Star Reporter Connors on a murder case.

THE BEAT OF THE YEAR (Reliance), Dec. 19.—A very good two-reel offering from a short story by Robert Livingston Beecher. It shows how a cub reporter unravels a murder mystery and is a tense and well directed picture.

*The Moving Picture World*, January 2, 1915, p. 54

THE BEAT OF THE YEAR (Two Parts—Dec. 19).—The headless body of a young man is found in the river and Connors, a newspaper man, and Bruce, a cub reporter, are sent out on the story. Bruce wants to make a record and finds a white and streaked button. Bruce follows the clue and finds in a factory in L. I. City that two employees, John Joyce and Sam Leonard, did not show up for work that morning. Leonard is accounted for, but Joyce is not. McGinnis, a stableman, identifies a picture of a man in a group picture on the wall of the factory office, as one who hired a rig from him, and next to this man is Joyce and a girl, Helen Lister, whose photo adorns Joyce's dresser.

Helen tells that she was engaged to Joyce till Greening, the other man of the group, came to work at the factory and Joyce warned her against him. The night before the murder Greening had called and taken her to Jersey City to be married. He had gotten out at his flat in Manhattan, gone inside and then called out the window to tell her to wait at a hotel for him in Jersey City, but he had never shown up. Bruce then discovers that Greening was the son of a multi-millionaire and no one knew why he should be working in a factory under an assumed name.



Bruce and McGinnis go to Greenings' flat and have a run-in with the janitor and tie him up and later they catch Greening also. He escapes and calls the police and denounces Bruce and McGinnis as burglars, but they turn the tables again and take Greening to the newspaper office. They believe that he killed Joyce to get his girl, but it transpires that the man they have captured is really Joyce. Joyce tells them he followed Greening the night of the murder and confronted him in his rooms and forced him to promise to marry the girl under his own real name and not that of Greening. They fight and Greening is killed accidentally. He then threw his body in the creek. He pretended to be Greening in order to throw the police and reporters off the track and save the girl's reputation. A letter found from Greening tells that he was really on the square with the girl and meant to marry her and the shock of this fact being brought home to Joyce, and the realization that all his work and killing has been for naught, kills him.

*The Moving Picture World*, December 12, 1914, p. 1584

## "The Beat of the Year"

A Two-Reel Reliance of Decided Merit, Based on a Story  
by Robert Livingston Beecher.

Reviewed by Louis Reeves Harrison.

### CAST:

Joyce .....	Eugene Pallette
Greening .....	Sam De Grasse
Bruce .....	Fred Hamer
Helen .....	Francelia Billington

**A** WELL-CONSTRUCTED screen story of logical structure and careful treatment, "The Beat of the Year," holds interest quite as much by ingenuity of plot and development as by its well-sustained suspense. It is really a detective story, involving the gradual unfolding of a crime mystery by a cub reporter of natural talent and a tendency



to take the bit in his teeth and make the running. He is sent out on an assignment as an assistant to the star reporter, but he cuts loose on his own account, gathers a number of small clues and, through a process of reasoning that involves quick perception as well as infinite pains, he clears up a perplexing problem in time to make the scoop of the year.

The story opens with mystery and develops without any of that theatrical method which calls for enlightening the audience. It does not enlighten—it mystifies—and holds attention all the more on that account. There is apparently no clue to the perpetrator of a murder up to the time the victim's clothes are shown to the star reporter and cub at the Morgue. The cub notices that one button on a vest is unlike the others and pilfers it. With that starting point he begins two lines of investigation, one starting with the manufacturers of the button and the other to ascertain who owned a deserted automobile figuring in the case.

The buttons are all shipped out of town, but that does not discourage the cub. Some employee might have used one to replace a button lost—are any of the factory hands absent? Two, Greening and Joyce. There is a group picture in which the latter appear and they are pointed out to the cub. When the young reporter has at last found the owner of the deserted car, he hires his services for the day and has him look at the group. The automobilist at once points out the man who hired the deserted car.

These clues are followed with activity and determination to the arrest of Joyce and the unfolding of his strange story, in which he accounts for all that might easily have been covered but for the cub's strenuous detective work. Nothing is left to accident or chance in the cub's work up to the discovery of Joyce; it is just what a photodrama should be in the assertion of a strong will against adverse circumstances, and fascinating on that account.

In "The Beat of the Year" is avoided a trouble very common in detective plays, that of exhibiting the problem by such a method that it is easily solved in advance. It has also a virtue of not depending upon coincidence or mere chance for its development. It is all right to let chance play its probable part in any story, but not so as to make the action hinge entirely upon it. There is a definite design in the mind of the cub reporter which is carried out to a logical end by plausible means.

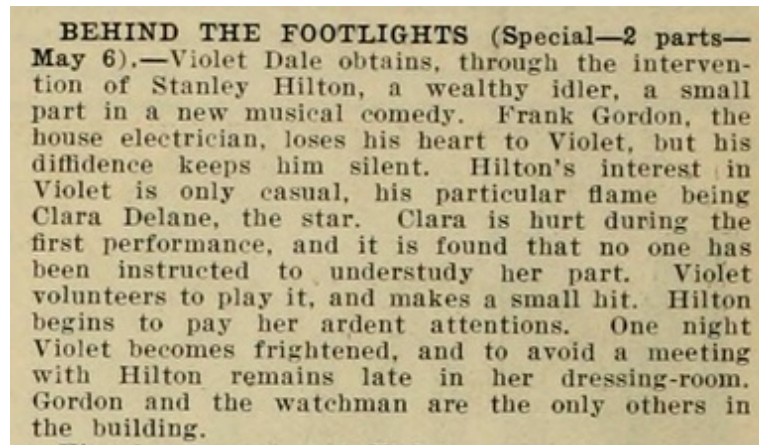
Reviewed by Louis Reeves Harrison, *The Moving Picture World*, January 22, 1915, p. 77.

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Male (Bruce, Connors).  
Ethnicity: White (Bruce, Connors).  
Media Category: Newspaper  
Job Title: Cub Reporter (Bruce). Reporter (Connors).  
Description: Major: Bruce, Positive.  
Description: Minor: Connors, Positive

### **Behind the Footlights (1914)**

Newspaper Article report on a musical comedy performer's rescue from a fire credits the wrong man as being the hero who rescued her.



**BEHIND THE FOOTLIGHTS (Special—2 parts—May 6).**—Violet Dale obtains, through the intervention of Stanley Hilton, a wealthy idler, a small part in a new musical comedy. Frank Gordon, the house electrician, loses his heart to Violet, but his diffidence keeps him silent. Hilton's interest in Violet is only casual, his particular flame being Clara Delane, the star. Clara is hurt during the first performance, and it is found that no one has been instructed to understudy her part. Violet volunteers to play it, and makes a small hit. Hilton begins to pay her ardent attentions. One night Violet becomes frightened, and to avoid a meeting with Hilton remains late in her dressing-room. Gordon and the watchman are the only others in the building.



Fire breaks out and Violet, unconscious, is carried out by Gordon, who puts her in Hilton's arms when he meets him at the stage door, and re-enters the burning structure to rescue the watchman. The newspapers give an account of Violet's rescue "by Mr. Hilton," and she, having been unconscious, assumes this to be true. It does not occur to Gordon to contradict the report. Violet being out of Hilton's sight, his interest in her now wanes. Violet's illness outlasts her slender purse, but she is told by the hospital authorities that an anonymous friend is paying all expenses. She thinks this friend must be Hilton, and that she is under terrible obligations to him. Each day there comes a bunch of violets, accompanied sometimes by a little unsigned note of cheer. The bills have really been paid by Gordon, and it is he who sends the violets and messages. Upon Violet's return to the theater, Hilton, who has quarreled with Clara, sees that she gets her position again, and begins to shower her with attentions. Feeling that she owes him her life and her hospital treatment, Violet finds it almost impossible to resist his advances. On the night of the last performance, she finds in her dressing-room a note from Hilton, telling her that if her answer is "yes" to his demands, she is to wear the roses he has sent. She also discovers a little bunch of wild violets with an unsigned note which tells her that they are few because they are the last in all the fields. Violet is amazed—the writing on this note, entirely different from Hilton's, is the same hand as the notes which reached her at the hospital.

Gordon has learned of Hilton's note, and is desperate at last. He steals into Hilton's box, unobserved, determined to kill him if the girl wears the roses. When she appears, she wears the violets. Later Violet identifies the unsigned note as being Gordon's handwriting, and also learns that it was he who saved her from the fire. There is a sudden awakening in her heart, and when she finds Gordon on the deserted stage, she goes to him.

*The Moving Picture World*, May 2 1914, p. 712

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

**Black Thirteen (1914) (aka The Black Thirteen)**

Newspaper Article on a gang of counterfeiters sends a detective off on the chase to catch them.

## “The Black Thirteen.”

### A Three-Part Apex Thriller.

THERE have been some pretty swiftly moving detective stories on the screen from time to time but it is doubtful whether the oldest inhabitant can remember a story of that type that dispenses with the wearisome formality of engaging the great detective. This picture is such a rapid-fire succession of shocks and shivers that there is no time to waste in preliminary consultations or microscopic examinations of invisible evidence. Thumb prints, anonymous letters, mysterious murders, Hindoo agents, knives of peculiar design, trap-doors and all the detective getting clap-trap of the usual detective drama were slipped into the discard by the producer of this picture. Such things were too slow for him.

The story at its very beginning tugs at the leash, like a bloodhound, eager to get away on the scent and track down the prey. No, there is no time for the aristocratic white haired banker to be ushered into the presence of Hayes, the great detector, to state his case. There isn't any white-haired banker and there isn't any case. (Cries of “Well—what's it all about?”)



Simply this: The great detective hires himself. All the incentive needed for him to get busy is the reading of a newspaper story that "The Black Thirteen" is at it again, and away goes the story like the aforesaid bloodhound let loose, and it never stops until the big three of the Black 13 are entirely hors du combat, not to say down and out. What becomes of the other ten is rather difficult to determine as they were never quite clearly identified at any time, but from the fate that overtook the big three we can imagine that their finish must have been equally nonplussing.

Hayes, the great detective, is sitting in his room like a fireman waiting the call of the gong. He chafes at his idleness. Some one hands him a paper and he reads that the old gang is on the job making counterfeit bills. That's enough. Why prolong the agony? He is off to the chase that never ends until the last foot of reel No. 3. And some chase it is; take it on the word of a visiting fireman. They crawl over the outsides of moving trains, jump off of bridges, boats, windmills, etc; part of the time they swim and part of the time they play hide and seek on a boulevard omnibus, but they can't lose Mr. Hayes.

In the early stages his faithful lieutenant, without previous orders, tips the detective off to the fact that he suspects the wealthy Miss Dennison, an heiress, of being in league with the gang. With this to work on, Hayes gets a job as butler to Miss D. who runs a swell gambling joint. How he got the job doesn't matter; this is a picture of action with no time to waste on red tape or routine matters. As Miss Dennison's butler, he finds out a lot of things, and is horrified to learn that the beautiful young lady is none other than the desperate leader of the gang, known as "Slim Jack" in her nocturnal masculine disguise. She being a millionairess and an heiress one would suppose that she does this sort of thing as a pastime, but she claims that her evil uncle and his nephew have some strange power over her. Hayes, however, is not to be duped by any such story.

It is really difficult to remember all the different dangers that Hayes got into, but through the bewildering maze of action comes the recollection of his being discovered once in an Apache den in Paris, and somebody turned off the

lights. There is a remembrance of his being tied hand and foot in a burning windmill and of the mill being destroyed by dynamite. There were some cowboys, too, but just what they did lingers not in mind except that one of them was a watchman at a railroad crossing. We are not certain but we think Hayes also did some wading in a sewer.

Anyhow he rounded up the three principal members of the gang. Miss Dennison fell in love with Hayes in sheer admiration of his indefatigability, but she died from exposure, poor thing, on a prison cot, and Hayes was rewarded for his good work by her unsolicited dying kiss.

If any exhibitor is looking for a real "bing-bing" electric shock for his lethargic patrons we do not think he needs look further than this.



Status: Unknown  
Unavailable for Viewing

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

**The Boob Detective (1914) (aka The Sherlock Boob)**

Girl Reporter Hazel is involved in a mystery featuring a country youth (the Boob) who comes to the city to play detective.

**THE BOOB DETECTIVE (June 21).—**The Boob is reading of a big city graft case when the girl reporter and her brother from the city come hunting sub-

urban news. The latter laughs at the Boob, not knowing that they will reckon with him later.

The Boob decides to track the grafters, goes to the city, is robbed and dragged to the police station. Hazel, who has been put on the graft case, recognizes Boob and he is freed. Explaining his mission, Boob so amuses the chief of police that he tells him, for a joke, to follow the chief of detectives who has just gone out.

Boob follows the detective all day. The latter becomes uneasy and writes a note to the Mayor to meet him at a cafe. The girl is interviewing the Mayor when the note arrives. His agitation prompts her to steal the note and she realizes that the Mayor and chief of detectives are the principals in the graft case. She follows to the cafe. Boob has lost the train and wanders by accident to the cafe for food.

Hazel has meanwhile secured a place near the booth where the grafters are dividing their money. She sneezes and is discovered. After a struggle he drags the two criminals to the police station. He gets the reward and the curtain drops as the ignorant country boy divides the money with the smiling girl reporter.

*The Moving Picture World*, July 4, 1914, pp. 114, 116.

THE BOOL DETECTIVE (Rex), June 21.—This features Robert Leonard as a country youth who goes to the city and plays detective. He comes to the aid of the girl reporter at a crucial moment. This is not very new or exciting, but it is well handled and will entertain.

*The Moving Picture World*, June 27, 1914, p. 1830

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Female (Hazel)

Ethnicity: White (Hazel)

Media Category: Newspaper

Job Title: Reporter (Hazel)

Description: Major: Hazel, Positive

Description: Minor: None

### **A Boy and the Law (1914)**

Newsboy William ("Willie") Eckstein escapes from Czarist Russia because he is a persecuted Jew and starts his new life as a newspaper boy.

In Czarist Russia, William ("Willie") Eckstein, persecuted for being a Jew, faces imprisonment when school officials discover his membership in a secret society. Willie soon escapes and flees to America, making his way to Salt Lake City, Utah, where his uncle lives. Willie starts his new life as a newspaper boy but soon ends up in the hands of truancy officers. Summoned to the court of Judge Willis Brown, Willie at first defies the law, but later, he realizes that the judge sincerely wishes to help him. Judge Brown is instrumental in purchasing a farm for wayward boys, which he hopes will serve as a substitute for jail. A village called "Boy Town" is built on the farm, and Willie is elected mayor. At Boy Town, the youths practice discipline and self-government, and consequently, many of them grow into successful and law-abiding adults. Willie attends college and later becomes the manager of a large farm owned by the judge. *American Film Institute Catalog of Feature Films*.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Newsboy Willie)

Ethnicity: White (Newsboy Willie)

Media Category: Newspaper

Job Title: News Employee (Newsboy Willie)

Description: Major: Newsboy Willie, Positive

Description: Minor: None

**The Broken Bottle (1914)**

Newspaper Article reports that the cashier of the bank has absconded and everyone seems to be reading it since depositors are rushing to get their money and two crooks see this as an opportunity to make a killing.

**THE BROKEN BOTTLE (May 6).**—When May Ford hands her father the paper in the morning and he reads that the cashier of the bank has absconded, he naturally fears for the safety of his deposit, and accompanied by May, hurries to the bank to withdraw his money. He is not the only one who is worried about his money, and when they get to the bank he has to stand in line with other depositors. Bud Fay and Curly Charlie, two crooks, also read the newspaper item, and conclude, as a lot of people will withdraw their money from the bank, they should have a good day's work. They see Ford withdraw his money and shadow him. As Ford is in a hurry to get to his office, he hands the money to his daughter to take home and put in a safe place. The crooks still think Ford has the money, and taking advantage of his good nature, they lure him to their shack; they search the victim but find no money, only his home address. They conclude the money must be at his house, bind Ford, leave him in charge of an old hag named Nancy. When May arrives home she puts the money in the desk, then hearing someone at the door, she partially opens the street door and then, suspicious, as she sees the two crooks, she tries to close it again, but the crooks are too strong for her. She runs from hall to room and barricades the door, takes money from the desk and hides it under carpet. Nancy is a vigilant guard until she finds the bottle that is hidden in an old chest. She drinks freely, then falls in a stupor; the bottle falls from her hand and breaks. With the aid of the broken bottle Ford severs his bonds and escapes from the shack. He informs the police and they arrive at his house in time to rescue May from the crooks. Ford realizes the run on the bank was only temporary, and that it is the safest place for his money. He again deposits his money and by his show of confidence in the bank, reassures other timid people and stops the run on the bank.

*The Moving Picture World*, May 16, 1914, p. 866



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

### **A Busy Day (1914)**

Newsreel Film Director (Mack Sennett). A woman (played by a cross-dressing Charlie Chaplin) jealous over her husband's interest in another woman gets in the way of a newsreel cameraman, argues with the newsreel director, knocks over the director and a policeman and gets thrown into a crowd of spectators during a military parade. *Viewing Notes/IMDb Summary*

Status: Public Domain  
Youtube

Type: Movie  
Genre: Comedy  
Gender: Male (Newsreel Film Director, Newsreel Cameraman)  
Ethnicity: White (Newsreel Film Director, Newsreel Cameraman)  
Media Category: Newreel  
Job Title: Photojournalist-Newsreel Shooter (Newsreel Cameraman). Producer (Newsreel Film Director).  
Description: Major: None  
Description: Minor: Newsreel Film Director, Newsreel Cameraman, Positive

**By Parcel Post (1914)**

Newspaper Article gives a penniless mother an idea of what to do with her son.

**BY PARCEL POST (June 3).**—When old Scraggs told Jimmy's mother that he would positively foreclose the mortgage on her home unless it was settled in full by the following Friday, the poor woman was in considerable distress. She was practically without money, and did not have the least idea in the world what she was going to do with either Jimmy or herself. As she sat in anxious bewilderment, an article in the newspaper caught her eye. It was to the effect that the parcel post service was now prepared to take packages of any sort or description weighing 100 pounds or less. His mother weighed Jimmy, bought the requisite stamps with her last few coins, and mailed Jimmy to an aunt who lived some distance.

The postman was at first somewhat reluctant to accept so unusual a parcel, but a perusal of the new rules convinced him that Jimmy met all the requirements perfectly.

After a long ride in the mail car, Jimmy and a sack of mail were dumped off at the proper station. Here he was received by Mike Casey, a kindly old Irishman, who informed him that he would have to stay with the other mail in the baggage room until the morning delivery. Then, promising to bring him some supper in a short time, Casey departed.

A little while after he had gone, Ed. Stoneman, a yeggman, broke into the station with the felonious intent of robbing the mail bags. Jimmy, who had found an old revolver, immediately rushed to the defense. The yeggman fled, with Jimmy in hot pursuit. Thanks to Jimmy's vocal efforts, enough men were around to seize the thief. Then it was discovered that a large reward had been offered for the apprehension of the captured man, which naturally fell to Jimmy. With it in his possession, Jimmy hurried home, arriving just in time to pay Scraggs, and save house and goods for his grateful mother, and himself.

*The Moving Picture World*, May 30, 1914, pp. 1293, 1296

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



**By Unseen Hand (1914)**

Reporter Jimmy Norton (William Duncan) is a keen police reporter who refuses to believe a man is guilty.

**BY UNSEEN HAND** (Jan. 7).—Arthur Baxter comes to spend the week end with John Masterson, a wealthy merchant. With him are his nephew, Jack Warrington, and his niece, Margaret Warrington. Arthur is in love with Margaret; she repels his advances, but he persists. Her uncle, however, rather favors the match, as he thinks Baxter is wealthy. Jack Warrington, however, takes a different view of the matter and is badly worsted in a fist fight. He goes out hunting, and when he returns, later, he finds Baxter asleep in the library; so he quietly slips in and lays his revolver and cartridge belt on the table. He leaves the room, and some time thereafter a shot is heard—Baxter is found dead in the chair; the police investigate and arrest Jack.

Jimmy Norton, a keen police reporter, and friend of Margaret, refuses to believe that Jack is guilty. He discovers by accident, that the sun shining through a glass gold-fish bowl, has focused on a cartridge in the belt that Jack laid upon the table, exploded the shell and caused Baxter's death. The judge, and the jury immediately clear young Warrington, and Norton's interest in her brother's case inspires Margaret to give him the answer he has waited for so patiently and long.

*The Moving Picture World*, January 17, 1914, p. 318

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (Jimmy Norton)

Ethnicity: White (Jimmy Norton)

Media Category: Newspaper

Job Title: Reporter (Jimmy Norton)

Description: Major: Jimmy Norton, Very Positive

Description: Minor: None

**The Chechako (1914)**

Journalist Kitt Bellew from San Francisco makes a prospecting trip to the Klondike with his uncle and has a series of adventures.

Kit Bellew, San Francisco journalist, makes a prospecting trip to the Klondike with his uncle, who thinks that Bellew has become a mollycoddle. Given the nickname "Smoke" by the other prospectors, Bellew toughens up in the Klondike and decides to stay when his uncle departs. Bellew and his companion Shorty miss out on a gold stampede when Joy Gastell, the daughter of an old prospector, diverts the stampede to the wrong location to give the old-timers a chance to stake claims. Joy eventually makes up for her deception by helping Bellew to the rights to half of a million-dollar claim. After many adventures, Bellew is captured by Indians but escapes with the help of the chief's daughter, who dies during the escape. Bellew returns to Dawson and to Joy, whom he loves. Based on Jack London's novel first printed in *Cosmopolitan* from Dec 1911 to May 1912. *American Film Institute Catalog of Feature Films*

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Kit Bellew)

Ethnicity: White (Kit Bellew)

Media Category: Newspaper

Job Title: Reporter (Kit Bellew)

Description: Major: Kit Bellew, Positive

Description: Minor: None

**The Claws of Greed (1914)**

Newspaper Article reveals that a marquis is offering a substantial reward for information leading to the recovery of his daughter who was stolen by a steward years before.

**THE CLAWS OF GREED** (Three parts).—Julien Delmore, while studying music abroad, meets Lucetta, a music hall singer, and, believing that his love is returned, marries her. The act does not surprise his friends, among whom he is known as "Mad Delmore," because of his many impulsive acts. His mother, a wealthy and aristocratic widow, however, to whom he has brought home his bride, is displeased and receives Lucetta coldly. Lucetta, in reality an adventuress, manages to introduce Carlos, a fugitive from Europe and the chief of the Black Nine Gang, as her brother, a Count. Julien, again acting under impulse, adopts Leila, a little street musician. Jacopo and Madalena, her supposed uncle and aunt, reluctantly consent for a sum of money. The plans of Lucetta and Carlos are discovered, largely due to Leila, and Julien disillusioned, orders Lucetta from his house.

Julien, his mother and Leila go abroad. Leila grows to womanhood and becomes famous in the musical and social world. Besieged by suitors, she loves Julien only. Realizing the hopelessness of their love, Julien still being the husband of Lucetta, she obeys the dictates of conscience and determines to leave home secretly. On the eve of her departure she receives a note from Madalena, bidding her come to her before she dies. Upon entering Jacopo's house, Leila finds herself a prisoner. Jacopo has read in a newspaper that the Marquis di Rubini, whose daughter was stolen by a steward of her household years before, has obtained clues leading to America and offers a reward for information. Jacopo is in fact the steward and Leila the kidnapped child.

Meanwhile, the Black Nine, disbanded for a time, have assumed activities. Battisti, the hunchback artisan and bomb maker, mocked for his deformity and the butt of the gang's practical jokes, burns to punish his tormentors. Carlos long cherishing his anger against Julien, lures him to the gang's headquarters. Leila, imprisoned, sees Julien's capture. By Carlo's order, Julien is flung through a trap door into a rushing sluiceway. Battista betrays the gang to the police, but returns to the gang to avoid suspicion. One of the gang reports Battista's treachery. Battista denounced by the gang threatens them with a bomb. Carlos draws a revolver, Battista throws the bomb and wrecks the house. Carlos and Lucetta are killed and Jacopo fatally injured. Leila escapes and helps the police to find and rescue Julien. Jacopo confesses and sends a note to the Marquise, which brings about the reunion of mother and daughter. The future happiness of Julien and Leila is assured.

*The Moving Picture World*, April 11, 1914, p. 270

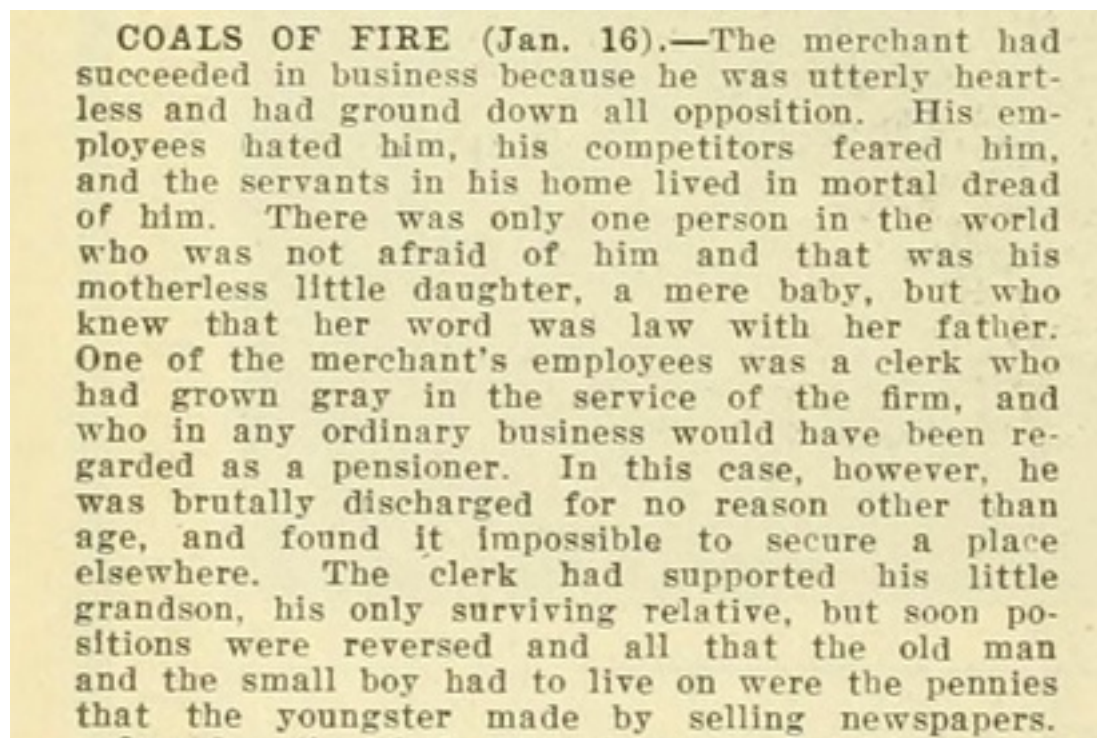


Status: Unknown  
Unavailable for Viewing

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

### **Coals of Fire (1914)**

Newsboy.



**COALS OF FIRE (Jan. 16).—**The merchant had succeeded in business because he was utterly heartless and had ground down all opposition. His employees hated him, his competitors feared him, and the servants in his home lived in mortal dread of him. There was only one person in the world who was not afraid of him and that was his motherless little daughter, a mere baby, but who knew that her word was law with her father. One of the merchant's employees was a clerk who had grown gray in the service of the firm, and who in any ordinary business would have been regarded as a pensioner. In this case, however, he was brutally discharged for no reason other than age, and found it impossible to secure a place elsewhere. The clerk had supported his little grandson, his only surviving relative, but soon positions were reversed and all that the old man and the small boy had to live on were the pennies that the youngster made by selling newspapers.

One day the clerk came home to find his grandson feeding a little girl whom he had picked up on the streets lost and not knowing where she lived. The clerk recognized her as the daughter of his employer, and his heart filled with rage. He ordered the child to leave at once and scowled angrily at her, but the little girl did not know what fear was, for in all her young life no one had ever spoken crossly to her or looked angrily at her. She thought the old man was trying to amuse her, gurgled happily when he frowned, confidently climbed into his lap and told him she liked him. Probably he would not have been cross to her under any circumstances, but the child was so sweet that no one could "stay mad at her," so the old clerk instead of throwing her out made her as comfortable as possible, put her to sleep in his own bed and watched over her while his son went to notify her father. The merchant came to the house post haste to find his darling child guarded by the man he had turned out to starve. For once he was stricken with remorse when he realized how the man he had injured had done him a kindness he would never forget. Now the clerk is back at his old desk again and he knows he has a life-long job, for his employer, no longer gruff and bullying, has told him so.

*The Moving Picture World*, January 17, 1914, p. 340.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Newsboy)

Ethnicity: White (Newsboy)

Media Category: Newspaper

Job Title: News Employee (Newsboy)

Description: Major: None

Description: Minor: Newsboy, Positive

**The Conspiracy (1914)**

Reporter Jack Howell (Harold Lockwood).

Reporter Howell tries to help Margaret Holt (Lois Meredith) after she kills a man in self-defense. Mystery writer Winthrop Clavering (John Emerson) is determined to solve the murder to prove the validity of his methods. Holt, who killed the man when she found out he was the head of a gang of white slavers, goes to work as Clavering's assistant. He finds out the truth, but clears her and captures the gang. This is the first film version of the play. *Richard Ness, Journalism Filmography*

## "The Conspiracy."

Robert Emerson Does Good Work in The Famous Players'  
Four-Part Adaptation of Stage Success.

Reviewed by George Blaisdell.

IT IS a good detective photoplay in which John Emerson makes his bow to the picture public. Likewise "The Conspiracy" marks the first of the Famous Players' productions "presented" by Charles Frohman, in accordance with the alliance recently announced between the play producer and the picture manufacturer. The adaptation of this stage success of Robert B. Baker and Mr. Emerson is in four parts. Mr. Emerson is seen to advantage as Winthrop Clavering, the eccentric author of stories of crime and criminals and also the unraveler of mysteries. He is backed by a cast, the member of which furnish good character portrayals. Among the best of these is the work of the unnamed player, who appears early in the story as the criminal arrested by the police and subjected to the third degree.

Lois Meredith has the part of Margaret Holt, the country



girl who comes to the city to visit her brother, an assistant district attorney fighting the Scarlet Band, but is misled into accompanying a woman of more than doubtful character and held a prisoner for several days. Francis Byrne is Victor Holt, the brother of Margaret, who aids the police in trying to round up the criminals. Harold Lockwood is the newspaper reporter who, in his hunt for a story, gets mixed up in the kidnapping of Holt and also falls in love with Margaret.

The story carries a vein of comedy, although at no time is it pronounced. The chief value of the piece lies in the work of Mr. Emerson, who is seen in a role which on the stage he created and of which he makes much. The picture will interest steadily. There are situations that stand out, as, for instance, when Margaret, who, in order to learn something of the workings of the band, has secured a position as stenographer for Morton, kills the head of the outlaws when she is assailed. The scene in the police station when the arrested man is cross-examined and pestered is well handled. The only love element comes just at the ending of the story.

*The Moving Picture World*, December 19, 1914, p. 1700

**THE CONSPIRACY** (Famous Players—Four Parts).—Though famous for his clever mystery stories, Winthrop Clavering's literary triumphs are embittered by the scoffing of certain rival writers and reporters, who jeer at his reputation for discernment, and claim that some discoveries of his pertaining to real crimes, were due to luck rather than to skill. So when a murder is committed by an unknown person, under peculiar circumstances that baffle police and reporters, Clavering throws himself eagerly

into a solution of the mystery, and begins a new story, which is to deal with the present case in hand, and in which he expects to prove that the person half-suspected by the police is not the true murderer. The murder was that of a Spaniard, Pedro Alvarez, in his rooms at the Beaumont hotel. Just before dying, the victim had the strength to gasp over the telephone that his murderer was a woman; but nothing more had been learned, save that a veiled woman had visited him that afternoon, of whom all trace had been lost. Even his stenographer, a young girl, was strangely missing. Clavering, needing the assistance of a stenographer himself, visits the City Refuge for Homeless Girls, as they make a business to furnish stenographers, typewriters and secretaries. Clavering tells the manager he wants a girl with no foolishness or followers, and that she must be willing to forego all society and stay at his house constantly while at work on the wonderful new story. He engages the services of a young girl who, just come to the Refuge, frightened and nervous, is only too glad to get a position that enables her to stay closely in the house. A young reporter recognizes her as a girl he had rescued from a band of crooks, and before she leaves with Clavering gets her confidence and her story. Her real name is Margaret Holt, and she is the sister of the assistant to the District Attorney. She was at one time the captive of a band of white slavers, known as the Scarlet Band, and had escaped from the place during a fire. Ever since this terrible experience the girl and her brother had hounded the Scarlet Band, in whose existence Clavering was the only other believer, though he had known nothing of Margaret and her story. The young reporter promises to help Margaret, who had killed the Spaniard to save her brother, who was in danger from the miscreants, for she is the much-wanted murderess herself. Thanking him she goes with Clavering, and to her horror discovers it is the story of the murder she herself committed that she is to work on. Clavering's astute discovery of this fact, his forcing her to take the dictation of his solution of the murder, which is the true one and how he finally ranges himself on the girl's side, spares her, captures the famous Scarlet Band, refuting the sneers of his incredulous enemies, and helps along the romance of his young stenographer and the cub reporter, is amusingly and excitingly told in one of the most stirring of film dramas.



Status: Unknown  
 Unavailable for Viewing

Type: Movie  
 Genre: Crime-Mystery-Thriller  
 Gender: Male (Jack Howell). Group.  
 Ethnicity: White (Jack Howell). Unspecified.  
 Media Category: Newspaper  
 Job Title: Cub Reporter (Jack Howell). Pack Journalists.  
 Description: Major: Jack Howell, Positive  
 Description: Minor: Pack Journalists, Negative

### **The Conspirators (1914)**

Reporter Webster (Jack Nelson).

**THE CONSPIRATORS (Jan. 27).—**Miss Lorimer, a clever Secret Service operative of the United States Government, is detailed to hunt down the plans of a band of conspirators plotting a South American revolution. By assuming deafness, her weakness becomes known, as she is a familiar patron at a cafe frequented by the revolutionists. Accustomed to her presence and familiar with her failing, they talk freely and she is enabled to overhear their plans. She next trails them to their headquarters and spies upon them through a skylight. However, she is not as clever at porch-climbing as she is in the restaurant; they discover her and make her a prisoner. She is then forced to meet a severe ordeal, the second degree, in the attempt to make her betray her sense of hearing. Failing in this, they bind her and leave her in the deserted house.

Webster, a keen reporter, gets "a line on this case" about the same time as the Secret Service operative, and also traces the conspirators to their

headquarters. The place seems deserted, but he happens to look up at a heavily blinded window just in time. Miss Lorimer has freed herself from her bonds to find herself imprisoned behind locked doors and barred windows. She takes off her stocking, unravels it, and lets a note down by it from the window. It is this that attracts reporter Webster's attention. He sees it and a few moments later she is rescued. The two unaided, then follow their quarry and capture the filibusters as they are about to sail away with a shipload of ammunition. Having done their duty to their superiors they find that Cupid has the call and they plight their troth.

*The Moving Picture World*, January 24, 1914, p. 450



Status: Unknown  
Unavailable for Viewing

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

### **The Counterfeit (1914)**

Newspaper Article announcing an approaching wedding enables a man to come to his senses and prevent the wedding.

**THE COUNTERFEIT (Two Parts).**—The opening scenes show two young men locating a mining claim and engaging an old Indian servant. Robert Morton, one of the men, receives a letter from his uncle's attorneys informing him that Colonel Morton, the uncle, is anxious to meet him in New York that he may become better acquainted with his heir. Wilson, the other man, learns of Morton's good fortune and succeeds in intoxicating the Indian, and while in that condition bribes the redman to kill Morton, so that he (Wilson) might go East as the heir to Col. Morton. Just at the time for the fatal shot the Indian becomes conscience stricken and refuses to pull the trigger. Wild with rage, Wilson kills the Indian.

Morton accuses Wilson of treachery and after a heated discussion Wilson pretends to depart, but instead climbs a cliff and loosens a bolder which he shoves over the cliff. It strikes and injures Morton. Wilson returns to the cabin, feeling sure his path is clear, and with Morton's letter safely in his possession, departs to meet Col. Morton. But young Morton is not dead. A miner revives him, but his mind remains a blank.

In the meantime Wilson presents himself to Col. Morton, who never suspects the imposition. He is warmly welcomed into the colonel's home and shortly becomes engaged to Grace Cameron, the colonel's niece. During this time Morton, under the name of Carl Chandler, works his way to New York by playing upon his violin and on one occasion plays at a reception attended by Wilson and Miss Cameron. Morton's playing charms the colonel's niece and she engages him to teach her the violin. The lessons result in a growing infatuation for each other which Wilson discovers and ends by having Morton banished from the house; but neither Morton nor Wilson recognize each other's identity as Morton now wears a beard. Wilson, not satisfied with having Morton dismissed from the house, calls at Morton's rooms and after a stormy interview shows Morton a newspaper announcement of the approaching wedding. Angry words follow and Wilson strikes Morton on the head and leaves the room. The blow brings back Morton's reasoning power. He hurries to the home of Miss Cameron and arrives just in time to prevent the wedding.

*The Moving Picture World*, June 20, 1914, p. 1746

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

**The Countess (1914)**

Reporter Richard Hasbrook (Francis X. Bushman) is an ambitious reporter on the *Morning Globe* and takes a job as the butler of a countess in order to get a story.

**THE COUNTESS (June 23).—**Richard Hasbrook, an ambitious reporter on the *Morning Globe*, is assigned to get a feature story for Sunday. An idea occurs to him to look through the wants ads. There he discovers that Countess Ysioff "wants a reliable butler." His appearance gets him the position, and a day or two later the Countess returns from Europe. She tells him he is not only to be the butler, but to be her personal representative and body-guard—that she fears trouble. Some time later, as she is partaking of her evening's repast, a burly man of questionable appearance tries to force an entrance into her home. The athletic butler stamps furiously on his foot and the man flees. Later he succeeds in entering the house, where a furious battle ensues between the butler and the crook—the former finally overpowering him. The countess then confesses of a broken vow she had made to the leader of a notorious gang in Europe, and the man whom Hasbrook had saved her from, had come to seek her life. Hasbrook then reveals his identity—and his feature story in the *Sunday Globe* is the announcement of a wedding to take place soon.

*The Moving Picture World*, June 20, 1914, p. 1724

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Romance

Gender: Male (Richard Hasbrook, Editor)

Ethnicity: White (Richard Hasbrook, Editor)

Media Category: Newspaper

Job Title: Reporter (Richard Hasbrook). Editor (Editor).

Description: Major: Richard Hasbrook, Positive

Description: Minor: Editor, Positive



**The Country Mouse (1914)**

Reporters.

The story has been told before, in magazine and stage form. Billy Balderson of the California farms, is looking after his livestock when informed by neighbors the “railroads are at it again.” At an open-air meeting where everything is talk of the Octopus, Balderson is the striking figure. He goes to the improvised platform and does an Abe Lincoln that results in his immediate nomination for the state legislature. Balderson hits the trail for the capital. His dowdy, country-like country woman and better half goes with him. It didn’t take long for the reporters to tip Bill off his Kentucky colonel outfit was out of style and straightway Bill does a hot-foot to the tailor’s. Wifey primps up, but she’s still old-fashioned. The Marshalls were working together in trying to lobby for the railroad bill. They prey upon Balderson. Mrs. Marshall leaves a face powder mark upon Bill’s shoulder. Miss Bill becomes suspicious. Bill became pretty strong for his evening clothes and the company of the Marshalls. When Bill was on the farm he drank his coffee from the saucer. When he went to the Marshalls to tea he still drank it the old way. Bill didn’t do anything disgraceful but his wife took a tumble. The “country mouse” became a million-dollar doll. She dresses up and surprises Bill at the governor’s reception. A scene with Mrs. Bill doing a tango brings things to a climax. Bill pays more attention to his wife and it ends with Bill taking dancing instructions from her. *Variety*, Nov. 14, 1914, p. 25

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists

Description: Major: None

Description: Minor: Pack Journalists, Positive

**A Cry in the Night (1914)**

Journalist

**A CRY IN THE NIGHT (Four Parts).**—Henry and Alfred Dumaine are brothers of entirely different habits. Henry, cashier of the National Bank, is highly respected, while Alfred is a gambler. Henry, working late in his office, is visited by his brother, who shows him a check for money which he cannot pay. The safe door, being open, is Alfred's opportunity for stealing money while Henry is looking over the check. Alfred is refused and leaves, without Henry discovering the loss. The bank president observes a shortage and asks about it. Henry, to shield his brother, is silent, and the president, believing him guilty, has him arrested. He is sentenced to prison for fifteen years.

Ten years later Henry sees an opportunity to escape from the fort. In making his dash for liberty he is seen by the guards, who open fire on him. Diving into the river, he makes good his escape by swimming under the water. During his imprisonment his wife dies and Alfred takes charge of his daughter, Jennie, now a young lady. Going from bad to worse, Alfred and Jennie drift into the camp of roving gypsies. Jennie is forced to go from door to door selling the baskets made by the gypsies, while Alfred drinks all the money and makes her life miserable with his brutality. One day, while pulling a child from beneath the wheels of a speeding automobile, Jennie is injured and taken in the car to the camp. The young journalist who accompanies her, seeing her surroundings, forces her to tell her story. His interest turns to love, and she runs away to become his wife.

Henry, beginning life anew, becomes prosperous and is anxious to find his daughter. His advertisement in the papers is seen by Jennie and Alfred. The journalist, thinking it is a scheme to locate and kidnap his wife, advises her to take no notice of it. Alfred, not knowing the whereabouts of Jennie, schemes with one of the gypsies to substitute his daughter for Jennie. Alfred then calls at the hotel, but when he sees his brother, he fears for his own safety and sneaks away. He writes a letter to Henry, asking him to call at the camp. Henry arrives and Alfred falls on his knees and begs for mercy, producing the girl who substitutes for Jennie, making him believe it is his own flesh and blood.

The journalist, to satisfy his own curiosity, decides to answer the advertisement and sends Jennie to see Banker Parker, Henry's assumed name, but finds he has left to sail for America. Jennie's husband visits the gypsy camp and is seen approaching by Alfred. Walking to the wagon, he knocks at the door, and receiving no answer, he enters. Alfred locks him in and pushes the wagon over the steep cliff. Jennie's husband is horribly mangled in the smash and being in such a precarious condition after his arrival at the hospital, Jennie is not allowed to speak to him.

Banker Parker, believing he has found his daughter, takes passage for New York, taking along Alfred. After making inquiries, Jennie finds when they are to sail and decides to follow them on the *Imperator*, disguised as a man. Finding out a scheme, she later obtains an invitation to a masked ball at Parker's home. She makes an exact duplicate of the costume she wore at the gypsy camp and attends the ball.

Alfred is dumbfounded when he recognizes Jennie and she adds to his discomfort at every opportunity. Jennie, entering Parker's private office, is followed by Alfred. Opening a drawer she discovers proof. When Alfred enters the room, Jennie, to escape, turns off the light. The false Jennie, thinking something is wrong, follows, and coming into the room just as the lights are turned off, is seized by Alfred. Thinking it is Jennie, he chokes her to death. The guests rush in and Jennie explains all to her father, and Alfred is taken away to his just punishment.

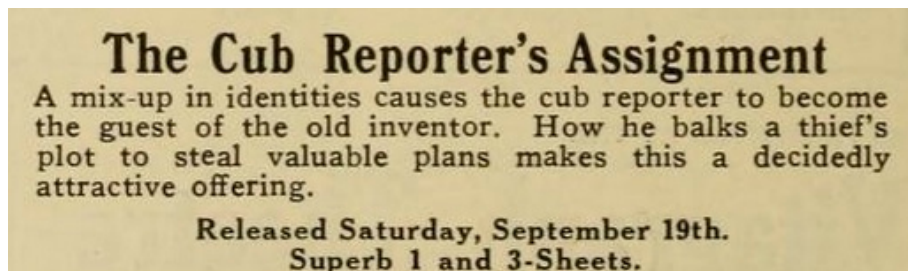


Status: Unknown  
Unavailable for Viewing

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

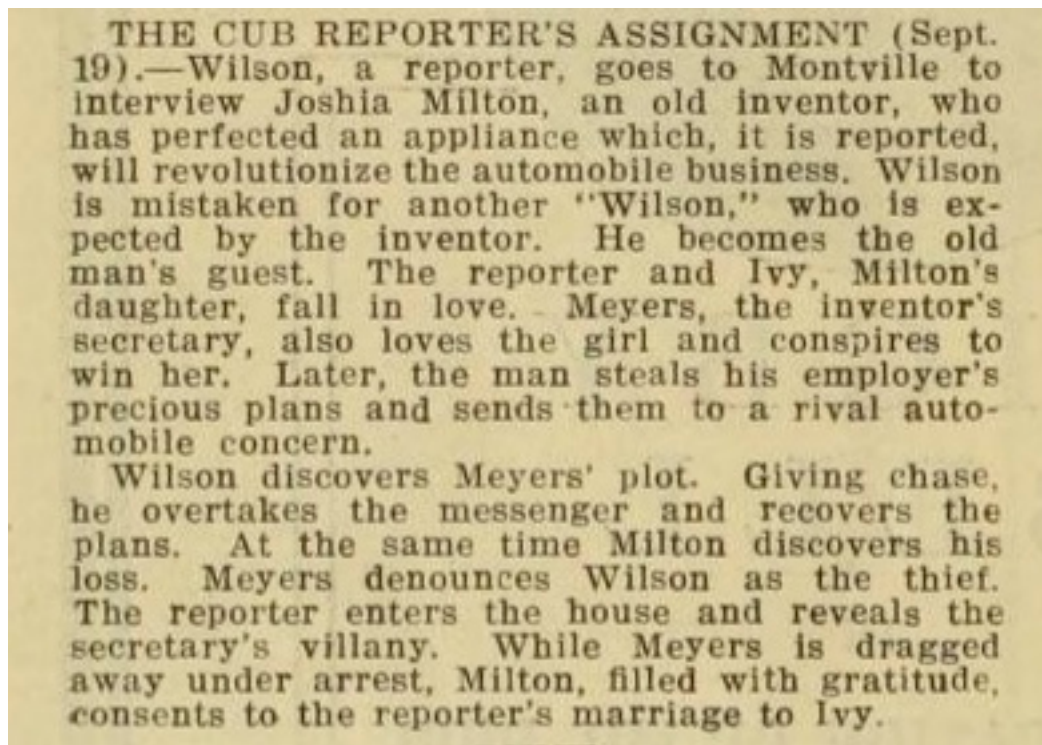
### **The Cub Reporter's Assignment (1914)**

Cub Reporter Harry Wilson (Robert Ellis – The Cub Reporter)



**The Cub Reporter's Assignment**  
A mix-up in identities causes the cub reporter to become the guest of the old inventor. How he balks a thief's plot to steal valuable plans makes this a decidedly attractive offering.  
Released Saturday, September 19th.  
Superb 1 and 3-Sheets.

Advertisement, *The Moving Picture World*, August 29, 1914, p. 1342



**THE CUB REPORTER'S ASSIGNMENT** (Sept. 19).—Wilson, a reporter, goes to Montville to interview Joshia Milton, an old inventor, who has perfected an appliance which, it is reported, will revolutionize the automobile business. Wilson is mistaken for another "Wilson," who is expected by the inventor. He becomes the old man's guest. The reporter and Ivy, Milton's daughter, fall in love. Meyers, the inventor's secretary, also loves the girl and conspires to win her. Later, the man steals his employer's precious plans and sends them to a rival automobile concern.  
Wilson discovers Meyers' plot. Giving chase, he overtakes the messenger and recovers the plans. At the same time Milton discovers his loss. Meyers denounces Wilson as the thief. The reporter enters the house and reveals the secretary's villany. While Meyers is dragged away under arrest, Milton, filled with gratitude, consents to the reporter's marriage to Ivy.

*The Moving Picture World*, September 19, 1914, p. 1678

THE CUB REPORTER'S ASSIGNMENT (Kalem), September 19.—In this picture Irene Boyle is featured in an absorbing story. She is ably supported by Robert Ellis, who plays the title role. There is a love story and a case of mistaken identity which cause some very peculiar mix-ups. There is not only heart-interest in the plot but some comedy. The acting is adequate and the directing has been well done.

*The Moving Picture World*, October 3, 1914, p. 64

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Harry Wilson)

Ethnicity: White (Harry Wilson)

Media Category: Newspaper

Job Title: Cub Reporter (Harry Wilson).

Description: Major: Harry Wilson, Positive

Description: Minor: None

### **The Curse of the Scarabee Ruby (1914) (aka Le scarabée rouge)**

Photojournalist.

"THE CURSE OF THE SCARABEE RUBY"  
(Three Parts).—Hundreds of years ago the daughters of the High Priest Yuma were appointed as guardians of the sacred Scarabee Ruby, which hung around the neck of their god. One of the daughters aided her lover to steal the sacred jewel, and her sister, trying to prevent the theft, was mortally wounded and was discovered dying at the feet of the god by her father, who in his grief and rage pronounced a terrible curse upon the sacred jewel, decreeing that into the body of the possessor should enter two different spirits, those of purity and evil, which should always be at war.

Peter Sylvester, a rising young doctor, calls for his fiancée, Mona Dorsay, and the young couple start off on a shopping expedition. Noticing a curious jewel in a curiosity shop, Mona takes a great fancy to the trinket, and Peter buys the Scarabee Ruby and presents it to Mona. That night, after retiring to her room, Mona is disturbed by the evil spirit. A terrible change comes over the young girl's face, and catching up a cloak, she goes forth into the night towards another existence, returning at the break of day. She is awakened long after her usual time by her mother, who is astonished that she had slept so long; the evil spirit has fled and Mona is once again her natural self. Quite unconscious of the night's happenings, she apologizes for her late appearance. Some nights later Mona, led by the evil spirit, becomes a member of a notorious gang of thieves, and her beauty proves an excellent snare for wealthy foreigners. Dancing one night in a hall which she frequents, she is seen by Peter, who is astounded by what he thinks a wonderful resemblance. His suspicions are dispelled next morning by Mona's fresh and charming appearance. However, gazing at her photograph later in the evening, Peter's doubts return as he fancies he sees the picture change to that of the dancing girl. That night, owing to Mona's influence Mr. Phillips, a wealthy traveler, invites the gang to supper; the police are, however, on their track, and one of the gang is a spy. Peter comes to the same restaurant, and is now certain that this is really Mona, and, despite her denials, makes an attempt to rescue her. A serious fight ensues, and in the melee Mona escapes and is driven away in a taxi before Peter can prevent her. Next morning Mona and her mother are surprised that Peter does not pay his usual visit, and send their servant to inquire. Hearing that he has been injured in an accident, the two ladies go to call upon him, and, again bewildered by Mona's apparent innocence, he keeps the doings of the night a secret and explains that his wounds are due to a motor accident. Acting on the spy's information, a plan is formed by the police to arrest the notorious gang, and that night, a raid is made on a flat. Mona, who has joined them as usual, escapes although she has been slightly wounded in the neck, and a journalist, who is among the party, succeeds in getting a flash-light photograph of her. Next morning a full report of the raid appears in the newspapers, accompanied by the photograph of Mona, and



both Peter and his father are again convinced that their suspicions are correct. Mona, on waking discovers the wound on her neck, which puzzles her greatly. When shown the newspapers, she is at first amused by the resemblance to herself, but when reading of the fugitive's wound, which appears to tally with her own, she becomes disturbed and vaguely alarmed. Believing this to be a case of somnambulism, Peter and his father decide to watch her, and take up their positions outside her room. When she attempts to leave to go forth on her nocturnal wanderings, she is prevented, and becoming hysterical, faints, and Peter's father, then notices the inscription on her necklet, which reads: "Unless it shall become dust, the Scarabee Ruby will always divide the body of the wearer in which two different and opposing spirits shall manifest themselves." Now the mystery becomes clear, and Peter and his father carefully destroy the jewel, and Mona's mind is set at rest by a report in the newspapers, which announces that the girl whose photograph appeared the day before has been arrested. This has been inserted by Peter, and believing that she has lost her Scarabee Ruby, Mona is made quite happy by the presentation of a prettier pendant by her lover.

*The Moving Picture World*, July-September 1914.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Journalist)

Ethnicity: White (Journalist)

Media Category: Newspaper

Job Title: Photojournalist(Journalist)

Description: Major: None.

Description: Minor: Journalist, Positive

**The Cycle of Adversity (1914)**

Journalist Robert Cummings (Robert Z. Leonard) works at a linotype machine in a newspaper office by day and writes his play at night.

**THE CYCLE OF ADVERSITY** (Jan. 11).—By day Robert Cummings, a struggling playwright, works over a linotype machine in a newspaper office, and at night he writes his play. In these dark days there is one bright spot. Her name is May, a waitress in a coffee house. He tells her of his dreams and she believes in him. Cummings finishes his play. Worn out by the strenuous labor, he falls asleep over the completed manuscript and is late for work. He is discharged. He takes his play to a theatrical producer. Without work and discouraged, he goes to the coffee house. Looking inside he sees a rough making advances toward May. Cummings enters and interferes. There is a fight and he is knocked over the head and rendered unconscious. He is removed to a hospital for an operation.

In the meantime his play has been accepted, although the producer cannot find the author. After a lapse of eight weeks May takes up a paper and reads of the successful run of the drama. She goes to the theatrical manager, informs him of Cummings's whereabouts, and leads him to the hospital. Cummings is convalescent. He receives payment for his play and is invited to attend with the producer that night. May returns to the restaurant and finds that she is discharged. She hurries back to the hospital, but Cummings has left, and she does not know his address. With her last money she buys a ticket for the gallery. From his station of honor Cummings sees his sweetheart in the gallery. He goes to her and leads her into the box, and together they watch their play.

*The Moving Picture World*, January 3, 1914, p. 86

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Robert Cummings).

Ethnicity: White (Robert Cummings)  
 Media Category: Newspaper  
 Job Title: News Employee (Robert Cummings)  
 Description: Major: Robert Cummings, Positive  
 Description: Minor: None

### **The Daughters of Men (1914)**

Editor Oscar Lackett (Bernard Siegel), of a labor newspaper is so annoyed at a lavish party given by one of the managers of an industrial conglomerate, that he publishes an angry editorial causing a strike.

Matthew and Reginald Crosby, two brothers, and their cousin, James Thedford, manage an industrial conglomerate. Reginald marries an actress and gives so many lavish parties that one of them leads to a strike after being reported by labor editor Oscar Lackett. The strike leaders are Jem Burrell, a fiery orator, Louis Stolbeck, a German immigrant, and Stolbeck's feisty daughter Louise, who is also Jem's girlfriend. John Stedman, a labor lawyer, lends moderation to the cause and thus impresses Grace, Reginald's sister, who joins the workers. Jem, jealous of Louise's infatuation with John, attempts to discredit him with the union members. Louise goes to John's apartment to warn him, but Grace arrives to accept John's marriage proposal. To prove her devotion to John and the cause, Grace summons her brothers to John's apartment, and when everyone converges, the strike finally is resolved. *American Film Institute Catalog of Feature Films*

The Crosby brothers manage an industrial conglomerate. But after marrying an actress, Reginald squanders a great deal of money on parties. One party is so lavish that it provokes an angry editorial in a labor paper. A strike is subsequently declared, whose leaders include an agitator fond of disparaging “the bosses,” a German immigrant named Louis Stolbeck and his feisty daughter Louise. Eventually, reconciliation is achieved when Grace, the Crosby’s sister, arranges a meeting between her brothers and her boyfriend, a labor lawyer representing the striking union. The *Variety* reviewer dismissed the film as a “trite capital vs. labor story, carrying an incidental love theme”<sup>4</sup> Michael Shade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 176<sup>5</sup>

Status: Unknown  
 Unavailable for Viewing

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



**The Day of Days (1914)**

Newspaper Article on the disappearance of an heiress may jeopardize her romance with a young man.

## “The Day of Days.”

**Famous Players’ Four-Part Extravaganza of City Life Will  
Make Good Entertainment.**

By George Blaisdell.

**I**T IS a frankly extravagant phase of city life we see in this four-part production of the Famous Players in which Cyril Scott plays the hero in “The Day of Days,” adapted from the novel of Louis Joseph Vance. It will make good entertainment, especially for those who prefer excitement to the more sombre dramatic situations. Of excitement there is much in the last half. The action is fast. Much time is given to the development, and in order that the later rapidly changing fortunes of the chief participants may be clear, we see that the attention to the working up of the story is worth while.

The picture is well staged, more particularly the scenes of the bazaar and the various rooms of the pretentious gambling house. The views of the humbler boarding house have an O. Henry touch that will appeal to the livers—and this expression contains no anatomical allusion—in these dwelling places in towns far from as well as in the metropolis. In the bazaar there are expert dancers who amuse others as well as themselves. The adventures in the palace of chance, where, after the hero breaks the bank, the owner tries to take the money from him, will thrill. The best of all is the descent of the detectives just in time to permit the winner to escape, in the purloined coat and cap, of a sleeping policeman. There is enough action here to suit anyone. It is a pursuit over fences and roofs, up a fire escape, and into an apartment. In this melodrama no jar is occasioned by the fact that the fugitive finds himself confronted by the woman who is just the one to tell him where he will find his sweetheart, concealed by gunmen. How the heiress is later rescued

from the clutches of her gangster-employing guardian constitutes another episode of liveliness. There is the liveliest kind of a mix-up between detectives and many gangmen. In the picture are many scenes of well-known New York points.

The story centers about a young man who is in love with a girl proving to be an heiress and in disguise in order to get out of the power of a guardian. The news of her disappearance is printed in the newspapers, and through her photograph she is recognized, just a little incident which goes to prove that the production is an extravaganza. The guardian and his son are moving all the agencies they can command to get possession of the girl in the course of that day, as on the morrow she will be independent. What happens is a long story. Suffice it to say the old villain and the young villain are "foiled" and the right man gets the girl, and what is more wins \$25,000 in Penfield's gambling house and gets it to his boarding house; as he engages a clergyman on short notice he finds the money very useful.

Cyril Scott is the athletic Perceval Sybarite, and he finds plenty of uses to which to put his ability. He gets out of his part all there is in it. Dave Wall is excellent as the son of the scheming guardian, the man about town who seeks to marry the heiress before his father's control over her fortune lapses. Hal Clarendon is convincing as the proprietor of the gambling house and also in the bit of play within a play where he carries the role of Hajj in "Kismet." There is a large supporting cast.

*The Moving Picture World*, January 31, 1914, p. 529.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Action-Adventure

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral



**A Deal in Real Estate (1914)**

City Editor Riley Leigh (Edgar Jones) of the *Tribune*. Publisher of the *Tribune*.

**A DEAL IN REAL ESTATE (Mar. 24).**—Deacon Ezra Gregston has long coveted the property known as "Hillcrest," the old homestead of the wealthy Toombs family. For years the mansion has remained unoccupied. The deacon believed the property a good buy at \$50,000 and makes an offer of \$30,000. Toombs eagerly accepts the offer, so much so in fact as to raise, in the deacon's mind, the suspicion that Toombs is hard pressed for money. In his library the deacon schemes to bring about a better deal, and finally conceives the idea of installing a "ghost" in the mansion to give the place the reputation of being "haunted."

About this time Riley Leigh, the newly installed city editor of the "Tribune," receives a warning from his publisher that the next libel suit brought against the paper will result in his dismissal. Leigh, who has been courting Ruth Gregston assiduously, clandestinely meets the girl in her father's garden and they are discovered by the deacon. He drives Leigh from the premises. A week later Oaklawn is greatly excited over tales of strange doings at the old Toombs house, and finally the story creeps into print in the columns of the "Tribune." The day the item appears Toombs receives a note from Deacon Gregston declaring that he would not give more than \$20,000 for a house handicapped with the reputation of being haunted, and refers Toombs to that morning's issue of the "Tribune." Toombs on reading the article rushes off to his lawyer and instructs him to institute a suit for libel against the paper. Sunday morning Leigh, opening all editorial mail, finds the threat of Toombs' lawyer to bring suit for \$10,000 damages within ten days if claim is not settled. Leigh and officer Harri-gan watch the "haunted" house, and, seeing the grotesque dance of a white robed figure with a death's head before the windows of the second floor, rush to the house, finally reach the "ghost" room and fall upon the "ghost." The disguise is torn away and Deacon Gregston is discovered. The deacon begs for mercy and is finally taken by his captors to his own home for a conference. Here he signs a letter addressed to Toombs, stating that if the suit against the "Tribune" is dropped he will pay the full \$30,000 agreed upon. The officer beckons him to "come to the station." The deacon collapses and appeals to Leigh to save him. Leigh and the officer step aside and after an argument the officer is seen to nod and grin. Leigh then tells Deacon Gregston that at present he had no reason to protect him, "But as your son-in-law, I would hide the family disgrace." The deacon bursts into anger, but finally cools down and with very bad grace calls in his daughter, who appears in charming negligee and hands her over to the young city editor.

*The Moving Picture World*, March 21, 1914, p. 1570



Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Comedy  
Gender: Male (Riley Leigh, *Tribune* Publisher)  
Ethnicity: White (Riley Leigh, *Tribune* Publisher)  
Media Category: Newspaper  
Job Title: Editor (Riley Leigh). Publisher (*Tribune* Publisher)  
Description: Major: Riley Leigh, Positive  
Description: Minor: *Tribune* Publisher, Negative

### **Detective Kelly (1914)**

Newspaper Article reports the theft of a pearl necklace and a reward for its return resulting in the criminals being brought to justice.

**DETECTIVE KELLY (Special—2 parts—April 11).**  
—Briggs and his wife live lavishly in their magnificent home attended by a retinue of servants, of which none is more favored than Hooks, the butler. Always his master's favorite he conceals beneath the mask of calm servility a propensity for taking things that belong to others. Under cover of darkness, while the members of the household sleep, Hooks succeeds in opening the family safe, from which he extracts a pearl necklace, the pride of his mistress. This he passes to a man accomplice at a window. Secure in the safety that he feels the high regard in which he is held assures, Hooks goes about his duties the next day fearless of detection should the crime be discovered.

But early in the day Brigg's wife has need of the jewel and the loss becomes known. Hoping to regain the necklace or to locate the thief, Briggs seeks the aid of the police and publishes the crime in the newspapers, offering a \$5,000 reward for its return. Kelly, who has won distinction in bringing all classes of criminals to justice, learns of the robbery and goes to secure the facts first hand. Arriving at Briggs' home he meets the men from headquarters, who take no pains to conceal their ill-feeling against the "amateur." Even Briggs is influenced by their jealousy, so Kelly receives scant consideration in his quest. Despite all this the detective determines to run down the criminal. The butler is unable to hide his agitation at seeing so notable a figure interested in the case, which action does not escape the eagle eye of Kelly, who immediately centers his investigation on Hooks.

Disguised as a man who had seen better days, Kelly shadows the butler till he sees the accomplice return the necklace to the real thief. He shadows his man to one of his haunts, where a thoughtless movement reveals his identity. His position promises to be an unenviable one for Kelly, who has to contend with the followers of Hooks, who promises to make a speedy end of his chances in the game. A nearby door offers an opportunity for escape and Kelly rushes through, but it leads to a subterranean stream and Kelly is carried out of danger. A few days later the detective, undaunted by his previous experiences, again visits the dive, but this time armed to the teeth. Hooks enters, but does not see the man who is bent on bringing him to justice. At a favorable moment Kelly covers the thief with his gun and clears the room of its inmates. Apparently deceived by the ease of the capture Kelly lays the gun on the table before him and lights a cigarette. Hooks accepts the opportunity for escape and grabs the weapon to fire on his enemy, but it fails to discharge, for Kelly had withdrawn the shells. Utterly subdued by the helplessness of his position the thief himself adjusts the handcuffs to his wrists while Kelly covers him with a second weapon. With his prisoner secure the detective reveals the gun to be a novel fan, with the leaves concealed in the barrel. At this point the two leave the place, but the friends of the butler succeed in getting his prisoner away from Kelly and they escape in an automobile. The detective starts in immediate pursuit, but the handcuffs having been filed from his hands, the thief again makes good his escape. Kelly finally picks up the trail again, but the fugitive jumps on the rear of a passing train. The detective hires an automobile and races the train till finally arriving at a dangerous crossing he proposes to wreck the train by obstructing the track with the auto. To do this he prevails upon the owner to sell it for \$2,500 and the plan is carried into effect. The scheme works to perfection for the fast approaching train, unable to check its speed, crashes into the machine and comes to a stop as Kelly triumphantly takes the fugitive into custody.



Status: Unknown  
Unavailable for Viewing

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

### **The Devil's Signature (1914)**

Newspaper Reporter William Sandford (Richard Travers) starts to work on a case and the only trace he can obtain of the crime is the imprint of a cloven hoof on the carpet.

THE DEVIL'S SIGNATURE (Special—Two Parts—Sept. 11).—Ethel Vandiver and her friend, Marie Le Farve, arrive at the former's country home. Ethel's father objects to her seeing Douglas, whom he thinks is a sweetheart. But, unknown to her parent, Ethel has married Douglas a year before. The day on which she arrives she receives a letter from her husband stating that he would rather see her dead than be separated from her any longer. A few hours later Marie is found dead in Ethel's room. William Sanford, a newspaper reporter, starts to work on the case and the only trace he can obtain of the crime is the imprint of a cloven hoof on the carpet. Detective Huff then arrives and finds Douglas' letter, which convinces him that he is on the trail of the guilty person. Sanford and Douglas are friends and the reporter determines to prove his friend's innocence. That night Sanford goes to the room. He is horror-stricken to see a hand emerge from the door of the clothes closet. He summons Huff, and when the hand again appears, he fires four shots at it. They are unable to locate where the bullets struck and the detective gives up in despair. Sanford discovers a push button that opens a door which leads to a dungeon. In this dungeon he finds Craven, a mulatto gardener, who has been killed by the bullets. The murderer has been discovered; they find that his left foot is a cloven hoof, "the devil's signature." Ethel's father then congratulates Douglas, forgives him and allows him to come and claim his bride.

*The Moving Picture World*, September 12, 1914, p. 1548



Status: Unknown  
Unavailable for Viewing

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

**Dr. Goudron's System (aka Le systeme du docteur Goudron et du professeur Plume ) (1914)**

Journalist Brezard

**DR. GOUDRON'S SYSTEM** (2 parts).—Brezard, a journalist, is enjoying a well-earned rest when a letter from his manager suddenly recalls him to his professional duties.

My dear Collaborator:—A good article regarding the insane asylum at Berneville will be very acceptable at this time, owing to the appointment of Mr. Maillard, as Director of the institution, to whom this letter will serve you as an introduction. Will you take this up? Yours very sincerely,

J. HOFFMAN.

Mrs. Brezard insists on accompanying her husband to Berneville. As it happens events of the greatest moment are taking place at the asylum on that day. The inmates, who have mutinied, succeed in locking up their keeper and stealthily invade the administration buildings. The director is unable to decide upon the measures to be taken to offset the peril which he suspects is imminent. The madmen, emboldened by the absence of the staff, throw themselves on the director whom they overpower.

While this is going on the journalist and his wife arrive at the gates of the asylum. They are somewhat surprised at not finding anyone at the gates; nevertheless, they advance into the deserted courtyard, and soon arrive at the main building without having met a soul.

In the dispensary adjoining the director's office a savage and horrible scene is taking place. The madmen, surrounding the unfortunate Maillard, enact with a terrible gravity an awful comedy. Two among them who suffer from the monomania of believing themselves doctors and who have taken the names of Dr. Goudron and Prof. Plume, decide to make their victim undergo the frightful operation of the ablation of the eye.

In the meantime the visitors have reached the hall of the administration building. The young man, terrified by the disquieting silence, would like to go away, but the journalist, who has already knocked on the director's door without receiving a reply, decides to enter. Through another door a man has just made entrance into the office. His blanched face, glaring and staring eyes and jerking motions cause the young couple great apprehension. He pretends to be the new director and reads the letter handed to him by the reporter. Dr. Goudron, for it is he, explains to his hearers the particulars of the treatment of which he is the author, certain points of which are most incoherent.



Suddenly a horrible and sickening rattle breaks up the interview. The pseudo-director rushes into the next room and returns a few minutes later, his hands covered with blood. He calms the fears of Brezard, whose self-control is fast fading, and he explains that he has been bitten by a madman, whom alone, he is able to master.

For some little time strange beings have invaded the office. Their attitude is incomprehensible, their gestures wild; they observe with the greatest curiosity the visitors. Suddenly loud claps of thunder are heard; a terrific storm is raging. The fury of the elements excites the madmen, who become threatening and prevent the trembling reporter and his wife from leaving the place. The sight of blood, slowly oozing under the door, behind which was heard the agonizing wail, awakens the murderous instincts of the madmen, who throw themselves on Brezard, overpower him, and prepare to make him undergo the frightful operation which they have practiced upon the unfortunate director.

Fortunately the head-keeper has been able to release his colleagues, and they arrive upon the scene just in time to master the madmen, clap on the straitjacket and make them regain their cell. The reporter and his wife are saved from a horrible perspective. Months have elapsed. The young couple, sound both in body and spirit, enjoy life and retain but a hazy recollection of the terrible experience which they underwent at the Berneville Asylum.

*The Moving Picture World*, April 25, 1914., p. 584

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Science Fiction-Horror

Gender: Male (Brezard, J. Hoffman)

Ethnicity: White (Brezard, J. Hoffman)

Media Category: Newspaper

Job Title: Reporter (Brezard). Editor (J. Hoffman)

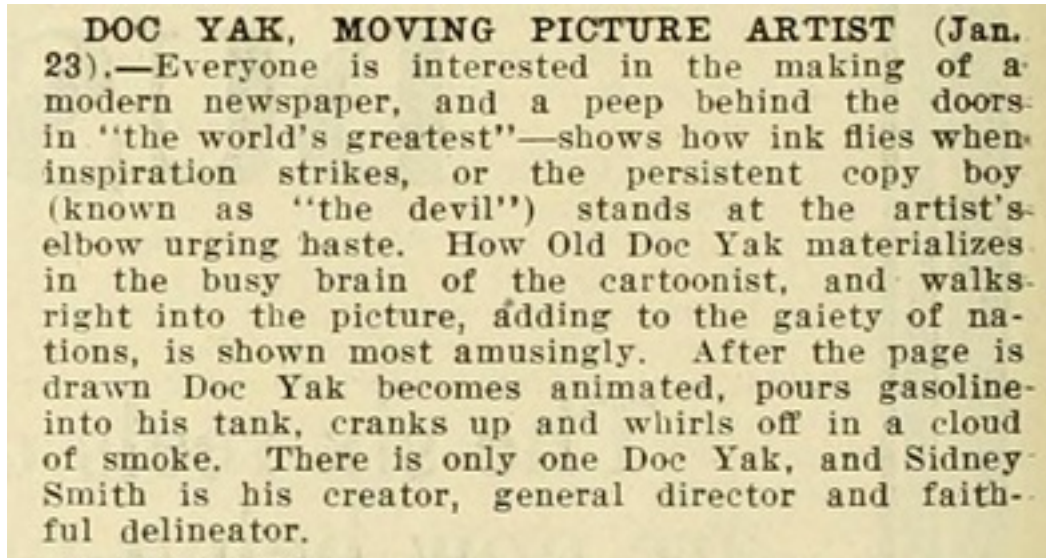
Description: Major: Brezard, Positive

Description: Minor: J. Hoffman, Positive



**Doc Yak, Moving Picture Artist (1914)**

Newspaper Artist (Sydney Smith). Copy Boy (Printer's Devil). Newspaper Staff.



*The Moving Picture World*, January 24, 1914, p. 450

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Newspaper Artist, Copy Boy). Group

Ethnicity: White (Newspaper Artist, Copy Boy). Unspecified.

Media Category: Newspaper

Job Title: Illustrator-Cartoonist (Newspaper Artist). News Employee (Copy Boy).

Miscellaneous.

Description: Major: Newspaper Artist, Positive

Description: Minor: Copy, Positive. Miscellaneous, Neutral

**The Drift (1914)**

Newspaper Article on a bank theft prompts a woman to name the wrong man responsible.

THE DRIFT (Marion Leonard Players—Three Parts).—John Evans and Thomas Barnes were both employed by the banking house of H. M. Cruze & Co. They also occupied an apartment together. Barnes received a tip to play C. & S. stock for a rise. But instead of rising it fell, and he was notified by his broker to send five hundred dollars the next morning to cover the margin or be wiped out. He had no money of his own left, and waiting until every one had left the office, Barnes opened the safe and took out five hundred dollars.

Going home late he met Evans, who had been at a card party at the home of Marion Harley, a society leader. Evans said he lost all his money and asked for a loan so that he might return and retrieve his losses. Barnes gave his pal two hundred dollars, cautioning him to return it without fail. Evans hastened back to the house of Marion. The game was still in progress, and he plunged into it again. His luck continued against him, and his hostess won the money he had borrowed from his friend. Empty-handed he went home and told Barnes. The latter in frenzy deplored the loss and confessed that he had stolen it from the firm.

Evans returned to Marion and begged her to give him back the money. She refused. Then he told her that he had taken it from the firm himself and faced jail unless he returned it. The woman was about to return it when her mother warned her not to allow her sympathy to get the best of her reason. He left in despair. In the meanwhile Barnes had received a peremptory note from a creditor stating that unless the money due was paid by 10 o'clock the following morning the law would be resorted to. This was the last straw. Barnes took what was left of the five hundred dollars and fled.

Evans, returning late to the apartment after his unsatisfactory interview with Marion, found a burglar at work. There was a fierce fight, which ended in Evans knocking the thief sense-



less. He then started to call the police, but opening the door fell back before an intruding volume of smoke. He tried to bring the prostrate burglar back to consciousness, but the advancing flames made him seek his own safety. As it was, he was only rescued by the firemen in the nick of time and taken to the hospital unconscious from smoke.

In the ruins the police found a charred body. It was unrecognizable, but the official conclusion was that Barnes had perished in the flames.

The next morning the banker discovered that the sum of five hundred dollars was missing from the safe. He notified the police, and an investigation was started. Marion, reading of the theft in the newspapers, sent word to the banker that Evans had confessed to her that he had stolen the money. He was arrested and convicted solely upon the testimony of Marion, in spite of his declaration that Barnes had taken the money. Barnes, hiding in a little summer resort, read the accounts of the fire, the finding of the charred body supposed to be himself, and the conviction of his friend for his crime. He felt that he was perfectly safe.

In the city the social season had ended, and Marion went to spend the summer with an aunt who lived in a little seaside village. It so happened that it was the same town in which Barnes was staying, who had assumed the name of Lewis, and Marion met, loved and married. Then they returned to the city to live. One day the two met the banker, who greeted Marion; Tom turned his face to escape recognition. When Marion remarked about this strange action, he declared that he did not know the banker.

From that time on Tom felt like a hunted man. One day Marion suddenly entered his room. He was absorbed in a newspaper clipping. When he saw her he sprang back in alarm. In answer to his wife's inquiries as to what the paper was, he answered that it was nothing of interest and tossed it into the open grate.

He abruptly left the room. She snatched the clipping out of the fireplace. It was an account of the supposed death of Barnes and the conviction of Evans, with a picture of a man who strongly resembled her husband. Marion took a photograph of her husband to the banker, who at once identified it as Tom Barnes. Marion recalled Evans' statement at his trial—that Barnes had stolen the money. Determined to do her duty as she saw it, Marion delivered up her husband to the law. Out he was led to pay the penalty of the life into which he had drifted.



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

### **Ernest Maltravers (1914)**

Newspaper Article informs a son that his father is near death.

ERNEST MALTRAVERS (Special — Two Parts—Nov. 17).—Overtaken by darkness, Ernest Maltravers seeks a lodging for the night in the cabin of Darvil, a gypsy robber. Darvil and his comrade, Rigo, plan to kill the stranger for his valuables, but are forestalled by Darvil's daughter, Alice, who warns Ernest to flee. Discovering what she has done, Darvil turns her out into the night. Maltravers finds her alone on the moor, and takes her away. Later, they are secretly married under an assumed name, through Ernest's fear of disinheritance by his father. A newspaper story to the effect that his father is near death sends him post-haste to the old home, which he reaches just in time. After the funeral he returns to the cottage, but Alice is gone. She has been abducted by her father and Rigo. Eventually she escapes and, unable to find Ernest, wanders with her new born babe until fate rescues her. Later Maltravers and his wife are brought together.

*The Moving Picture World*, November 21, 1914, p. 1117.

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Group  
Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

### **The Eugenic Girl (1914)**

Reporter Billy (Franklin Hall).

THE EUGENIC GIRL (Sept. 15).—Lola is a lovely girl who believes in eugenics. She has five suitors, all eligible, although she likes Billy, a newspaper reporter, the best. She is determined to marry the best man and arranges for an athletic contest at the country home of her aunt. She arranges a program of stunts in which her five suitors are to compete, which makes Billy disconsolate because he cannot box or swim, and has never been inclined toward athletics.

Billy reports a prize fight, and when Patsy McSweeney knocks out his opponent, an idea strikes him. He hires Patsy as a substitute in the athletic stunts arranged by Lola. Billy sends Lola a note asking permission to enter lists as an unknown, and Patsy appears in disguise. After winning every contest, Patsy invests Billy with his disguise, whereupon Billy appears to claim the hand of Lola, as the victor. The disguise fools Lola, who accepts Billy.

*The Moving Picture World*, September 12, 1914, p. 1547

THE EUGENIC GIRL (Selig), September 15.—This is what might be denominated a strenuous comedy, as far as athletics are concerned. A young lady, who is an enthusiast regarding athletics, believes in eugenics. She is burdened with five suitors, one of whom is a newspaper reporter—the favored one. She determines to marry the best man, and arranges a lot of athletic stunts in which they are to compete. The newspaper reporter, knowing his failings, engages a professional and disguises him as an unknown—who is the winner. Later the reporter dons the disguise and fools the girl, who accepts him. A real laugh producer.

*The Moving Picture World*, October 3, 1914, p. 63

Status: Unknown

Unavailable for Viewing



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

### **Every Inch a King (1914)**

War Correspondent Walton rescues a woman held captive by an evil queen and later summons U.S. marines to stop a fight between two kingdoms.

EVERY INCH A KING (Special—Two Parts —Dec. 11).—King Livian is determined to crush the neighboring King Leofric and seize the kingdom of Vidonia. He fears a direct attack because of threats by larger powers. Leofric is much opposed to war because of the hardships on his people, so when Livian makes a proposal to him that if he will marry his niece, Princess Irmingarde, he will refrain from war, he readily agrees, although he is already in love with a beautiful American heiress, Elba Allen.

Irmingarde, as queen, plots with King Livian. When the time is ripe, she conspires with Kevan, a spy for Livian in Leofric's court to demand half of the kingdom in her own right. She sends a note telling Livian of this, and tells him to prepare to strike at any moment. Leofric intercepts the note. He accuses the queen of treachery and divorces her under an ancient law. In the meantime Elba Allen has disappeared. The queen also was jealous of her beauty, and sent her a poisoned fan with a note saying it was a present from the king. She is overcome by the fumes and thrown into a dungeon while unconscious.

Walton, an American newspaper correspondent, who is a friend of Elba, discovers the fan and note and accuses the king. The king shows him the letter is in the handwriting of the queen. The queen is then led to a dungeon, where Elba is discovered by the guards and released. King Leofric has gone to the frontier in answer to a message from Livian, who sends him an ultimatum after he hears from Kevan of the frustration of the plot.

Leofric is attacked by Livian's men and fights valiantly until a corps of U. S. marines, summoned by Walton when he found that the American girl was missing, arrives. They join forces with Leofric and quickly defeat Livian. Elba, when released, asked for the king. She is told the facts and immediately mounts a horse and rushes to the frontier to be with him. She arrives just as Livian is repulsed and is hailed as the new queen.

*The Moving Picture World*, October-December 1914.



Status: Unknown  
Unavailable for Viewing

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

### The Exploits of Elaine (1914-1915) – Serial



Journalist Walter Jameson (Creighton Hale – Episodes 1-3, 6; Raymond Owens, Episodes 4 to 14) is Dr. Watson to Detective Craig Kennedy (Arnold Daly). Jameson is a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories. This 14-chapter serial tells the story of a young woman named Elaine who, with the help of Kennedy and Jameson, tries to find the man known only as "The Clutching Hand" who murdered her father.

- 1. The Clutching Hand:** When millionaire Taylor Dodge comes into possession of vital evidence against the masked criminal known as "the Clutching Hand," he is murdered, and master detective Craig Kennedy is put onto the case. (1914 – Rest of Chapters released in 1915)
- 2. The Twilight Sleep:** Kennedy receives a letter from Elaine, telling him to abandon the case - a letter which Elaine insists she did not write.
- 3. The Vanishing Jewels:** Kennedy thwarts a clever jewel robbery by the Clutching Hand's men, then engages the would-be robbers in a furious crosstown chase.
- 4. The Frozen Safe:** The Clutching Hand attempts to rob the Dodge family's new safe by pouring liquid gas into it and waiting for the expanding vapors to blow off the door.
- 5. The Poisoned Room:** The Clutching Hand attempts to murder Elaine by saturating her bedroom wallpaper with arsenic.
- 6. The Vampire:** When Elaine shoots one of the Clutching Hand's men while he

attempts to burgle her house, the master criminal kidnaps her in order to use her blood to save the wounded man's life via transfusion.

**7. The Double Trap:** The Clutching Hand uses two elaborate ruses to lure Elaine and Kennedy into a series of devious traps.

**8. The Hidden Voice:** By a remarkable coincidence, the Clutching Hand intercepts a phone call from Elaine, meant for Jameson, in which she says that she has discovered her father's papers, including evidence against the Hand. Telling her to leave the papers unread, the master criminal sends his men after Elaine while he plans to recover the documents.

**9. The Death Ray:** Desperate to set Kennedy off his trail, the Clutching Hand threatens to strike down innocent bystanders unless Kennedy drops the case. Carrying out his threats by means of a death ray, the Hand is thwarted when the deaths fail to elicit anything but angst from the detective. Unfazed, the master crook sets his sights on a target far dearer to Kennedy: Elaine Dodge.

**10. The Life Current:** The Clutching Hand attempts to force Kennedy away from Kennedy by ruining his relationship with Elaine. When this fails, he kidnaps her, drags her into an old sewer system, and leaves her to suffocate from sewer gas.

**11. The Hour of Three:** The Clutching Hand makes a vicious attempt on the life of Elaine by rigging her birthday present (a wristwatch) to shoot a poisoned needle into her wrist.

**12. The Blood Crystals:** A new adversary for Elaine and Kennedy enters the picture in the shape of Long Sin, a Chinese gangster, who, for his first trick, lures Elaine into an opium den and attempts to keep her captive.

**13. The Devil Worshippers:** Long Sin, now allied with the Clutching Hand, uses the master criminal's wiles and resources to create a trap for Elaine. Once captured, she faces death at the hands of a Chinese cult intent on sacrificing her to appease their god.

**14. The Reckoning:** Bargaining for his life, Long Sin agrees to betray the Clutching Hand. While the master criminal prepares one last diabolical scheme, Long Sin delivers to Kennedy a piece of evidence which allows Kennedy to finally divine the identity of the Clutching Hand!



*Some Reasons Why "The Exploits of Elaine"  
Is Truly the Biggest and Best Serial Yet*

THE CAST: Noteworthy in every respect. Arnold Daly and Sheldon Lewis from the "legitimate," with Pearl White, the ruling favorite of the screen. Directed by Leopold Wharton, "the man who knows how."

THE STORY: Written by Arthur B. Reeve, the only man who can unite science with fiction in a detective story that would enthrall a stoic. Dramatized by Charles Goddard, the famous playwright.

THE PUBLICITY: The stories will be published as issued in the great Hearst newspapers as well as the leading paper in each city in the land. The "Craig Kennedy" stories have run for four years in the Cosmopolitan Magazine with its enormous circulation. All the value of that colossal publicity is behind these thrilling episodes in which "Craig Kennedy" is a leading character.

MR. EXHIBITOR !

POSITIVELY THIS IS **YOUR** CHANCE IF YOU **ACT AT ONCE!** WITH PATRONS READY MADE FOR "ELAINE" IN **YOUR** TOWN IT'S UP TO YOU WHETHER **YOU** GET THEM OR YOUR COMPETITOR. WRITE, WIRE OR PHONE THE NEAREST ECLECTIC EXCHANGE FOR BOOKINGS.

Advertisement, *The Moving Picture World*, January 2, 1915, p. 30



**The Exploits of Elaine – Serial (12 Episodes)****Episode One: The Clutching Hand (December 1928, 1914).**

Journalist Walter Jameson (Creighton Hale).

Advertisement, *The Moving Picture World*, January 2, 1915, p. 29



THE EXPLOITS OF ELAINE (Episode No. 1. "The Clutching Hand"—Two Parts—Released Dec. 28.)—The Consolidated Insurance Company, of which Taylor Dodge is president, has lost considerable money through the mysterious robberies of the master criminal known as The Clutching Hand. Perry Bennett, a young lawyer assistant to Dodge, is endeavoring to discover the criminal. Being of an affable and pleasing personality, he creates a deep impression upon Elaine, his employer's beautiful daughter. Dodge is visited by Limpy Red, a gunman wronged by The Clutching Hand. Limpy Red advises him how the mysterious crook can be found and gives him directions to find his lair. Dodge dismisses the gunman, and on returning to his office finds a mysterious note, advising him to at once destroy the directions received. It is signed by a well-drawn picture of a clutching hand. Greatly perturbed he returns to his home. Stepping out of his limousine, he is surprised to find an envelope with his enemy's trademark pasted on the door. Entering his home he is met by Elaine, Bennett, and Jameson, a reporter. He refuses to be interviewed by the reporter and enters his library, where he deposits Limpy Red's directions in his safe. Jameson, hearing Dodge remark that he has discovered The Clutching Hand, hastens to his friend Craig Kennedy, a noted detective, and tells him the news. Kennedy is greatly excited by this knowledge, and, calling to Jameson to follow him, hastens on his way to Dodge's home, remarking that he fears for Dodge's life. Meanwhile, as night has fallen, two masked figures approach Dodge's home, and one of them, forcing his way into the cellar, dragging wires, approaches the furnace pipe, and attaches them to it. Dodge, in his library above, as a precaution, removes Limpy Red's correspondence from the safe, and secretes it in a hidden recess in the wall, and places a fake envelope in its place. Turning to answer his telephone, he steps upon an iron register on the floor. As he grasps the telephone, there is a powerful electric flash, and Dodge sinks lifeless to the floor. The deadly wires below have done their work. In a few moments the masked intruder enters the library, notes the dead man, and approaches the safe. Mixing some peculiar powders, he places them on the top of the safe, and ignites a fuse. There is a blinding flash, and immediately appears a hole, burned through the top of the safe. The robber puts in his

hand and pulls out the envelope which he supposes contains Limpy Red's confession, and makes his exit. His partner, searching out Limpy Red, slays the squealer, whom he follows from a low dive.

Kennedy, arrived at the Dodge home, arouses the servants, and explains his fears for their master's life. Hearing the whining of Dodge's dog, they hasten to the library, and there discover the victim of the Clutching Hand's vengeance. The detective immediately searches for clues, and discovers finger prints on a plaster bust. Thoroughly examining them, he is greatly surprised to notice that they are his own finger prints. He realizes the cunning villain with whom he has to cope. Bennett, consoling the grief-stricken Elaine, registers a solemn vow to consecrate his life to bringing the Clutching Hand to justice.

*The Moving Picture World*, January 9, 1915, pp. 276, 278

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Walter Jameson)

Ethnicity: White (Walter Jameson)

Media Category: Newspaper

Job Title: Reporter (Walter Jameson)

Description: Major: Walter Jameson, Positive

Description: Minor: None



**The Fable of the Author and the Dear Public and the Plate of Mush (1914)**  
Magazine Editor.

THE FABLE OF THE AUTHOR AND THE DEAR PUBLIC AND THE PLATE OF MUSH (Oct. 14).—Ernest Coppie, an author, was trying to grind out something that could be sold for enough coin to buy himself a good square meal. He dashed off some sentimental guff called "When Willie Came to Say Good-Night," and it was punk. He threw it in the waste basket but when his friend came in he discovered it and set out to sell it. He finally found a magazine editor who gave him a check for \$500, and it was like picking money off a bush. The author, who was an old bachelor and a kid hater, was tickled to death to get the dough, but when letters came in congratulating him on his excellent poem and sympathizing with him, he was bored to death. Mr. Coppie found a Chinaman at last who had not heard the pathetic poem, so he nabbed him for a companion and retired to the northern woods, where he hoped never to hear of his literary efforts again. Moral: When the nation weeps, the Johnstown flood isn't a marker.

*The Moving Picture World*, October 10, 1914, p. 237

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Magazine Editor)

Ethnicity: White (Magazine Editor)

Media Category: Newspaper

Job Title: Editor (Magazine Editor).

Description: Major: None

Description: Minor: Magazine Editor, Positive

**Face to Face (1914)**

Newspaper Article on legislation that would restrict all state contracts to residents of the state alarms four men who are not residents but who manage a court house contract that they now may have to give up. So they take action.

**FACE TO FACE** (Seventh Story of "The Man Who Disappeared"—July 7).—In the weeks following Perriton's dashing and successful attempt to stop Earle's train, the four partners, Perriton, Jenny, Henry Horn and Earle, despite the determined opposition of President Carter, managed to land the court house contract which meant so much to them. A newspaper paragraph, seen by chance, changed their comfortable feeling of assurance to vivid alarm. The paragraph was to the effect, that, owing to the determined efforts of President Carter, a bill was on the verge of passing the legislature, restricting all state contracts to residents of the state. Since none of the four was a resident of the state in which the court house was to be built, the bill, if passed, would be certain to ruin them.

Knowing Carter's methods, Perriton decided that the best means of blocking the passage of the bill was to bring forward proof that Carter had been guilty of bribery. In order to keep a close watch over their enemy, an office was hired in the building next to the Construction Company, with windows directly opposite those of Carter's office. By means of a high-powered telescope, the partners obtained ample optical proof that Carter had bought the services of several members of the legislature. They discovered also that an actual transfer of money was to take place that very night in Carter's country house.

Unknown to Perriton, Carter had a hold over Mary Wales, the girl Perriton loved. A document forged by Nelson, her scapegrace of a brother, had fallen into Carter's possession. Fearing to take the money to the corrupt legislators himself, he decided to use the girl and her brother as catspaws. So, using the forged mortgage as an incentive, he directed Mary and her brother to take the money and deliver it to the proper parties at his country house. So it happened that when Perriton burst into the house ahead of Earle and the detectives, he was confronted face to face by the girl for whose sake he had given up position and reputation. There was no time for love. Turning, he slammed the door in the faces of his friends, and then lowered Mary to the ground through the window. He had the proofs of bribery, and it was absolutely impossible that the detectives should find Mary in any such situation!

*The Moving Picture World*, July 4, 1914, p. 102

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

**Facing the Gattling Guns (aka Facing the Gatling Guns, Facing the Gatling Gun) (1914)**

Cameraman's film footage absolves a man of being involved in shooting live ammunition instead of blanks into a mob of rioters.

When on a business trip for Mr. Stacey, Gill Howe becomes acquainted with Kate Adams, the daughter of a contractor building a great dam. Because John Adams has trouble meeting the payroll, his laborers threaten to blow up the dam. Gill joins Adams and is able to secure a loan from the state governor. Meanwhile, his former boss and the project foreman conspire to incite the still unpaid workers to violence. The militia arrive with their Gatling guns, but are ordered by Gill to fire only blanks if the rioters threaten the dam. Stacey substitutes live ammunition for the blanks. A mob of workers attacking the project is fired upon, resulting in many casualties. Film footage shot by a news cameraman absolves Gill and helps convict Stacey. *Variety* reviewed the film as a three-reeler under the properly spelled *Facing the Gatling Guns*. Michael Slade Shull, *Radicalism in American Films, 1909-1929*, p. 177

While on business in the country, Gill Howe falls from his horse and is rescued by John Adams and his daughter Kate, who then nurses him and wins his heart. John, a contractor for a large dam project, suffers financial difficulties and is unable to pay his workers, but Gill, anxious to help, contacts Mr. Stacey, his employer in the city, for a possible loan. When Kate meets with Stacey, however, Stacey tries to kiss her, and Gill intercedes and is fired. Nevertheless, Gill secures a promise of funds elsewhere and is made manager of the dam construction, which angers the jealous foreman. Conspiring with a vengeful Stacey, the foreman incites the still unpaid workers to riot. Although Gill calls in the militia to quell the violence, Stacey substitutes real bullets for their blanks, and several workers are shot. Accused of murder, Gill is finally saved in court by the footage of a motion picture cameraman whose camera recorded Stacey's substitution. *American Film Institute Catalog of Feature Films*



**FACING THE GATTLING GUNS (Four Parts).—**

Gill Howe, while riding on a business trip through the country for Mr. Stacey, his employer, accidentally falls from his horse and is seriously injured. John Adams and his daughter are driving along the roadside and discover Gill Howe lying in the snow drift. They take him to their home and nurse him. Gill requests Kate Adams to notify his sister of his accident and to come to him. The two girls meet and become friends. Gill falls in love with Kate. He is the chief advisor of Samuel Stacey, a millionaire promoter.

Kate's father is a big contractor for the great dam in the wilderness and meets with financial difficulty. He thrashes a thieving half-breed for trying to steal from the works. The half-breed becomes very angry and threatens to have revenge. John Adams is very much worried over the works being shut down and not being able to pay any money to the laborers, who have become very angry, and threaten to blow up the dam. Through a stray bullet John Adams is accidentally shot. Unable to go to the city to borrow money on securities, he sends his daughter. She arrives in the city and seeks to borrow from Stacey, who insults her in his office. Gill, overhearing the insult to the girl who has been so kind to him, resents it. Through his interference, he is discharged by Stacey. Gill then assists Kate in borrowing the money. They are continually blocked through Stacey's interference, so finally Gill arranges with several friends to detain Stacey until they get the money. Being tricked, Stacey swears revenge and follows the girl and Gill to the dam.

Gill, who has proven himself to be loyal, is now made manager of the dam. This displeases the present foreman, who conspires with Stacey to overthrow Gill. The laborers continue rioting and howling for their money. Through Mr. Adams, Gill secures aid from the governor of the state, to protect their large holdings and investments. Gill pleads with the rioters and begs them to keep quiet and promises that all salaries will be paid in due time. Through jealousy, Stacey with the assistance of the foreman urges the crowd to wreck the great dam. The militia arrive in time, with their Gatling Guns. Gill instructs the militia that if they are forced to fire, to use only blank shells to frighten the mob away. Stacey, who overhears Gill, surreptitiously substitutes real bullets and then incites the men to riot.



A moving picture man, scouting for scenes of interest, is photographing the dam where these labor disturbances are taking place. He sees Stacey substituting the bullets and photographs the dastardly deed. He runs off to hide his camera and, returning to the spot, sees the militia firing upon the rioters. He hastens to Stacey's office and accuses him of murder through his substitution of the bullets for blanks.

Stacey and the foreman attack the cameraman, carry him into the dam and turn on the water. Gill hears his cries and rushes to the rescue. Being unable to turn off the water, he secures dynamite and blasts the dam. He succeeds in rescuing the cameraman, and takes him to his home. Gill is arrested and accused of being responsible for the murder of the rioters. While the trial is proceeding the cameraman enters the court with a moving picture machine, and after darkening the courtroom, shows the picture of Stacey substituting the bullets. He then tells the story to the court, resulting in the freeing of Gill and the militia officers, and the conviction of Stacey.

*The Moving Picture World*, May 16, 1914, p. 1018

## **FACING THE GATLING GUNS.**

So much trouble arising in this three-reeler libeled Mittenenthal, all from a kiss that never happened. "Facing the Gatling Guns" is a mellerdrammer, and belongs down on 14th street, where a title like that fits a picture like this, and suits the low-brow public that mostly assembles upstairs in any theatre where the charge runs to 25 cents. This three-reeler is not logical, and its story is funny, if you get it that way, that way being the only way to get it. A long-service mob was employed to represent a band of workmen at "The Great Dam." After the kiss was refused in New York City by the daughter of

the contractor building the dam, the scene went back to the dam sides and remained there. Then it became a scrap between the workmen and the new manager because salaries weren't paid. This one point that leads to the meller bits is the open time in the scenario. The daughter refused to kiss a monied man in the metropolis and he would not loan her any money on her father's securities because of that, but a young man got the money for her from someone else, and after he did, he carried the money in the inside pocket of his overcoat to her father. That loan was to pay salaries and nothing was said afterward about the pay roll running behind until the workmen went on strike. The whole scenario is as silly, from the time when the financier tried to secure revenge on a girl he had never met before because he tried to kiss her, as when the same financier was imprisoned so she could get the money, and the same financier sat on one chair for 48 hours or more without even taking off his overcoat or laying aside his cane, up to when the monied man went out to the dam in furtherance of his revenge, became a workman and substituted charged bullets for the blank cartridges that had been placed in the two Gatling guns afterward fired upon the rosters, some of whom were killed, resulting in the arrest of the manager of the works for murder. At his trial a camera operator who had caught a picture of the financier recharging the Gatlings, showed his film on the sheet. Whether this was supposed to be the "novelty," or the "water chamber," or the Gatling guns, or the mob, one couldn't tell, excepting to say that for an intelligent audience this three-reeler is pretty lightweighted, the fault of the story and whoever selected it. Of course if there are enough low-browed picture places in the country that wants this sort of stuff, that's another matter, and if so, those are the places where the film should be shown. *Sims.*



Status: Unknown  
Unavailable for Viewing

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

**Fantômas vs. Fantômas (aka Fantomas Against Fantomas, Fantômas contra Fantômas, Fantomas Versus Fantomas, La policier apache) (1914)**

Journalist Jerome Fandor (Georges Melchior), reporter to the *Capital* newspaper and Inspector Juve's collaborator

As inspector Juve seems to be unable to put Fantômas behind bars the Press comes up with the idea Juve must be Fantômas himself! Juve is soon jailed as an attempt to ease the stress on his case. But Fantômas is free and having his old archrival convicted is certainly an evil dream he wants to come true. *IMDB Summary*

The film opens with Fandor overhearing other café customers talking about a newspaper item which speculates that Juve and Fantômas are the same person and notes that Juve has been arrested as a "witness."

Cut to the room of Père Moche (Fantômas in disguise, of course), where he is turning over rent receipts to a bank messenger. The messenger goes upstairs to collect the rent from Paulet and Nini, a pimp (it's implied) and his woman. When Nini opens the door (blocking the camera's view) Paulet smashes the messenger over the head with a hammer—we see only the messenger's body falling forward into their apartment after the impact. In the confusion, Père Moche sneaks upstairs, grabs the messenger's satchel, and returns to his office to put it in his safe. When Paulet and Nini confront him (Paulet attempts to stab him), Père Moche disarms Paulet and then offers to help them out of their predicament.

Later, a new tenant is having her apartment partitioned because one of the rooms is too big. We see a new workman enter the room where the newly plastered wall has just been finished. He drives a nail into the wall—and blood runs out! The police are called, the wall is torn open and the bank messenger's body revealed. When the workman is questioned he hands the police a calling card: he is "Tom Bob, Private Investigator, New York."

We then see "Tom Bob" visit Lady Beltham, now married to a Duke. She recognizes him as Gurn/Fantômas, and he compels her to write an announcement of a charity ball to raise funds to capture Fantômas.

The night of the ball, we see Fandor disguising himself as Fantômas in his Man in Black costume: black bodysuit and hood. Also, a policeman has had the same idea. When Lady Beltham greets her guests she experiences consternation when she has to welcome two "Fantômas." And on their heels comes another Man in Black, whom she recognizes to her horror as the true Fantômas. During the dancing, the policeman and the true Fantômas collide, and go outside to settle the matter. Fandor follows at a distance. Suddenly Fantômas rushes back to get his cloak, wounded in the right arm. Fandor discovers the policeman's body with a knife protruding from its chest, but too late—Fantômas has escaped.

The police chief realizes that if Juve and Fantômas are the same person, the jailed Juve will be wounded on his right arm. The chief goes to the jail, where Juve is found drugged and, indeed, wounded on his right arm. On being awakened, he demands that they assemble the prison guards. Juve recognizes the guard who drugged him, and a vial of narcotic and a bloody knife are found in the guard's pockets. Juve is cleared of suspicion of being Fantômas and is secretly released.

In some ruins on the outskirts of Paris, Fandor discovers Père Moche and a gang of apaches arguing over money. As Fandor watches from his hiding place Père Moche produces a letter from Fantômas to appease the gang, and they reluctantly leave. Then Père Moche pulls a strongbox from a nearby well and takes it into an abandoned building. Fandor follows and sees him pry up a flagstone and hide the strongbox underneath it. Père Moche leaves the building, unknowingly locking Fandor inside.

Cut to police headquarters where a group of workmen are filing through Juve's office to reach some scaffolding outside the window—when suddenly they attack Juve and tie him up. Juve is taken by the gang to the hideout, where Fandor has concealed himself in an empty wine cask. The gang dumps Juve next to the cask and start arguing about what to do with him. Juve hears Fandor's voice coming from the cask, directing him to pretend to be Fantômas and reveal that the strongbox is hidden under the flagstone. The ruse works.

Meanwhile, Tom Bob is bringing the cops to Père Moche's hideout. The gang has outlived its usefulness, and Fantômas wants all the money for himself. Juve convinces the gang inside the hideout that the approaching cops are more apaches in disguise. When the gang opens the door, they are all captured. But when Tom Bob spots Juve and Fandor, he slips away unnoticed.

He goes to Lady Beltham's villa, where he demands the money collected in the charity ball subscription. As he leaves with the money, he's seized by Juve and Fandor. But Fantômas has one more trick up his sleeve. As Juve and Fandor walk on either side of him, holding his arms, he shoves them into concealed pits dug on either side of the footpath, and escapes yet again. *The Fantomas Films*, [www.fantomas-lives.com](http://www.fantomas-lives.com)

*Viewing Notes:*

## Part One; Fantomas and Public Opinion

Title Card: “After repeated efforts by Inspector Juve to apprehend Fantomas, the newspapers attack him with scathing editorials, much to the chagrin of Jerome Fandor, a reporter for “La Capitale” and also Juve’s friend and collaborator.”

Fandor is at an outdoor café eavesdropping on two people reading a newspaper next to him.

Newspaper CU: “Juve is Fantomas! If the policeman cannot stop the bandit, it is because they are one and the same person. The Proof...” Fandor is upset at group of five men talking about Juve. He gets up and leaves.

Juve is called on the carpet because of newspaper’s accusations. Prosecutor general wants him arrested. He is taken away. “Issue a statement to the papers,” the prosecutor general says.

Meanwhile at “The Capitale,” Fandor had his own informants, whose communiques often preceded official statements. Same editorial room with three journalists, one calls Fandor to the phone, the other is working on copy (apparently the editor). A third is holding newspapers. The three watch as Fandor writes up what he heard on the phone: Monsieur Commissioner, I know that I am soon to be arrested, like my friend Juve. Excuse me for being unavailable. While Juve is in custody...” “...it would be better for me to be free, so that I may work for justice on his behalf, as quickly as possible. – Jerome Fandor.” He tells the editor, “For the police when they come to arrest me.” Fandor leaves and the three journalists bid him farewell.

Newspaper article: “The Famous American Detective Tom Bob is in Paris. Defies the French Police.” “Famous American detective Tom Bob has arrived in Paris, with the intention of uncovering the truth behind Fantomas.” “Can the famous detective find any trace of the messenger who disappeared several days ago and who is believed murdered?” The chief of police reads the article to his men: “Well, Messieurs, are you going to let yourselves be shown up by an American?!”

Title Card: “To raise money for the reward fund, the Grand Duchess hosts a masked ball. Fandor, who has a gift for getting in anywhere, has decided to attend.” “By ‘appropriating’ the notorious disguise of Fantomas, the journalist hoped to provoke a reaction from the criminal who would then reveal himself.” Fandor dressed up as Fantomas and leaves the rooming house. A police detective has the same idea.

At the ball, an altercation between the two Fantomases. They go outside and are followed by a third Fantomas. Fandor sees one of the Fantomases on the ground who has been murdered. He is a police detective and not Fantomas.



Title Card: “Though he recognized the police detective, Fandor, due to his situation, did not care to notify the authorities.” He tells the hostess that “someone has killed a man in your garden.” The police investigate.

The next morning. The police chief: “If Juve and Fantomas were one, Juve would have the same wound on his right arm.” They go to the prison. Juve has been doped and he wakes up with a wound on his right arm. He must have escaped and returned. They find a narcotic. Juve asks that the guards be assembled. Juve recognizes one of Fantomas’s accomplices. They find the narcotic and a knife on the man. Juve is released.

Title Card: ‘Abandoned quarries, empty houses, Fandor knew almost every secret hiding place in the underworld of Paris. He searched all of them in his hunt for Fantomas’s trail.’ Fandor finds Fantomas’s gang, the “apaches” or street thieves. He follows the man with the money into a structure. Fandor has a gun. The man leaves and Fandor investigates.

“Absolutely Confidential: Inspector Juve is reinstated by the Security Office.” “But, so that his investigation is not jeopardized, his release must remain a secret. Commissioner of Police.”

Some fake workers come in and tie two men and Juve up. They kidnap Juve. Tom Bob shows up – tells the police that if they want to capture Fantomas, they should follow him. (Tom Bob is Fantomas).

Fandor is still with Fantomas’ gang, hiding in the cellar, under a barrel. The crooks bring in Juve and take the bound and gagged inspector out of the bag. The crooks tell him, “If you are Fantomas, we want our cut, tout de suite. If you are Juve, then it’s bad news for you.”

From the barrel: “Juve, it’s me, Fandor.” “Tell them you are Fantomas, and to look under the dark floorboard in front of you.” The crooks find the money. The cops arrive. Juve tells them they are not cops, but his accomplices. The police capture the crooks. Fandor gets out of the barrel, embraces Juve.

Title Card: “For Juve, it was now clear. Fantomas, Tom Bob and Father Moche were one and the same. The criminal had orchestrated the arrest of his accomplices in order to keep all the loot himself...” “and the reward posted for his arrest was an enormous sum.”

Juve and Fandor capture Fantomas as Tom Bob. They walk through a field. He pushes both of them into two holes in the ground and escapes to once again embark on a path of crime.

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (Jerome Fandor, Editor, Reporters-2). Group-2.

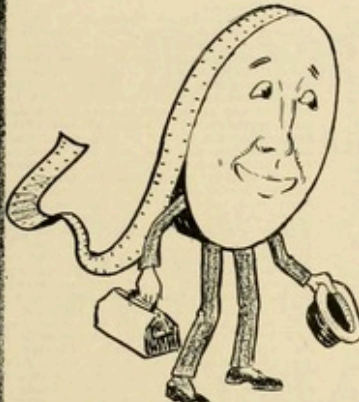

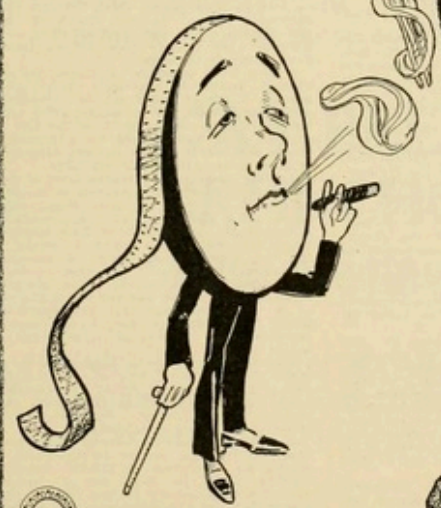
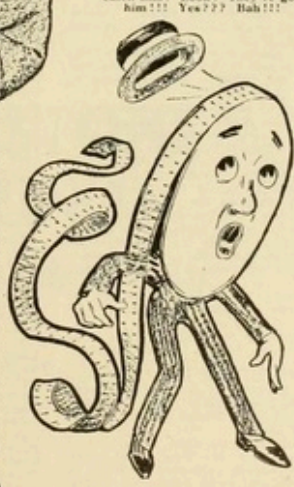
Ethnicity: White (Jerome Fandor, Editor, Reporters-2). Unspecified-2

Media Category: Newspaper

Job Title: Reporter (Jerome Fandor, Reporters-2). Editor (Editor). Unidentified News Staff-2.

Description: Major: Jerome Fandor, Very Positive

Description: Minor: Editor, Reporters-2, Positive. Unidentified News Staff-2, Negative.

# FANTOMAS

## THE CROOK DETECTIVE

SERIES      No 4

Reel 1

**I BRING YOU LUCK**

Full of great interest and excitement.

Reel 3

**ME FOR A "REEL" THRILLER**

Surprise after surprise. Constantly growing interest.

Reel 2

**I AM A SATISFACTION GIVER**

Positively compelling in interest and excitement.

Reel 4

**LOOK! FANTOMAS HAS THE TRUMP CARD!**

Excitement almost beyond control. They catch him! Look! They've got him!!! Yes??? Hah!!!

**110 West      Gaumont Co.      40 St N.Y.**

No. 1      No. 2      No. 3      No. 4

**FANTOMAS      FANTOMAS      FANTOMAS      FANTOMAS**

The Phantom Crook      The Man in Black      The Mysterious Fingerprint      The Crook Detective

THREE REELS      FOUR REELS      FOUR REELS      FOUR REELS



**Fantômas (Fantomas): Episode One: The Phantom Crook – First in the Series (1914). France.**

Journalist Jerome Fandor (Georges Melchior), reporter to the *Capital* newspaper and Inspector Juve's collaborator.

Status: Print Exists

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (Jerome Fandor). Group.

Ethnicity: White (Jerome Fandor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Jerome Fandor). Pack Journalists

Description: Major: Jerome Fandor, Positive

Description: Minor: Pack Journalists, Negative

**Fantômas (Fantomas): The Man in Black – Second in the Series (1914– Reissue of French film).**

Journalist Jerome Fandor (Georges Melchior), reporter to the *Capital* newspaper and Inspector Juve's collaborator.

Status: Print Exists

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (Jerome Fandor).

Ethnicity: White (Jerome Fandor)

Media Category: Newspaper

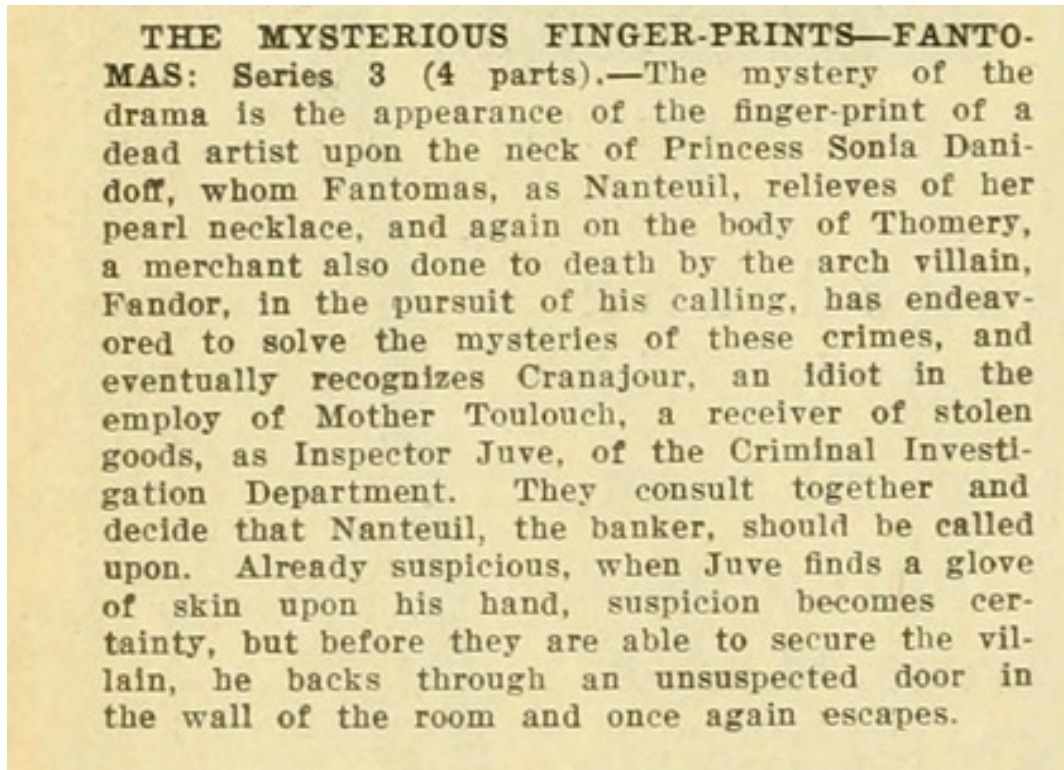
Job Title: Reporter (Jerome Fandor)

Description: Major: Jerome Fandor, Positive

Description: Minor: None

**Fantômas (Fantomas): The Mysterious Finger Print – Third in the Series (1914). France.**

Journalist Jerome Fandor (Georges Melchior), reporter to the *Capital* newspaper and Inspector Juve's collaborator.



*The Moving Picture World*, January 3, 1914, p. 94

Status: Print Exists

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (Jerome Fandor).

Ethnicity: White (Jerome Fandor)

Media Category: Newspaper

Job Title: Reporter (Jerome Fandor)

Description: Major: Jerome Fandor, Positive

Description: Minor: None

**Fantômas (Fantomas): The Crook Detective – Fourth in the Series (1914).** France  
Journalist Jerome Fandor (Georges Melchior), reporter to the *Capital* newspaper and  
Inspector Juve's collaborator.

## "Fantomas, the Crook Detective."

The Fourth of the Gaumont's Famous Series Is an Exciting  
and Exceptionally Well Produced Play.

Reviewed by George Blaisdell.

THE Gaumont Company's fourth series of "Fantomas, the Crook Detective," is an unusually good production. One of the factors of the several that stand out is the work of those usually described as "extras," or, in other words, the humbler members of the cast, which, by the way, is a very large one. Victor Navarre, who plays Fantomas and three other characters, is skillful and convincing. James Breon, who portrays Detective Inspector Juve, is a fine type of policeman, as he is a most competent actor. Mme. Renee Carl, who has appeared in earlier "Fantomas" pictures, has a new role in this one, that of the Grand Duchess. She plays the grand dame as easily and gracefully as she does the peasant naturally. The acting is noteworthy.

There is a note of suspense running throughout the four reels. In the first part there is a thrilling scene when the two apaches who have killed the bank messenger come down stairs to the rooms of Father Moche and very properly accuse him of the robbery of the wallet they had intended to secure. The facility with which the disguised and crooked detective takes from the desperate apache the knife will more than interest. It will stir. The events in the cellar, where the newspaper man, hiding in a large cask, through the bung-hole advises the bound detective, are highly exciting, as also is the rounding up of the band of thieves.

While there is a bit of life in the underworld in this interesting story the major part of it is of people of position. There is a reception and masked costume dance at the mansion of the grand duchess which is exceptionally well staged and directed. It is here that there are developed effective dramatic situations.

The picture will hold an audience of any degree.

*The Moving Picture World*, March 14, 1914, p. 1367

Status: Print Exists  
Unavailable for Viewing

Type: Movie  
Genre: Crime-Mystery-Thriller  
Gender: Male (Jerome Fandor).  
Ethnicity: White (Jerome Fandor)  
Media Category: Newspaper  
Job Title: Reporter (Jerome Fandor)

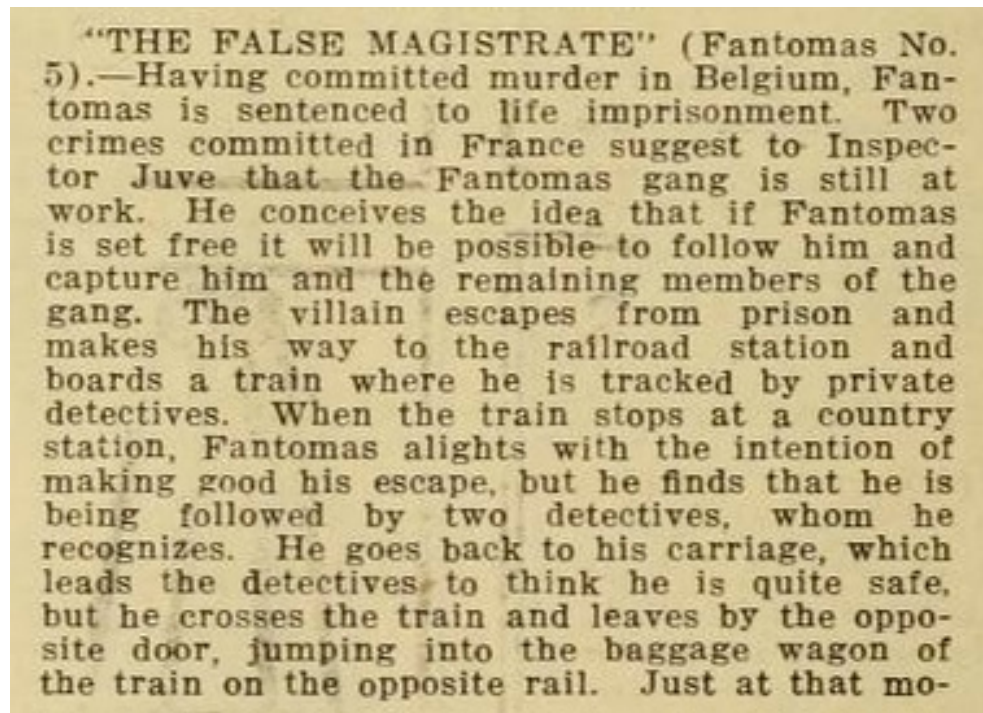


Description: Major: Jerome Fandor, Positive

Description: Minor: None

**Fantômas: The False Magistrate (1914) (aka Le faux magistrat). Fantomas No. 5**

Journalist Jerome Fandor (Georges Melchior), reporter to the *Capital* newspaper and Inspector Juve's collaborator. French silent crime film serial based on the novel of the same name.



"THE FALSE MAGISTRATE" (Fantomas No. 5).—Having committed murder in Belgium, Fantomas is sentenced to life imprisonment. Two crimes committed in France suggest to Inspector Juve that the Fantomas gang is still at work. He conceives the idea that if Fantomas is set free it will be possible to follow him and capture him and the remaining members of the gang. The villain escapes from prison and makes his way to the railroad station and boards a train where he is tracked by private detectives. When the train stops at a country station, Fantomas alights with the intention of making good his escape, but he finds that he is being followed by two detectives, whom he recognizes. He goes back to his carriage, which leads the detectives to think he is quite safe, but he crosses the train and leaves by the opposite door, jumping into the baggage wagon of the train on the opposite rail. Just at that mo-

ment the train moves and a magistrate, who happens to have nearly missed the train, also jumps into the baggage wagon. Fantomas, who was hiding, attacks the magistrate, and after a severe struggle in which he is victorious, assumes the disguise of the magistrate and takes his clothes and papers. He continues the journey as the magistrate, successfully rescues certain criminals, who are brought before him to be tried, and manages to blackmail several members of society, with whom he is brought in contact. While here he is recognized by Fandor, the young and clever Journalist, who happens to come into the district and who has suspicions as to the authenticity of the magistrate. He decides to keep watch upon him. His suspicions are well founded and he identifies the magistrate as none other than Fantomas. After much trouble, he is able to get papers, committing Fantomas to prison, but Fantomas, suspecting his immediate arrest, issues an order to the head warden, and tells him that it is Detective Juve's intention to be arrested, disguised as Fantomas. The warden is not to tell a soul of the detective's intentional disguise, but is to let him remain in prison until 12 o'clock midnight, when the head warden is to personally release him. The police, not suspecting anything of this, feel quite safe when Fantomas is put in the cell and securely barred and locked. His scheme works favorably, and once more Fantomas is at large.

*The Moving Picture World*, July 25, 1914, p. 620

## Fifth Fantomas Feature

Sensations Galore Crowded Into the Five Reels Which Will Show Arch Crook as "The False Magistrate."

Reviewed by Randall M. White.

THE fifth of the Fantomas features made by the Gaumont company has been advertised as ready for shipment July 10; the feature will be in five reels, including a prologue in one reel and the story proper in four additional reels.

The Fantomas features are already quite well known in the trade as providing some of the most thrilling and realistic screen representations which have ever been conceived. The fifth installment of what is really the life story of a crook who has Sir A. Conan Doyle's wildest creation gasping for breath is well up to standard and will furnish a good topic for discussion among the patrons of every theater in which it is shown.

It has been said that the aim of a photoplay should be to provide for the one who sees it exactly what is provided by a well written novel—in other words, that the good photoplay has to commend it all of the best points of a good novel. From the viewpoint of one who reads only for passing enjoyment, the photoplay, which gives its effect with less trouble, may be said to have many advantages over the novel.



With this statement of a standard for photoplays, the fifth Fantomas feature, with the subtitle, "The False Magistrate," is worthy of the highest commendation. The man who drops his book at home to visit the moving picture theater in the hope of being as well entertained by what he sees on the screen will suffer no disappointment.

When they made their first picture in this series, the Gaumont people introduced Fantomas as a master crook and set upon his trail police officers equipped with superior intellect and all aids of modern science. While the troubles of the principal character are sufficient to discourage others from following in his footsteps, in order that the stories may be made interesting and kept on going, the crook invariably proves just a trifle too shrewd for those who are seeking his punishment.

The Fantomas stories will be criticized for their sensationalism. Their champions, replying, will admit that they are sensational and are offered as nothing else but will claim that the sensational incidents which are strung together are handled in a manner which makes them consistent and portrays a type of man who, while an admitted undesirable, still exists in every country in the world. Fantomas steals, blackmails, and murders in the most cold blooded and scientifically calculating manner, but it is remarkably evident that rarely does human passion influence him; his crimes are all committed for money.

Sensational incidents in the feature about to be released show: The crafty release by the master thief catcher (Inspector Juve) of Fantomas who has been imprisoned for life but who is needed by the police to lead them to his confederates; the escape of Fantomas from police surveillance, involving a crime which provides the opportunity for the crook to become the "False Magistrate" of the subtitle; the fiendish ingenuity of the crook in providing a foundation for a blackmailing scheme with the aid of a scientific asphyxiation; the hazardous predicament of a fellow crook whom Fantomas has thought it best to get rid of and has left hanging to the clapper of a bell high up in a church

tower, and the neat escape of the hunted criminal from under the very eyes of the police after all their carefully laid plans to apprehend him.

The bell scene in the picture is certainly one of the most thrilling which has been devised in a long time. The incident is well worked up in the story and every trick known to photography to make the imprisonment stick has been used. When the subtitle "Blood and Pearls" is flashed on the screen and later there is shown a man clinging from the clapper in an enormous bell as it plunges back and forth spilling his life's blood in company with jewels he has stolen and has in one of his pockets, the resultant thrill can only be compared with the one given the wild eyed boy hidden in the hayloft with his first Nick Carter when a sensational coup by the lone detective has brought a full dozen desperadoes cringing to his feet.

The feature has been admirably made, as regards the choice of scenic settings and the acting of the company. It has all the elements which make for success.



*Viewing Notes:*

Some scenes are missing

Jerome Fandor shows his friend, Inspector Juve, the article he has written for “La Capitale.”

Newspaper Article: “The Bandits of the Sarthe. Today, a jeweler was deprived of 250,000 francs of jewels that he had just purchased...” “and the seller was robbed of the 250,000 francs that he had been paid.” “A Hole in the Wall – A Phony Priest – a Nocturnal Attack – The Investigation.”

Fandor believed that this was the work of Fantomas. But Juve debunked this idea by showing him a police file he had just received.

“Fantomas, condemned to die by the Belgian courts, for a murder he committed in Belgium (see file 163). According to this country’s laws, the death sentence is commuted to life imprisonment.” “Fantomas is held in the prison of Louvain, Inmate number D.33”

Juve knows that Fantomas, sooner or later, will escape and return to his life of crime. He decides to facilitate Fantomas’s escape, and have him followed to France where he will rejoin the gang. Once he crosses the border, he will be arrested. This time, his death sentence will not be commuted. Society will finally be relieved of the monster who terrorized them for such a long time. Juve bids adieu to Fandor and leaves for Belgium.

Fantomas escapes to France and eludes the police officers who had been tailing him. He kills a judge and takes his place. Jerome Fandor goes to investigate, on behalf of “La Capitale” crimes Fantomas (under the guise the magistrate) has committed. He wears a hat and smokes a cigarette and looks like a reporter.

Fandor gains entry into the judge’s room and examines his hats. Inside each one is a strip of paper to make them smaller. One cap does not. It bears a label from a hat-maker in Louvain, the town in which Juve was incarcerated in Fantomas’s place, and of whom he has received no news. The journalist informs the Paris police.

“Send immediately to Saint-Calais detectives Michel and Leon – extremely urgent – Fandor.”

The Judge shows generosity to two vagrants so Fandor went into action. He determined the two were members of Fantomas’ gang.

Title Card: “Informed by his newspaper about the extradition of the prisoner from Louvain – and predicting Fantomas’s plan – Fandor decided to lead the two hoods astray, where they could do no harm.”

While sitting outside the café the two gang members frequent, Fandor writes to his newspaper:

“To: The newspaper ‘La Capitale,’ Paris This is to inform you that Fantomas, the notorious criminal, is being extradited from Louvain...” The two crooks read the

message through a window as the journalist writes it. They attack two police with the man they think is Fantomas. “Fandor had assumed the role of prisoner, Detectives Michel and Leon were the gendarmes.” The two captured men are taken to the judge who is angry with them. “This time, Fantomas could not avoid jailing his accomplices.”

Fandor and the two detectives work with authorities to confine Fantomas. Fandor discussed his concerns with the prosecutor.

Title Card: “The extradited man from Louvain had finally arrived. It was Juve!”

The judge plans his escape,. But the two detectives are there. “You are forbidden to leave this office until further notice, your honor, by order of the prosecutor.”

Juve finally reclaimed his true identity. But the prosecutor refused to believe the incredible – that the mild-mannered judge could actually be Fantomas.

Fantomas takes off the judge’s disguise. Fandor and Juve come in and confront Fantomas: “This time, it’s all over, Fantomas!”

Fantomas is immediately locked up in prison. But the next morning, the Master of Crime has disappeared. The chief guard shows the confidential order that he was given by the judge. The order by the “examining magistrate” stated the order to the chief guard of the prison to release, at midnight, and in the utmost secrecy, the prisoner who is confined under the name Fantomas... This prisoner is, in reality, none other than Inspector Juve, and his arrest was a ruse necessary to the investigation.”

Status: Print Exists

Viewed (DVD)

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (Jerome Fandor).

Ethnicity: White (Jerome Fandor)

Media Category: Newspaper

Job Title: Reporter (Jerome Fandor)

Description: Major: Jerome Fandor, Positive

Description: Minor: None

**Fedora (1914)**

Reporter Robert Herstell.

**FEDORA** (Four parts—Dec. 25).—Lord Herstell is seated in the Cafe Chantant with his friends watching the famous dancers, when a note is brought to him, saying that Nellie, the daughter of John Channing, a commoner, whom he has abandoned, is dead, and that she had left a child named Fedora. John Channing writes to Lord Herstell that he does not want aid from him, and that he is leaving the city at once, taking little Fedora with him. Lord Herstell overcome with remorse, bids his friends good night, and starts for the house of John Channing, which he finds deserted.

Six months later, while coming home from the club, Lord Herstell hears a cry of a child. A baby is discovered with a note pinned to its dress asking whoever finds the child should take care of him, for the sake of his unfortunate mother. Lord Herstell decides to adopt this baby in the place of Fedora.



Twenty-five years later, Robert Herstell grown to manhood, is ignorant of the fact that he is not Lord Herstell's son. Lord Herstell, in financial difficulties, risks the remainder of his banknotes on a horse race, and loses all. He is threatened that unless he agrees to join a band of anarchists, he will be ruined by parties holding his notes for a large sum of money. Lord Herstell consents to join the band. He is taken to the meeting-place of the anarchists. After Lord Herstell has signed and taken the vow of allegiance, the place is attacked by the police, and a terrific battle takes place. A number of anarchists escape, Lord Herstell among them, but as he is running away, he loses his seal. He climbs over a roof and jumps down into a boat in the river, and finally arrives home. The police, in the meantime, have found the seal. Lord Herstell discovering the loss of his seal, writes a note to his adopted son, telling him of the circumstances, of his adoption, also enclosing the note which was pinned to Robert's dress when he was found. As the detectives arrive to arrest Lord Herstell, he ends his life.

Robert changes his name, and becomes a reporter. In the meantime, Fedora, grown up, becomes a famous actress. Robert goes to interview her in the capacity of a reporter, and falls in love with her. He becomes a frequent visitor at her house and theater. A very wealthy man, John Dormer, is also in love with Fedora, and one night John Dormer is refused admission into Fedora's dressing-room, while Robert is admitted. At a meeting of the Rivoli Club, John Dormer denounces Robert and tells the guests that Robert is the son of Lord Herstell, who was mixed up in the anarchists' plot, and committed suicide. There is a

bitter quarrel between the two rivals, and Robert slaps Dormer. A duel is fought, and Robert is wounded.

In the meantime, Fedora, knowing that she is the daughter of Lord Herstell, believes that Robert, the man she loves, is her brother. She hears that he has been wounded, goes to him and tells the doctors that she will nurse him. In his room she finds some papers, and is convinced that Robert is Lord Herstell's son. When Robert is nearly well, she is so much in love with him that she decides to take real poison in the act where she is supposed to take poison, to end her unhappiness. She writes a note before the show starts, telling Robert that she is the daughter of Lord Herstell, and being that a brother and sister cannot marry, she is going to end her life at the show in which she is playing tonight. On the envelope of the letter she puts a memorandum for her servant, telling him not to mail this letter until the next morning.

As the servant enters and arranges his desk, he spills ink on the desk, and over the letter, blurring the memorandum and leaving the name and address only. The servant, thinking that the letter has been forgotten, mails it. When Robert receives it and reads its contents, he immediately goes to the theater where Fedora is playing. As she is about to take poison, Robert staggers to the stage and is in the nick of time to prevent her from swallowing the drug. When the excitement is over, Robert tells Fedora that he is only an adopted son of Lord Herstell's. The production closes with Robert and Fedora enjoying their honeymoon in a villa in southern Italy.

*The Moving Picture World*, January 3, 1914, p. 98

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Robert Herstell)

Ethnicity: White (Robert Herstell)

Media Category: Newspaper

Job Title: Reporter (Robert Herstell)



Description: Major: Robert Herstell, Positive

Description: Minor: None

### **Finger Prints (1914)**

Newspaper Article on the purchase of a valuable scarab gives a crook an idea.

**FINGER-PRINTS (Special—Two parts—June 19).**  
—Meredith Blake, a crook, reads in the morning newspaper that Professor Riem, a German scientist, is to arrive in the city on the 10:30 train that evening and is coming to purchase a valuable scarab from Robert Hamilton. He immediately plans to get possession of the scarab before the arrival of the professor. Blake and his three accomplices, Hortense, "Squint," and the "Kid" make their headquarters in an underground room, which has only one entrance, a massive steel door. "Squint" is the only one who is capable of opening this door from the inside.

Blake decides upon a plan. He procures a telegram blank and writes a message to Hamilton, stating that he will arrive at 8:30 instead of 10:30 that evening, and signs it Prof. Riem. The "Kid" then disguises himself as a messenger boy and delivers the telegram. After this the "Kid" disguises as an electric meter reader, and in this manner gains entrance to Hamilton's basement, where he locates the switch, which connects the house wiring with the outside line. This switch happens to be within easy reaching distance of a ventilation hole in the side of the wall, so that one might easily reach in and turn off the power from the outside.



That evening at 8:15 Blake goes to Hamilton's home disguised as Prof. Riem. Hamilton, never doubting his identity, admits him to the living-room, and proceeds to show him the valuable scarab. Blake writes out a fake check for \$60,000, the price of the trinket. Hortense has been stationed at the ventilation hole outside with orders to turn the lights off for a few seconds at 8:30 sharp. The "Kid" was to call Hamilton's number on the telephone also at 8:30, so that Blake would know exactly when the lights were going out. The lights are extinguished for just a few moments, and when they are again turned on, the scarab has disappeared. Blake pretends that he is angry, and demands that they all be searched, including Hamilton's daughter, Judith, who has just entered the room. He then rushes out of the room in a fit of fury, declaring that Hamilton intended taking his check, then stealing the scarab. Hamilton is perplexed, but when the butler tells him that the caller wore a wig and false mustache, it is clear to him. He has been robbed. Just at this moment, Richard Neal, Judith's sweetheart, comes to call. He is told of the extinguishing of the lights, and the mysterious disappearance of the scarab. He immediately leads them to the basement, where he finds a finger-print on the handle of the switch. He removes the handle, and after carefully protecting the finger-print, places it in his pocket.

The next day, Hortense, Blake's stylish looking accomplice, approaches a stranger on the street and inquires where she can find the Hamilton residence. This stranger was no other than Richard Neal, who was more than glad to show her to his sweetheart's home. She explained that she was an old schoolmate of Judith's, and would like to see her again. Judith does not recollect any such person, but out of politeness, asks her into the living-room, where she meets Mr. Hamilton. Hortense sits in the large leather chair, which Blake occupied the night before, and when Hamilton dropped his eye-glasses, it offered her a splendid opportunity to reach under the chair and get the scarab, which lay on a small ledge. While picking up the glasses with one hand, she clutched the scarab with the other and slyly placed it in her purse. Instead of handing the eye-glasses back to Hamilton, Neal held out his hand and she placed them in his hand. He had a purpose in doing this, and after carefully placing the eye-glasses in his pocket, bids them good-bye.

Hortense very shortly makes a graceful departure, but Judith is suspicious and follows her. They arrive at the great steel door of the dungeon and after Hortense enters, Judith forces her way after her. She is handled very roughly, and is thrown into a room where the "Kid" is left to guard her. She pleads with him to release her, and he thinking that she will never come out alive, opens a trap door, which will admit her to a sewer, and tells her this is her only chance of escape. She enters the sewer and wanders for hours in the dark passage.

When the "Kid" tells Blake what he has done, he is knocked down and thrown out bodily.

In the meantime, Neal has discovered that the finger-prints on the eye-glasses and those on the switch handle are identical, and rushes back to the Hamilton home, where he is told of Judith's disappearance. He and Hamilton immediately start in search of her, and while walking down the street, are attracted by a large crowd assembled around a manhole. As they approach, they are horrified to see Judith emerge from the dark hole in the street, ragged and dirty. Some laborers had lowered a ladder, for the purpose of doing some work. Judith happened to be near and made use of it. The "Kid" happened to be in the crowd, so planning to get square, he leads Judith, her father and Neal to Blake's headquarters. The "Kid" knocked, giving the signal for "Squint" to open the door, and when it was opened, all four rushed in. A terrible struggle then takes place, in which Neal, Hamilton and Judith are overpowered, and after being bound, are thrown into a dark room. The "Kid" again receives a beating and is thrown out. He rushes and tells the police, who arrive very shortly, and blow open the steel door. Another fight then takes place, but this time Blake and his band are taken prisoners, and the scarab returned to Mr. Hamilton.

*The Moving Picture World*, June 13, 1914, p. 1584

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral



**Fire and Sword (1914)**

Newspaper Reporter (Tom McEvoy) is dispatched to Tangier to find out what has happened to a missing American girl abducted by the grand vizier.

Accompanied by his buffoonish valet, an American reporter attempts to rescue Helen, a tourist who has been abducted by the Grand Vizier in Tangiers, carried to Fez, and claimed by the Sultan. In the desert, the reporter and his servant are captured by an outlaw band, but when the chief of the band learns that he and the American are members of the same secret society, he grants the two safe passage. Although tortured in Fez by Helen's captors, the reporter rescues her, and they are able to return to America where they become engaged. *AFI Catalog of Feature Films*

The reporter became a natural candidate for exotic adventure yarns, as demonstrated by this account of New York Reporter trying to rescue an American woman abducted in Tangiers. The reporter and his valet are captured by a gang of ruffians, but set free when it is discovered that the reporter belongs to the same secret society as the leader of the gang. The reporter is later hung up by his toes while trying to rescue the heroine. He eventually saves her and they return to America. A good deal of the film is taken up by action and chase scenes, with much of the desert footage actually shot on Coney Island. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 15.

## “Fire and Sword”

Six-Reel Spectacular Melodrama of the Kismet Feature Film  
Company Lives Up to Its Title.

Reviewed by George Blaisdell.

THE six-reel subject, “Fire and Sword,” of the Kismet Feature Film Company will be watched by the gallery god with real pleasure. He will find in it abundant material for several melodramas—fire, sword, lust, hate, jealousy, revenge, pursuit, battle, love. The story begins in Tangier, and is then transferred to Fez. There are flashes back to New York. Most of the action is shown in Fez. The North African atmosphere is well maintained. In view of the director's successful efforts in this particular direction there can be no harm in suggesting that some of the backgrounds have a strong resemblance to a certain part of Coney Island where Arabs much do congregate. The characters, with few exceptions, are of the dark-skinned type. The leads are played by men well made up—men who will be



recognized by picturegoers as those they have often seen in white-face parts. The mob scenes contain many Arabs—there can be no mistaking that.

The picture sustains interest, certainly up to the final reel. Here it is possible to sharpen the action by a bit of pruning. The story is of Helen, an American girl, visiting in Tangier with her uncle and aunt. Seen by the grand vizier, the girl is abducted. The functionary, in manner none too gentle, tries to win her regard. In a struggle, the girl seizes a knife from the vizier's belt and tries to stab him. The official throws her to a couch, but the captive hurls him over her to the floor. Helen is then carried to Fez, where she is taken before the sultan. The latter takes her away from the vizier, which starts trouble and eventually revolt. All this time the American consul is trying to discover what has happened to the missing girl. The parents back home have been notified; a newspaper reporter, accompanied by a comedy valet, has been dispatched to Tangier to unravel the mystery.

The reporter meets a native of the town of his destination, does him a service and receives promise of help. When an expedition organized by the reporter to go to Fez gets out on the desert a band of outlaws attack and capture it. Owing to the head of the outfit being a member of an Oriental order of friendship, the reporter and his companions are not killed, but induce their captors to join them. Arrived in Fez there are many adventures, too rapid to enumerate here. There are wall scalings, hand-to-hand combats, revolution, much shooting and burning. In the end, however, the girl is released and taken in safety to Tangier, then to America, where, of course, she is betrothed to the reporter.

"Fire and Sword" is a picture as to which each exhibitor should decide for himself. It is entirely a matter of constituency. The scenes of torture, where the captured newspaper reporter is suspended by his thumbs or wrists and lifted from the floor with what purports to be a great iron ball tied to his feet, will please some in some houses. The jump of Helen from the window of the burning palace into the water will thrill all. The views of the burning town are on a scale unusual even in large productions. There are in the picture many things to praise; so also there are some to condemn. The photography is satisfactory. The subject, which was staged by T. Hayes Hunter, is being sold on the states right plan.

*The Moving Picture World*, February 14, 1914, p. 815

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Action-Adventure  
Gender: Male (Reporter)  
Ethnicity: White (Reporter)  
Media Category: Newspaper  
Job Title: Reporter (Reporter)  
Description: Major: Reporter, Very Positive  
Description: Minor: None

### **The Floating Call (1914)**

Cub Reporter Bella (Irene Hunt) of the *Daily Blade* traces some counterfeiters to their lair. The City Editor (Ralph Lewis). Reporter (Vester Pegg, aka Vester Perry). Managing Editor.

THE FLOATING CALL (Two Parts—Nov. 14).—Bella is the “cub-ess” of the *Daily Blade*, and the men reporters are jealous of her apparent pull with the managing editor. To discredit her with her boss they send her on a “fake” murder story which never happened, hoping thus to get her off the staff. She goes to the place, finds she has been tricked, but falls across a scoop in which she recognizes twice as big a story as the murder would have been. This puts the laugh on the reporters who then have to accept her.

A big story which has to do with counterfeit money passed by an Italian has just broken. No clue, however, to the source of the supply of false coin can be found. Bella chances to buy a melon at an Italian fruit stand, and on opening it, finds it full of counterfeit money. She sees instantly that this is the channel through which the counterfeiters and their confederates make connections. Dressing up as an Italian girl, she goes to the fruit dealer, and

(Continued on Page 978.)



(Continued from Page 974.)  
 passing herself off as the daughter of a friend of his who is about to open a store, she learns from him where they can buy melons. Going to the truck farm named, she is suspected as a spy and made captive. She manages to discover the money moulds, however, and to float a message down the irrigation canal to Connors, the secret service man, and his posse, whom she has stationed there. The counterfeiters are caught, Bella lands the biggest sensation of the year, also the secret service man and she come to a happy understanding.

*The Moving Picture World*, November 14, 1914, pp. 974, 978

THE FLOATING CALL (Reliance), Nov. 14.—A two-reel number, featuring Irene Hunt as a girl reporter, who traces some counterfeiters to their lair. The leading situations are all of an improbable sort, particularly hiding the queer money in the melons. At the same time the production is so novel and different that it proves decidedly entertaining. There is plenty of action and good suspense in the scenes where the girl falls into the clutches of the Italian counterfeiters. A message written on a piece of board thrown out of her window into the river brings aid and results in the capture of the gang. The scenes are well pictured throughout and for an improbable sort of yarn this proves very entertaining.

*The Moving Picture World*, November 21, 1914, p. 1077

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Bella). Male (City Editor, Managing Editor, Reporter-2). Group.

Ethnicity: White (Bella, City Editor, Managing Editor, Reporter-2). Unspecified.

Media Category: Newspaper

Job Title: Cub Reporter (Bella). Reporter (Reporter-2). Editor (City Editor, Managing Editor). Miscellaneous.

Description: Major: Bella, Positive

Description: Minor: City Editor, Managing Editor, Positive. Reporters-2, Negative. Miscellaneous, Neutral.



**The Flower of Faith (aka The Flower of Fate) (1914)**

Newspaper Article makes public a private scandal.

**THE FLOWER OF FAITH** (Special—Two Parts—Dec. 28).—Rose Allison, a country girl, loves roses. Howard Payne, a young farmer neighbor, looks upon Rose as the most beauti-

ful girl in the world and comes to see her often. Rose learns to reciprocate his affection and her innocent heart enshrines him as the one man in whom she will place her trust and confidence and whom she will always love. As yet they have not made known their love.

After concluding her gardening for the morning, Rose falls asleep in a hammock and has a dream in which she has a vision of a wonderfully gracious fairy, who tells her that her fate will be linked with the roses that she loves so well and that they will bring sorrow as well as joy to her. She is ambitious and tells Howard that she is determined to go to the city; she wants better and prettier clothes to wear. So one day she packs her few belongings and after bidding Howard good-bye boards the train for the city.

She does not find conditions there as pleasant as she had expected. She has brought with her a few dollars and by carefully hoarding them, she takes a course in stenography at a school and with scraps of employment picked up here and there, she finally secures a position in the office of a broker. She does her work in a satisfactory manner, and feels that she has become established.

Almost a year has passed since Howard took up his mining claim out in the west. His mine is called "The Rosebud," and one day fortune favors him, for he strikes a rich deposit of gold, making his mine exceedingly valuable. Howard is fortunate enough to sell his mine to a group of capitalists from the east, and finds himself amply equipped with money, and a very rich man. So he returns home to his mother and together they go to the city where he buys one of the finest houses there, a house with spacious grounds, and with a large private conservatory, with many kinds of beautiful roses.



One day while visiting a picture auction sale, Howard discovers the canvas entitled "The Rose" and at once recognizes the features of his country sweetheart. He buys the picture and hurriedly ascertains the address of the artist whom he calls upon in an effort to secure the address of Rose. But the artist does not know of Rose's address.

In the meantime, the rose has played another important part in the life of the country girl. Her love for rose blossoms and her impetuosity cause her to surreptitiously extract a rose from the booth of a florist. The theft is observed, and she is pursued and caught. She makes no defense and in the police court is fined. An unexpected friend appears—a stranger—who feeling pity for her unfortunate plight and realizing that she is not bad at heart, pays her fine and then presents her with his card, which tells Rose that he is a theatrical manager. He invites her to call at his office the following morning and gives her employment in his light opera company.

One evening, she receives a beautiful cluster of roses with an invitation to attend a dinner party. She is so pleased with the roses that she asks her manager if it will be proper for her to attend the dinner party. He urges her to do so and agrees to go with her in order to protect her from harm.

At the table, a quarrel arises between two men. A shot is fired and Rose's escort receives a painful wound in the arm. The police are called in and in the excitement the names of various parties mixed up in the unfortunate affair are made public, so that on the following day an article appears in the newspaper making public the scandal.

The manager, angered by his wound, declares that Rose shall no longer remain a member of his company. He orders her discharged at once. One day she walks to the riverside, and hungry, friendless and homeless, she decides to join that great army of lost souls who have cast themselves into eternity. Just as she is about to throw herself into the water a Salvation Army lass espies her and hastens to her side. Rose joins the Salvation Army and takes up the work of helping the poor.

Several months pass by. Rose has become a staunch and much beloved member of the Salvation Army. Her work among the poor and unfortunate has brought her many blessings from those whom she has helped, but in her sadness and loneliness, she has failed to write home; so that no word has been received from her since she left the village.

One afternoon while engaged in her work, Rose is passing through a street filled with the residences of the wealthy. An open door leading into a conservatory filled with roses, attracts her and she unthinkingly steps inside to caress and love the blossoms which give forth their fragrance in a manner to recall her own garden at home. An attendant shuts and locks the door without knowing that anyone is in the conservatory.

She awakens to a sense of her predicament when she tries to leave. Rose wanders from one room to another until she enters the drawing room where Howard has ensconced her portrait as a sort of shrine.

Howard is startled by hearing footsteps in the drawing room and believes that a burglar is in the house. He makes his way cautiously to the room and is astonished to discover his sweetheart there. With joy they embrace and their lips meet again in the sweet kiss of love. They will never be parted again.

*The Moving Picture World*, December 16, 1914, p. 1882

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



**For Her Father's Sins (1914)**

Newspaper Article reveals that a medical operation is to take place giving a father the chance to make amends to those he has deeply injured.

**“For Her Father's Sins”**

**A Two-Reel Majestic of Fine Purpose and Admirable Treatment.**

Reviewed by Louis Reeves Harrison.

**CAST:**

Blanche Sweet  
Billie West  
Wallace Reid  
Al Felson

**A** WELL-TOLD story, its interest strengthened by realistic fidelity of detail, “For Her Father's Sins,” has only the fault of a misleading title. Billie West, a young actress of intelligence and dark beauty is first shown as a girl with a modest home and a manly brother, and we begin to look for the father whose sins she is to atone. He does not appear. Billie is ambitious and weary of her narrow environment, she strikes out on her own account by going to the city and leaving a note behind, telling her brother that she has gone to seek employment and independence where he cannot find her. Her experience is the usual one of disillusion, and it is convincingly used to indicate the terrible pressure brought to bear upon those least able to stand it under our present social system. The ensuing situations have the force of truth in them—the girl is driven to desperation by the avarice of her employers.

We begin to understand the title when Blanche Sweet, looking sweeter than ever, appears, fresh from school, the idolized daughter of a capitalist, who owns the very store where Billie is being driven to despair. The sins of Blanche's screen father are those needing atonement or readjustment. The quick sympathies of Blanche lead her straight to a solution of the social problem when she meets starving Billie, and through Billie's brother the working girl's heart-breaking situation is fully revealed. Blanche gives of her own blood, by transfusion, to save Billie and nearly perishes from weakness. Her father is brought to the scene by rather awkward means—by reading in a newspaper that such an operation is to take place—it is unheard of in medical prac-

tice to publish contemplated operations—and the old tyrant melts. He breaks down and makes ample restitution to those he has so deeply injured.

Excepting the minor faults noted, this story is strong and sweet, far above the average of its kind, and handled with great skill.

*The Moving Picture World*, October 31, 1914, p. 794

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

### **For the Last Edition (1914)**



Reporter Robert Barry (Robert “Bob” Burns). His Sweetheart Bess Landers (Irene Hunt) also works on the paper as a special writer.



Reporter Barry tries to get information on a strike at a grain company. His sweetheart Bess Landers, who also works at the paper as a special writer, gets a tip that troops are being called in. Burns creates a disturbance at the grain office so Hunt can sneak in and hide in a closet. She uncovers a plot by the company to blow up the grain car and blame it on the strikers, so they can justify calling in troops. She is caught, but escapes by sliding down a firehose and gives Burns the scoop. Reviews indicate that Hunt is treated with respect by the men in the newspaper office and works to build up the unfortunate hero's confidence and reputation. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 11

**"FOR THE LAST EDITION" (Two Parts—August 22).—Bess Landers secures a job as special writer on a daily paper and meets there Robt. Barry, a young reporter, who is not very successful. They become acquainted and finally fall in love.**

Barry is ordered to dig up a story on a local strike situation, the true details of which are being withheld by the big firm of grain men responsible. He is unable to get any news and fears for his job, and tells Bess about it. While the latter is at lunch, she overhears an office boy from the grain firm's office telling another boy that he and the entire office staff have been sent away for the afternoon because his boss is going to have a meeting regarding "sending for the soldiers on account of the strike," etc. Bess tells Bob of the tip and they go together to the office. A guard is on duty to prevent anyone entering and Bob starts a disturbance that draws him away long enough for Bess to slip in and hide in a closet. From her hiding place she learns of a plot to have two private detective (in the employ of the firm) blow up a freight car containing grain, claim that the strikers did it and thus have legal cause for calling out the troops on the grounds that the strikers precipitated the first violence.

Bess is locked in after she secures her evidence and the guard discovers her, but she eludes him by sliding down a fire hose which she unwinds and throws out a window, gets her tip to Bob, who hurries back to the office to start his "beat." Bess gets the police and they catch the two detectives red handed as they blow up the freight car. She hands her final evidence over to Bob and a great big story secures Bob a raise and the two marry.



*The Moving Picture World*, August 8, 1914, p. 878

FOR THE LAST EDITION (Reliance), August 22.—In this two-reel story F. A. Kelsey has produced a combination strike and newspaper yarn which rings true in almost every respect. The girl, presented by Irene Hunt, goes to the assistance of the young reporter. She enters an office and gets wind of a plot to blow up a freight car and throw the blame on the strikers. The explosion and attending scenes get up considerable suspense. Later the paper scores a beat on the story. Not a powerful offering, but one that contains plenty of action and holds the interest.

*The Moving Picture World*, September 5, 1914, p. 1374

In directing "For the Last Edition," a newspaper drama, Fred A. Kelsey had a crowd of "newsies" working in front of one of the dailies here and in the struggle for papers, one of the lads suffered a broken arm. The picture was stopped and Kelsey rushed the boy to the hospital in his car. En route he lost his trunk from the rear of the machine and had a chase after it, but returned in time to shoot the big scenes.

*The Moving Picture World*, August 22, 1914, p. 1087

## "For the Last Edition"

A Snappy Two-Reel Reliance—Realistic and Full of Interest.

Reviewed by Louis Reeves Harrison.

### PRINCIPALS IN THE CAST.

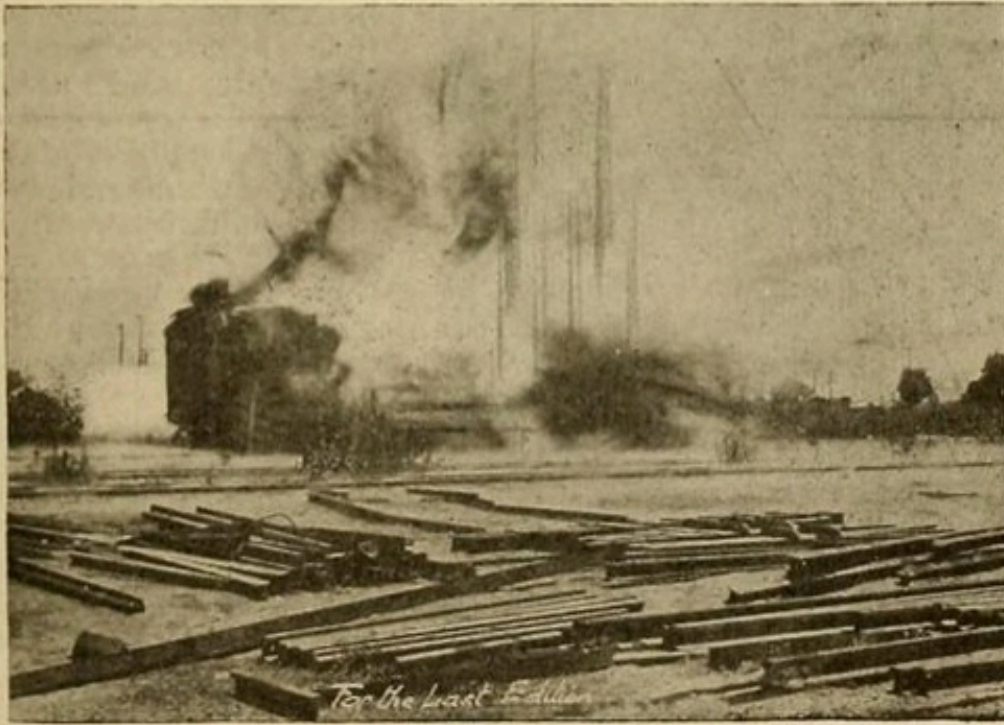
Robert Barry ..... Robert Burns  
Bess Landers ..... Irene Hunt

ON the go from start to finish, "For The Last Edition" is a presentation creditable to all participating in its production. Only two of the characters, the principals, were named in the list given me, whereas I would have gladly credited others. There is a disposition on the part of those impersonating minor roles to make them realistic—no playing up to the camera—and they contribute materially to the support of sustained interest by quick appreciation and readiness of action. That there is little or no



lost time is probably due to the director, whose name, as well as that of the author, was not to be had for the purposes of review.

The story contains an element sure to be popular, that of demonstrating the efficiency of those now seeking a new freedom, those who should be our companions in truth as well as in theory, skirts to the contrary notwithstanding; those who constitute one-half of the human race, and its best half at that. If woman had not been a negligible factor in Europe, we should not be treated to the shameful spec-



Scene from "For the Last Edition" (Reliance).

tacle of de-civilization now presented by the most enlightened countries of the Old World. Only the potential genius of woman, raised to its highest development by equal opportunity will end the purely destructive relation of nations.

The potential genius of "For The Last Edition" is a plucky young reporter, impersonated by Irene Hunt. She is treated fairly by the newspaper men among whom her lot is cast, and proves that only a little such encouragement is necessary to prove the genial fire of her sex. Creative by instinct, yet pitiful with those who err, the girl reporter undertakes to rebuild an unfortunate reporter's reputation and restore him to the career of his aspirations. To do this she takes desperate chances to aid him in a grand scoop. Her activities keep the story constantly on

the go, give it ceaseless activity with an ultimate triumph in which her unlucky comrade shares.

For the edification of those exhibitors who affect melodrama, be it said that there is an "explosion" in the drama, pronounced at most of the exchanges "eggsblozhun", but this is a mere incident. Attention is held for two reels by live sympathy for the girl and interest in the outcome—will she pull off the scoop in time for that terrible last edition and save the day for the young man who has not made good in previous opportunities? This curiosity, this projecting of mind as to the conclusion, is constantly enhanced without the employment of impossibilities. The whole story is realistic and its go will keep almost any audience entertained.

*The Moving Picture World*, September, 5, 1914, p. 1351

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Bess Landers) Male (Robert Barry). Group.

Ethnicity: White (Bess Landers, Robert Barry). Unspecified.

Media Category: Newspaper

Job Title: Reporters (Bess Landers, Robert Barry). News Employee.

Description: Major: Bess Landers, Very Positive. Robert Barry, Positive.

Description: Minor: News Employee, Neutral



**Forcing Dad's Consent (1914)**

Newspaper Article on the liveliest cabaret in town ends up causing trouble for a married man.

"FORCING DAD'S CONSENT"—(Dec. 30).—Constance and Billy are sweethearts. Mr. and Mrs. Boggs, her parents, are both prim, strait-laced people, who are heathen in foreign lands. Pa Boggs has little use for young men of the present generation and when Billy awkwardly drops a race-track badge on the floor, Boggs rises up in his wrath and orders the "perfidious gambler" from his house forever. The old hypocrite later sees a newspaper item reading, "Liveliest cabaret in town at the Rose Garden," puts on his high hat and, after telling his wife he must attend a meeting of the Foreign Missions Society, sallies forth to the Rose Garden whistling "I Love the Ladies." Billy, with some of his friends, enter the Rose Garden, and that young man almost faints on seeing Boggs flirting outrageously with one of the dancers. Billy tells his friends of a startling plan, they induce one of the performers to help, and Billy dresses up in some women's clothes. With a wig and plenty of rouge on his lips, he trips lightly out among the audience. So well disguised is he that when the charming Billy throws a kiss at Boggs, he almost falls off his chair applauding "her." Billy then comes and sits by Boggs. The old rascal begs "her" for a kiss, and Billy

asks him for his gold cigar-cutter. After some hesitation, the swap is made, Billy kissing the old man on his bald head, leaving an imprint of the rouge there. Next morning Boggs wakes with an awful headache. His wife, seeing the rouge, thinks he has been hurt, and calls the doctor, Boggs having previously told her a story of highway robbers to explain the peculiar condition in which he came home. Billy calls to "return the cigarcutter" and Boggs is almost speechless on learning it was Billy whom he flirted with. Dad is easily forced to consent to Billy's marriage to Constance, and humbly gives them his blessing.

*The Moving Picture World*, September 26, 1914, p. 1872

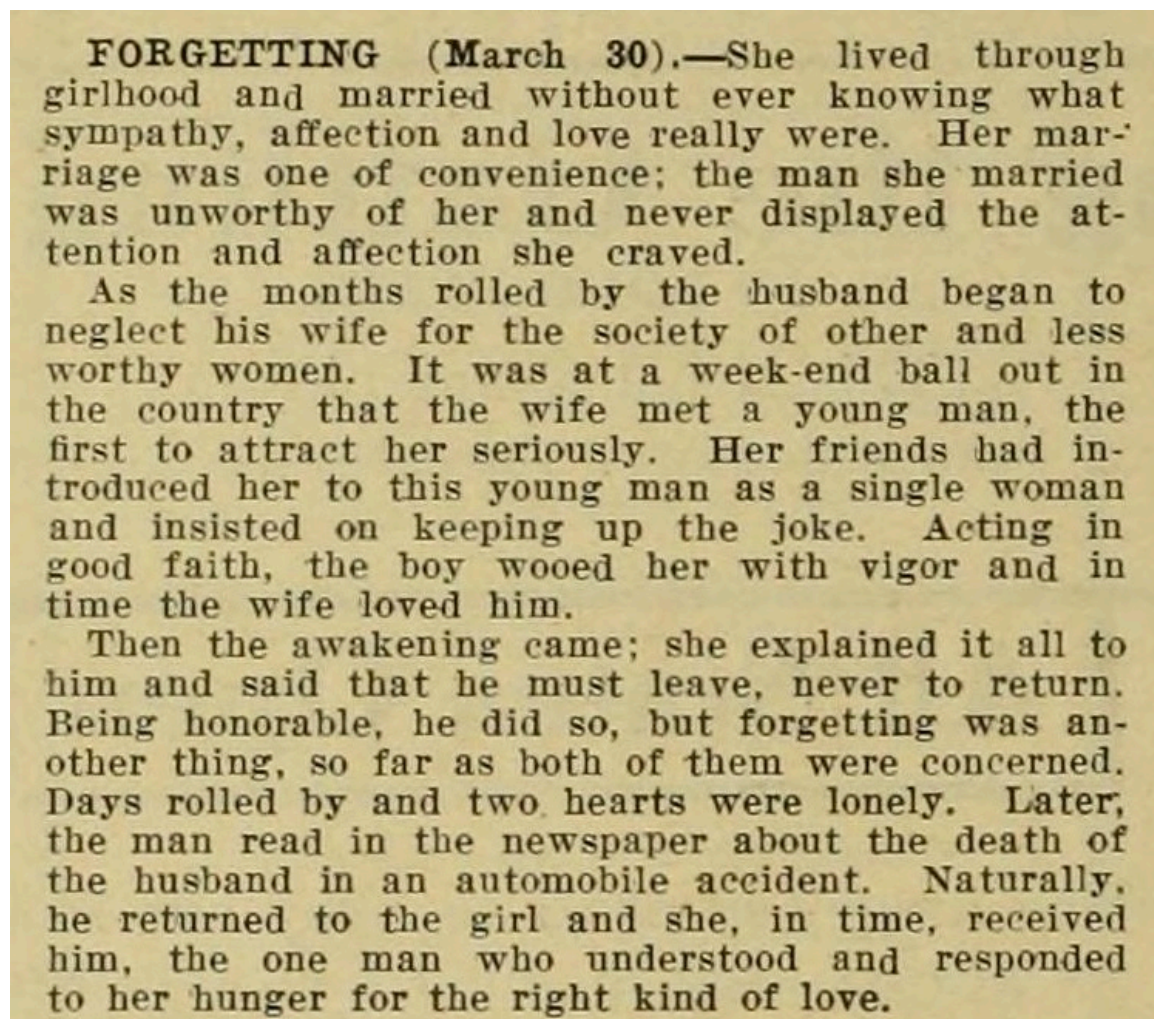
Status: Unknown

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

### **Forgetting (1914)**

Newspaper Article about the death of a man in an automobile accident means a second chance for a man in love.



**FORGETTING (March 30).—**She lived through girlhood and married without ever knowing what sympathy, affection and love really were. Her marriage was one of convenience; the man she married was unworthy of her and never displayed the attention and affection she craved.

As the months rolled by the husband began to neglect his wife for the society of other and less worthy women. It was at a week-end ball out in the country that the wife met a young man, the first to attract her seriously. Her friends had introduced her to this young man as a single woman and insisted on keeping up the joke. Acting in good faith, the boy wooed her with vigor and in time the wife loved him.

Then the awakening came; she explained it all to him and said that he must leave, never to return. Being honorable, he did so, but forgetting was another thing, so far as both of them were concerned. Days rolled by and two hearts were lonely. Later, the man read in the newspaper about the death of the husband in an automobile accident. Naturally, he returned to the girl and she, in time, received him, the one man who understood and responded to her hunger for the right kind of love.

*The Moving Picture World*, April 18, 1914, p. 414.

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

### **Freckles (1914)**

Freckles (Cyril Gardner), a little crippled newsboy.

**FRECKLES** (2 parts—April 2).—Freckles, a little crippled newsboy, is devoted to his big brother, Chuck, who loses his job. A tough gang learning that Chuck has lost his job, try to persuade him to join them. Freckles' friend, Captain Arling, the harbor police, warns Chuck that his association with the gang is liable to get him into trouble, but as he is unable to secure work, reluctantly promises to join them. They plan to rob an old sailing ship in the harbor of a chest of pearls, in the captain's cabin. Brady, leader of the gang, writes Chuck a note, telling him where to meet them. Freckles finds the pieces of the note and leaves to try to intercept his brother. While crossing the street he is run down by an automobile and taken to the receiving hospital. In the meantime Chuck has a change of heart and decides not to go with the gang, so goes back home, where he finds his mother grief-stricken, because Freckles has been gone so long. Freckles' mother and Chuck are notified of his whereabouts and they are overjoyed on going at once to the hospital, to learn that he is not seriously injured.

*The Moving Picture World*, April 4, 1914, p. 118

Status: Unknown  
Unavailable to View

Type: Movie  
Genre: Drama



Gender: Male (Freckles)  
Ethnicity: White (Freckles)  
Media Category: Newspaper  
Job Title: Newspaper Employee (Freckles)  
Description: Major: Freckles, Positive  
Description: Minor: None

### **A Friend in Need (1914)**

Newspaper Article reporting that a fair may be postponed because it lacks attractions gives a young man an idea: he'll furnish the entire program.

**A FRIEND IN NEED (Jan. 22).—**Jimmy Donovan gets a passenger for his automobile to make an all-day trip to the Stanley ranch. When they have almost reached their destination, the engine goes "dead," but the Stanley girls, riding bronchos, come to the rescue and drag the car on to the ranch at the end of their ropes. When they arrive at the place, it suddenly develops that Jim's passenger is a land-shark, who has come to force payment on the note of the ranch man. The latter is unable to pay and asks for time. This is refused and the shark decides to seize everything on the place by means of a hurried sale. This sets Jim's wits to work. He finds through a newspaper clipping that the Northern Arizona Fair may be postponed by reason of lacking attractions. He gets a swift riding cowpuncher to take a note to the president of the association, telling him that he can furnish an entire program. This information gets through by relays and word is quickly returned that a bonus of a thousand dollars will be paid and other prizes to aggregate five thousand, in case he keeps his promise. This gives opportunity to show all the broncho busters in wonderful feats of strength, nerve and agility, at the Fair. They capture every prize and the bonus. Then begins a wild ride across the plains to intercept the sheriff's sale at the Stanley ranch. The car reaches the ranch and the boys jump out with enough money to pay all the indebtedness, while the land shark is paid up and forced out on the toe of the boot. While Jimmy was busy thinking up plans to relieve the head of the ranch, he was not too busy to overlook one of the charming Stanley girls. He having rescued the father, the latter gives his consent to the wedding of the daughter.

*The Moving Picture World*, January 24, 1914, p. 450.

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



**A Fugitive From Justice (1914)**

Newspaper Article gives this film a happy ending.

**A FUGITIVE FROM JUSTICE (April 29).—**There was a mystery about Jim Crogan. Nobody knew who he was or where he had come from. As a matter of fact, nobody cared. In the broad, free land of Alaska, men are taken for what they are or what they will be, rather than for what they have been. Useless questioning of antecedents is severely frowned upon, and a few ounces of lead has occasionally been the reward of the over-curious. When the new school teacher arrived at the little mining settlement, she seemed to take an unusual amount of interest in Crogan. They went snow shoeing together, and hunting together. The girl seemed to admire Crogan immensely and there was no contradicting the fact that he was madly in love with her.

On Christmas eve, the school teacher gave a party in her cabin. Jim Crogan was the last to leave. A card case dropped from his coat at the door. The school teacher picked it up, and examined a photograph it contained. Then she gave a sigh of satisfaction, and hid the case. When Crogan returned in some agitation and asked if she had seen it, she replied with a flat negative. The next morning the school teacher called on the deputy marshal, and introduced herself as Mary Burke, of the U. S. Secret Service. She informed the marshal that Crogan was actually James Thurston, a defaulter, and asked him to send men to capture Crogan, to her home at eight that night.

That evening Crogan called and told the girl he loved her. Then he confessed what she already knew, that his name was actually Thurston, and that he was wanted for the theft of government funds. He had not stolen the money at all, but had assumed the blame to shield his brother, who had married the woman Jim had loved. The girl listened to the story, and believed it. In a spasm of remorse, she told the man what she had done, and urged him to escape. When Crogan threw open the door, the deputy marshal and his men were waiting outside. Crogan, without a word, held out his hands for the handcuffs, but the deputy marshal laughed and handed him a newspaper. In it the dazed man read that his brother was dead, and that he had made a full confession on his deathbed.

*The Moving Picture World*, April 25, 1914, p. 564

Status: Unknown  
Unavailable for Viewing

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

### **The Game of Life (1914)**

Newspapers tell a ship captain's story of the destruction of an island by a volcano.  
Newspaper clippings tell the true motives of a couple of criminals.

**THE GAME OF LIFE** (Special—3 parts—April 25).—Robin Hale, a mushy multi-millionaire, is addicted to strong drink and it finally dawns upon him that he must either give up whiskey or his hold on life; so he concludes upon an original plan—to abandon the haunts of men, take himself off to an uninhabited island and live the life of a recluse for a time. He is in love with Cleo, but she is a high-spirited young woman, and while she likes the millions, she dislikes the mere man-possessor. Consequently, the sodden Hale hardly staggers out of her presence before natty Paul Lawler nimbly steps in and appears to have her heart and hand. Lawler, who had pretended to be Hale's best friend, urged upon him the advisability of going away and overcoming the drink habit. This possibly may have been primarily philanthropic. Latterly it proved to be supremely selfish. Lawler lays all the plans for deporting his friend on his own yacht, and then losing him upon some forgotten island in the foreign seas. While poor Hale is stolidly making plans for sailing, Lawler and Cleo are having clandestine meetings that are discovered and render the soul of poor little Jo, the foster sister, to Cleo.

Robert Hale, together with his false friend and others, sails away on his private yacht for his lonely home in the far-off islands of the sea. There he is comfortably marooned and supplied with fire-arms, so that he can live, if necessary, by his own efforts, upon the island, which has wild goats and the usual tropical fauna. His yacht, on the return trip, founders and all hands perish, except Paul Lawler, who escapes with the chart of the island, marking Hale's location, and so he comes joyfully back to the waiting arms of Cleo.



Cleo and Lawler plot to secure possession of Hale's property. Cleo burns up considerable incriminating evidence against herself and her lover. While she is occupied in this incendiary task, Lawler comes upon the scene, interrupting her before it is finished. The precocious child of the servant in Cleo's house comes into the room in search of some material with which to fill her sawdust doll that has ripped open. She picks up a crumpled bit of paper and stuffs it into the doll; the paper happens to be the chart of Hale's whereabouts.

Jo, the foster sister, finally becomes so objectionable to Cleo, that her punishment is determined upon. Poor Jo leaves the unpleasant neighborhood of Cleo and goes away. The servant's little girl, as a keepsake, stuffs into her trunk the rag doll.

Time is passing, and in the interim, Hale's island is destroyed by a volcano. Hale escapes in a boat with only the barest necessities of life and happily lands upon another island, where he now fights for bare existence. A passing ship observes the destruction of Hale's island, the captain tells the story of it, it finds its way into the columns of a paper, and the guilty pair charter a yacht to visit the site of the island to make doubly sure of the death of Hale. Fate pursues them like a Nemesis; their own ship catches fire, and they, in a frail boat, after experiencing the tortures of thirst and starvation, are tossed ashore upon the island where Hale found refuge. He finds the pair unconscious and carries them to his own rough retreat. There he discovers incriminating documents upon the man and the marriage license upon the woman, together with newspaper clippings which show the dark drift of their criminal intention.



Hale revives the pair—the members of the triangle come face to face and the guilty ones see the horror of their fate in the grim and grizzled, half-wild man clad only in skins, as he accuses them of their perfidy. Hale mercifully allows them living space on his island, but divides the territory with a warning that they must not infringe. They, however, begin to plot and plan, and one day steal into his section unobserved and try to brain him with a club. A terrific struggle ensues in which the two men battle on the edge of a cliff, and both go over. Lawler falls to the bottom and is instantly killed. Cleo, in endeavoring to help him, falls after him and finds the same death. Hale, immuned to hardship, wonderfully rugged and athletic, survives his injuries and lives on his lonely island.

Away off in the big city the little foster sister one day, in looking over her possessions, comes upon the rag doll and finds the missing chart stuffed into it, revealing the location of Hale. She immediately charts a steamer and rushes to the rescue. She is accompanied by faithful legal friends. Eventually they find Hale and restore him

to his rightful estates, so that he is triumphant in the game of life.

*The Moving Picture World*, May 2, 1914, pp. 566, 568

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

**Gatans barn (aka Street Children, Children of the Streets) (1914) – Sweden**

Young Journalist Karl Sterner (Sven Bergvall). Another young journalist.

A young promising journalist Karl Sterner is interested in Jenny, a young girl who is labeled a bastard. When he repeatedly sees how bad she is being treated, he decides to take action. He wants to take care of her. Reluctantly, she follows him. A year later they are married. To the outside, Jenny is completely changed, but in her mind, she is still the same irresponsible woman as before. Sterner has advanced in his profession. But his work has also kept him very busy and Jenny is unhappy. At a party for Sterner, Jenny causes a scandal. Sterner becomes furious and forces her to go home with him immediately. His anger disappears when he discovers Jenny has sewn some baby clothes. Four years pass and Sterner has now become a leader in his political party. His appointment is celebrated with a big party at which Jenny is eagerly watched by a young journalist from a competing magazine. They have occasionally met earlier, and the journalist decides to allow Jenny to give him some confidential information on Sterner's party colleagues. First, Jenny refuses, but since her husband has criticized her as a bad mother, she steals an important document and hands it over to the journalist. The disaster struck Sterner as a thunderstorm, but when he learns what happened he takes the blame himself. He forbids her to be with their boy, leaving him in a good friend's care. He then commits suicide. Too late, Jenny realizes what she has done and how she destroyed everything for herself. *The Swedish Film Database* (weak translation).

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Karl Sterner, Another Young Journalist)

Ethnicity: White (Karl Sterner, Another Young Journalist)

Media Category: Magazine

Job Title: Reporter (Karl Sterner, Another Young Journalist)

Description: Major: Karl Sterner, Positive

Description: Minor: Another Young Journalist, Negative



**The Genius (1914)**

Critic Percival Clutterbuck, well-known art connoisseur.

THE GENIUS (Biograph K. & E.—Special—Three Parts—October).—One of the sprightliest comedies ever produced on the stage, this delightful play in motion pictures is a swift succession of scenes whose humor will occasion gales of laughter. In order to win the girl he loves, John Spencer must become an artist, and he doesn't care how much it costs. So he arranges to pose as instructor to a group of starving artists. His rival for the girl's hand, Percival Clutterbuck, is a well-known art connoisseur; and when he discovers Jack's "genius" he publishes it to the world. Josephine Van Dusen, the girl Jack loves, thereupon consents to marry him and insists that he announce their engagement. But Jack has fallen genuinely in love with Nell Graham, an artists' model, and now he tells Josephine: "You are my inspiration, and if I were to marry you my inspiration would cease." Nell overhears the conversation, and when Jack tells Josephine the truth—that he cannot paint a stroke and knows nothing about art—she realizes that he is doing it for her sake. Jack's confession, instead of being accepted as the truth, is hailed as one more eccentricity of his genius. So, unable to get rid of his great reputation, he marries Nell and lives happily ever after.

*The Moving Picture World*, October 31, 1914, p. 678

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

Type: Movie  
Genre: Comedy  
Gender: Male (Percival Clutterbuck)  
Ethnicity: White (Percival Clutterbuck)

Media Category: Newspaper

Job Title: Critic (Percival Clutterbuck)

Description: Major: Percival Clutterbuck, Negative

Description: Minor: None



**A Gentleman from Mississippi (1914)**

Reporter Bud Haines (Chester Barnett) is a former investigative reporter for *The Washington Post* whose faith is restored by an honest senator.

A GENTLEMAN FROM MISSISSIPPI (Brady—Five Parts).—William H. Langdon has been elected senator from Mississippi, and reaches the National capital with the experience in big politics that might be expected of a man who has lived his life on a plantation 40 miles from a railroad. With him are his two fair daughters, Carolina and Hope. He has scarcely reached his hotel when he hires "Bud" Haines, a newspaper man, as his secretary.

Charles Norton, representative from Mississippi, James Stevens, senior Senator, and Horatio Peabody, senator from Pennsylvania, are interested in a scheme to have a naval station located at Altacola, Miss., and they need the assistance of the new senator. They have purchased all the land in the neighborhood and plan to dispose of it to the government at their own price after the bill is put through. In order to insure his support Norton induces Langdon's son to invest \$30,000 in Altacola and also puts in the fortune left the Senator's daughter by her mother. He is the girl's accepted suitor, by the way. Haines, in the meantime, has been a thorn in the side of the crooks, but by reporting to each that the other has played false and invested money in the land project, they bring about an estrangement between him and Langdon, which is set right by Hope Langdon telling Haines, with whom she is in love, of the plot. Langdon and Haines find they have been duped and the man from Mississippi decides to balk the thieves, even if it ruins his family. The story comes to a right ending by Langdon stepping into the Senate to make his maiden speech, denouncing the intended fraud, and declaring that he and the conspirators bought up the land to save the national treasury from being looted after having discovered a conspiracy in another quarter to commit the holdup. Before this important event he has compelled the two rascally senators to come to his way of thinking through fear of exposure. Congressman Norton is sent on his way in disgrace. Haines, again secretary, is engaged to wed Hope.

*The Moving Picture World*, October 24, 1914, p. 548



## “A Gentleman from Mississippi”

World Film Offers Five-Reel Picture of Thomas A. Wise's  
Drama of an American Gentleman Serving His  
Country as Senator.

Reviewed by Hanford C. Judson.

**I**T IS safe to say that no one regretted paying the admission price to see Thomas Wise in that dandy play of his, “A Gentleman from Mississippi.” The picture of the play, a five reel offering and the third of the Brady plays to be released, is now being distributed by the World Film Corporation. It has the good characters, especially Senator Langdon, who is played by Wise himself, and who is a typical, old-style, gallant Southern gentleman, owner of a cotton plantation forty miles from a railroad station. And the flavor of these characters is about the same as in the original production. This is a big point—it means that the picture has a dozen interesting studies of types. Then it also has the story told by the play, or enough of it to be very interesting. The story is particularly entertaining and

the picture has been able to develop those portions of it that the stage could only suggest—the scenes in the home town, the senator's cotton fields, the Mississippi steamboat, etc. The covering of anecdote, repartee and, what is more important, argument, that went with action in the spoken play, is missing in the picture. Yet the story told is clear enough and most of it is every bit as clear and as effective as in the stage play, and the story here is the thing.

The acting is worthy. There is nothing lacking in the work of those who portray the nine chief roles, although there is an especial flavor to Tom Wise's dear old Senator. Nearly all the lesser roles are also well taken. The backgrounds are Southern scenes, actual and convincing; scenes in Washington, that of course are actual; and interiors. All amply explain and interpret the story and all are excellently photographed. A real old Southern mansion was chosen to be the Langdon home. A real cotton field is the background chosen to show how he looks after his negro help. Some Southern village serves as background for the political parade when Langdon is nominated as Senator—in Mississippi that means elected. When the parade reaches the house of the Senator there is a touch of way-back Southern humor in the persuasion of Langdon to take the nomination—the community points its revolver—fifty of 'em—at him and he accepts with hands up.

There had been some talk in the home town of a new navy yard the government was going to buy. Langdon wouldn't speculate in swamp lands to sell to Uncle Sam at a big advance, a thing the Congressman from that district was anxious for him to do. This Congressman is the story's villain. He has persuaded Langdon's son and eldest daughter to put all they can get into these lands; but Langdon doesn't know it. Just before going to Washington, Langdon sends his son North to get money to move his big cotton crop. The Congressman meets the boy in Washington and gets him drunk, then gets him to invest the money in the lands and, since he has his father's power of attorney, even to mortgage his father's property for the same purpose. The object is—the picture doesn't make the point quite so clear as the play does—to force the Senator to vote for the new navy yard and so help the scheme and the schemers.

In Washington the Senator comes into contact with two factions. On one side is an honest newspaper man who be-

comes his secretary; the other is led by two grafting Senators and the Congressman and with them is a clever society woman. His older daughter and his son side with these, while his younger daughter sides with him and the secretary. The Senator “falls” before the charms of the society woman and just escapes being trapped by her. The action in the last two acts is very pleasing and cleverly contrived. The climax is the Senator’s “plan” to turn the tables on the schemers when it has been reported—and truly, for the son had bought the swamps in the father’s name—that the old man is the chief owner of the property. It is a good scheme and it astonishes his enemies when he throws it at them, like a bombshell, on the floor of the Senate chamber.

Reviewed by Hanford C. Judson, *The Moving Picture World*, October 3, 1914, p. 40

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Bud Haines)

Ethnicity: White (Bud Haines)

Media Category: Newspaper

Job Title: Reporter (Bud Haines)

Description: Major: Bud Haines, Positive

Description: Minor: None

### **Getting a Hunch (1914)**

Newspaper Staff. Cartoonist (George W. French).

**T**O EXHIBITORS: We have created a sensation in Chicago by adding to our staff the great cartoonist of “Anxious Moments” fame,

## **Mr. George W. French**

*of the Chicago Record-Herald*

who will produce a series of his own cartoons in moving pictures. The first picture, “GETTING A HUNCH,” full of fun and entertaining interest, has just been completed.

After being shown to a number of newspaper men at a private exhibition, the unanimous comment was “**never before was so complete a picture of the behind-the-scenes-business of a newspaper office offered to the public.**”

*The Moving Picture World*, April 18, 1914, p. 278

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Comedy  
Gender: Male (George W. French). Group.  
Ethnicity: White (George W. French). Unspecified.  
Media Category: Newspaper  
Job Title: Cartoonist (George W. French). Miscellaneous.  
Description: Major: George W. French, Positive  
Description: Minor: Miscellaneous, Positive

**The Gilded Kidd (1914)**  
Newspaper Reporters



**"THE GILDED KIDD"** (Special—Two Parts—August 21).—The Gilded Kidd was a great favorite with newspaper reporters in need of a story. Born with a gold spoon in his mouth, the proud possessor of an over-indulgent father, the young man was continually getting into scrapes of all sorts—for which father promptly paid the bills. Thanks to the newspaper notoriety he had received, the Gilded Kidd's face was well known about town. Wherever he appeared, merchants, headwaiters, and barkeepers raised their hands aloft and gave thanks to Allah.

But though father's millions effectually guarded most of the ways of life for him, there was one in which he was not so lucky—love. He was madly infatuated with Elsie Lucas, but Elsie looked askance at him. She did not intend to marry a man who was nothing but a public joke. So she smiled on Tom Graham, and the Gilded Kidd squirmed in helpless rage.

One day Kidd got into an argument with Graham over the relative rights of the poor and the rich. Graham claimed that it was an impossibility for the Kidd to get arrested, and the Kidd instantly bet him that he could land inside of a jail in three days. The loser of the wager was to absent himself from the fair Elsie for the space of three months.

The next morning the Kidd started out to get himself arrested. It was not as easy as it seemed. When he openly stole fruit from a fruit-stand, the vender merely smiled happily, and prepared a bill for his father. When he broke the windows in a house, the indignant owner was quickly placated by the policeman she sent for. When he went to sleep on a park bench another policeman put a sunshade over him lest the glare hurt his eyes. Even his threats to commit suicide were treated lightly by the indulgent police, and when he claimed that he had murdered a man, they refused to arrest him because he couldn't produce the body.

At last, in desperation, he succeeded in bribing a warden to allow him to take a prisoner's place. When he was at last happily in the cell, Elsie, with a committee from a woman's club, visited the jail and saw him. On the register the man whose place the Kidd had taken was inscribed as "Bill Nabb—Breach of Promise under an assumed name." Elsie looked at it and fled in horrified wrath. But the worst was yet to come. For when the Kidd was thinking of leaving, the warden handed him a note he had just received. The note read as follows:

Mr. Jailer—You can tell the young man if hes wateing for me hell haveter wate a long wile becuz I aint never coming back. Bill Nabb.

*The Moving Picture World*, August 15, 1914, p. 996.

Status: Unknown

Unavailable for Viewing

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

### **The Girl and the Explorer (1914)**



Magazine Publisher Elliott R. Beldon (Richard Purdon). Millicent Beldon (Marquerite Courtot) is the publisher's daughter who risks all to secure the rights of an explorer's story for her father's publication.

THE GIRL AND THE EXPLORER (Kalem), Nov. 25.—A two-act romantic comedy, featuring Tom Moore and Marguerite Courtot. There are many thrilling incidents in a mild sort of a way involved in this plot, concerning the adventures of an explorer and the risks an editor's daughter incurs to secure the rights of his story for her father's publication. The ending is original in conception and the lovers win out, to the chagrin of all the others concerned, including papa. It has a humorous finish.

*The Moving Picture World*, December 12, 1914, p. 1524



THE GIRL AND THE EXPLORER (Special—Two Parts—Nov. 25).—Desiring to first complete his story, Carlton, a famous explorer, evades the reporters upon arriving from South America. Millicent Beldon, daughter of a publisher, knows her father desires to secure Carlton's account of his adventures. An impulse leads the girl to call at the explorer's home.

Millicent is taken to be an applicant for the position of housemaid. A spirit of adventure causes her to accept the position. She and Carlton meet and love at first sight results. That night the explorer works on his story. Millicent, who has daringly determined to appropriate the manuscript, falls asleep in a chair in the hall. There Carlton finds her. Unable to resist the temptation, the explorer kisses her gently without waking her and hastens away. Meanwhile, alarmed by his daughter's disappearance, Beldon notifies the police.

The following morning the newspaper informs Millicent of the search being made for her. To conceal her identity from Carlton, she tears the story out of the paper. Carlton however, secures another copy and learns his maid's secret. Later, Millicent secures an opportunity to steal the explorer's story, but her love for him makes her realize the enormity of the offense.

Carlton later hears Millicent phoning to her father. Anxious to keep his presence in town secret, he severs the wire. Alarmed by the interruption, Beldon and several detectives ascertain Carlton's address and hasten to the house. Meanwhile, the explorer asks Millicent to marry him. She consents upon condition that he give the rights of his story to her father. And with her father and the officers hammering at the door, Millicent holds the ends of the severed wire together, while Carlton calls up a minister who marries them over the telephone.



## “The Girl and the Explorer”

Pleasing Romantic Comedy Featuring Marguerite Courtot—  
Story Is as Light-Hearted as Eternal Youth.

Reviewed by Hanford C. Judson.

A ROMANTIC comedy at its best is of web and texture like those cobwebs one finds on some sunny lawn in May, all covered over with dew. The moment when a violet opens, the song of a bird, the laugh of young hearts in first love—can a picture be made that shall set forth only these things? It can be, and it's a mighty joyous thing when it's made. This new Kalem offering in two reels, “The Girl and the Explorer,” is dedicated to things solely

of this kind, and it does achieve a pleasing insouciance, especially in the first reel. It has imperfections; but the gladness of it, as a whole, makes the spectator gladly forgive its blemishes. It's a good offering.

The leading role is taken by Marguerite Courtot, whose face with its unspoiled sweetness, makes her a perfect heroine for this kind of story. She plays the daughter of a rich magazine publisher who knows how much her father and his competitors want the exclusive rights in the narrative of a young explorer (Tom Moore). The picture has shown us how the boyish explorer had escaped in disguise through the toils of the reporters. The papers have announced that he did not come on the Adriatic after all. She has seen his picture, recognizes him at a window, and rings the door bell. The cook asks if she is the new maid and she says she is. The story, which has its logical ending, is helped along in its romantic comedy atmosphere very greatly indeed by the explorer's Japanese valet, played by Makoto Inokuchi. Mr. Inokuchi is a strong player.

As we have pointed out, one is at times willing to be charitable with such things as a wedding over the telephone, which the author of this picture uses as an easy way out of one of his difficulties, and it is because one likes the picture. But the fact that such a thing is in the story shows that, if more time had been used over it, it would have been even better. The author of the script is C. Doty Hobart, and Tom Moore is responsible for its staging. Both are surely worthy of commendation.

*The Moving Picture World*, November 28, 1914, p. 1094

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Romance

Gender: Male (Elliott Beldon). Female (Millicent Beldon). Group.

Ethnicity: White (Elliott Beldon, Millicent Beldon). Unspecified.

Media Category: Newspaper

Job Title: Publisher (Elliott Beldon). News Employee (Millicent Beldon). Pack Journalists.

Description: Major: Elliott Beldon, Millicent Beldon, Positive

Description: Minor: Pack Journalists, Negative

### **A Girl of the People (1914)**

Newspapers print pictures of a popular dancer resulting in an old enemy finding her.

A GIRL OF THE PEOPLE (Two Parts—Nov. 13).—Hilda was hardly more than a child when she came to America. Yet it was on the ship that she first met the man who was afterward to take her hand in marriage. Hilda loved dancing and, one afternoon, on the ship's deck, she spun around to the notes of a violin played by an old man. For this her father beat her. John Maine, an artist, interfered. Hilda and her father are met at the pier by Michael, a degenerate brute, who is the foreman of a sweat shop. He offers the girl work at a sum unheard of by her father; the father sees a chance to remain home in laziness and consents.

Six years elapse. Hilda has grown to beautiful girlhood. Michael, desiring her love, forces his attentions on her. When she repulses him he gives her more work to do and sends her home. Later, he complains to the girl's father that Hilda is too proud—that she refuses to kiss him. The father promises that the child shall reform. When Michael is gone, he beats the girl and tells her to obey the man who give them their bread.



At the shop the next morning Michael again attempts to make love to the girl. Hilda throws him off, escapes from the shop, determined to be left alone. Fearing to return to her father, she makes her way into the country, where she finds shelter with a gipsy band. Here she is taught by Rigo, the leader, to tell fortunes. It is only a short time, however, before Rigo becomes enamoured with the girl's beauty and he too attempts to force his attentions upon her. To protect herself, Hilda steals a pistol from Rigo's mattress. Soon after, she shoots a young farmer while in the woods, believing that it was Rigo following her. She discovers her mistake, imagines that she has committed murder, and flees. Rigo and some farmers find the wounded man; he was only slightly hurt, but Rigo sees a chance to get control of Hilda by reason of the act.

By stealing a ride in a freight car, Hilda finds her way back to the city. Here she finds employment as a maid in a dancing school. It is not long before she shows marked talent for dancing and the teacher takes an interest in her. Later Hilda finds great popularity dancing for the public. Her picture often finds its way into the newspapers.

(Continued on page 832.)

(Continued from page 828.)

Rigo, in the city and broke, sees Hilda's picture in the newspapers one day and decides to visit her. This he does and by holding the accident to the farmer over her head—Hilda still believes that she killed him—he manages to get money.

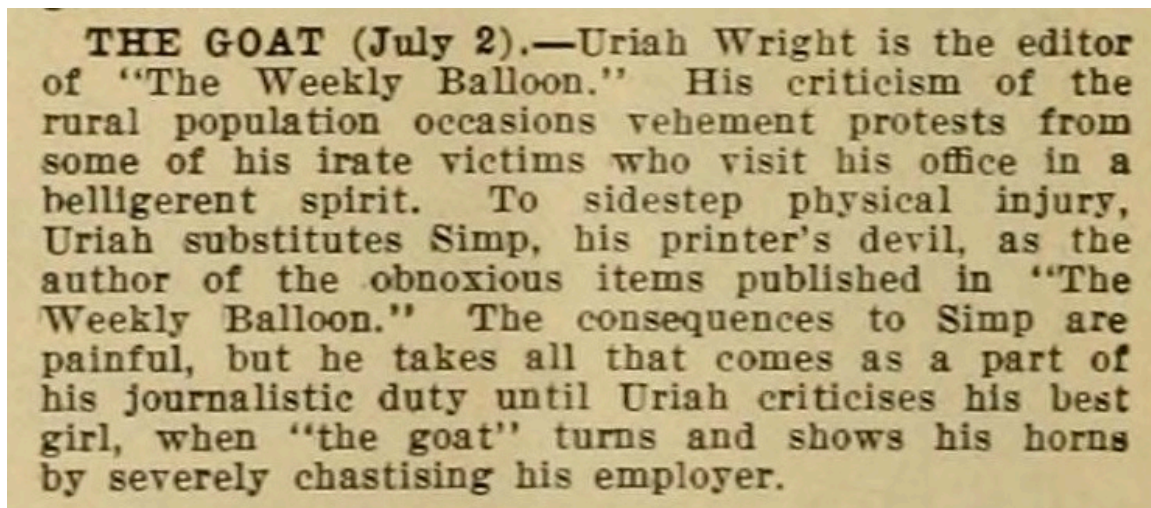
Hilda, shortly after, meets the artist who befriended her years before at a cafe. They recognize each other and the artist asks Hilda to pose for a painting. Hilda consents and as the days pass a strong attachment springs up between the young people. But Hilda, thinking of her crime, fears to accept his proposal of marriage. However, matters come to a head the next night at the cafe where Hilda dances. Rigo comes to the place and shames her before the public—he demands more money. Fate then decides to play a hand. The farmer boy, visiting the city, walks into the cafe. Rigo sees him and so does Hilda. Rigo flees, knowing that his game is up. The next night Hilda gives her answer to her artist sweetheart.

Status: Unknown  
Unavailable for Viewing

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

### **The Goat (1914)**

Editor Uriah Wright, editor of *The Weekly Balloon*. Printer's Devil Simp, "the goat."



*The Moving Picture World*, July 4, 1914, p. 106

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Comedy  
Gender: Male (Uriah Wright, Simp). Group.  
Ethnicity: White (Uriah Wright, Simp). Unspecified.  
Media Category: Newspaper  
Job Title: Editor (Uriah Wright). News Employee (Simp). Miscellaneous.  
Description: Major: Uriah Wright, Negative. Simp, Positive.  
Description: Minor: Miscellaneous, Neutral



**Grass County Goes Dry (1914)**

Newspaper Columnist Aunt Jane's "Beauty Column" offers hope to a man whose hair is falling out.

**GRASS COUNTY GOES DRY** (Special—2 parts—March 13).—Grass County went "dry" and as a consequence so did Hollow Center, which was located in Grass County. The drug store was owned by Doctor Perkins.

Just before the county went dry a temperance society was formed in the Center and great rivalry existed between Deacon Carpenter and Doctor Perkins for the presidency. As election day approached, the Deacon seemed to be the most likely candidate, and as day by day he gained new friends and supporters, his stock in the heart of Widow Green went rocketing, where before it had been very below par, owing to the bullish tactics of Doc Perkins.

The Deacon was never much on looks, but he realized that he must keep up appearances before the widow. His beauty had one drawback: his hair. Then the crowning sorrow of his life came: his hair began to fall out, and as his hair decreased in quantity so did the love of Widow Green for the Deacon. He kept more and more to himself, while Doc Perkins, campaigning about town in great style, gradually won over the greater majority of the people.

In the meantime the Deacon was trying everything known to the scientist of hair (the barber) in the village, but to no avail. Then the Deacon found a city newspaper and discovered in Aunt Jane's "Beauty Column" a remedy for falling hair—but one of the principal factors was "Whiskey!" Now the Center was dry, and he running for the office of president of the temperance society was known to be a temperance man. But he must have the whiskey—absolutely—but how was he to get it? To go to Doc Perkins and ask for whiskey spelled ruin. No! he could not do that. Ah! he had it—he would bribe Beavens, the driver of the stagecoach, whose daily ride took him over to Tree County, which was "wet." So Beavens went, but on his return journey he picked up Doc Perkins. Deacon Carpenter was anxiously waiting for Beavens. Beavens arrived and slyly slipped the bottle to the Deacon. This action was seen by the Doc. He thought a lot, but said nothing.

Deacon went home and prepared his tonic. Then he went to the meeting which was to be held in the town hall. He went and the smell of whiskey accompanied him. So it was that when he got up to speak a strange rustling sound seemed to take place in the hall. A little breeze stirred, and carried on it a very distinct smell of "licker!" Doc Perkins smelled it and so did the rest. Doc Perkins found out where the smell came from.

Poor Deacon was ousted and ostracised. The Deacon wended his way homeward and the scent clung to him. He passed two tramps who were disgusted with the dryness of the town. The Deacon passed, but the tramps followed. He arrived home swearing vengeance. He would be handsome in spite of all these adversities.

That the lotion was doing its work there was no doubt, for the Deacon found no hair on his coat; so he gave his hair another dose. He then turned round. When he turned round again he saw a retreating hand attached to a retreating arm, which belonged to an about-to-retreat tramp. The Deacon gave a shout and the chase started. They passed the meeting house (the meeting had just let out). The good people of the town were horrified to see the Deacon pursuing two tramps with the whiskey. The tramps escaped and were later found—intoxicated. They vindicated the Deacon. The election and also the Doc's wig came off. The Deacon won the election and also incidentally the Widow Green.

*The Moving Picture World*, March 7, 1914, p. 1289

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Female (Aunt Jane)

Ethnicity: White (Aunt Jane)

Media Category: Newspaper

Job Title: Columnist (Aunt Jane)

Description: Major: None

Description: Minor: Aunt Jane, Negative



**The Great Bullion Robbery (1914)**

Newspaper Article informs a notorious criminal that the largest consignment of bullion ever made to a local bank was delivered.

**THE GREAT BULLION ROBBERY** (Three parts).—"Probably the largest consignment of bullion ever made to a local bank was delivered yesterday to the Great Western Bank."

The announcement in a newspaper that attracts the attention of Stephen Crasp, a notorious swell mobster, and he at once sets his evil hand to work to devise a scheme whereby the bullion may become his own. He at once pays a visit to a gang of men, on whom he can rely to carry out any enterprise of this character, no matter how dangerous or daring. Crasp selects a man from among the interested group of desperadoes, and together they visit the bank and spy out the lay of the land. An empty shop next door to the bank premises attracts the attention of the pair. Crasp at once calls on the estate agents, and by means of false credentials secures the lease of the shop and basement. The gang, under the direction of the master mind of Crasp, make hasty preparations to carry out their coup, and later a van pulls up to the empty shop, and a number of cases are deposited in the cellar.

These are opened and disclose the latest types of instruments and tools for drilling and boring. In the course of a short while an entrance is effected into the bank vaults, and there is discovered a tempting pile of gold bars. The gang speedily transfer these to cases, which are loaded on to the van, and soon disappears into the night. In the country lane, however, the van breaks down, and the robbers are for the time being brought to a standstill. At this critical moment in their affairs, fate helps them. A motor car appears round the bend of the road. The chauffeur is at once knocked senseless, and the car commandeered. Once more the gang are on the road with the precious metal. The chauffeur recovers from the attack, and struggling to his feet, hastily journeys to the nearest police station, where the alarm is raised. The mounted police are called out, and a tremendous chase ensues.

At a level crossing the car manages to evade the pursuers, but the chauffeur keeps well up to the gang, and, growing desperate, takes a thrilling leap from his horse into the tonneau of the car. In a short while the river is reached, and Crasp with his men, with the now unconscious chauffeur and the ingots of gold, cross the stream in a boat that has been awaiting their arrival. While the booty is being transferred into the riverside building, the chauffeur, reviving, leaps overboard and swims rapidly away, escaping the revolver shots aimed at him by the gang. The river police, hearing the sound of firing, row in the direction of the shooting, and pick up the nearly exhausted chauffeur. More police are called, and then an amazing struggle takes place between the gang and the police on the boat and in the water. Eventually Stephen Crasp is cornered within the wharf premises, and the entire gang placed under arrest. The plucky chauffeur is congratulated for his very important share in the capture of a dangerous man and his criminal associates.

*The Moving Picture World*, March 7, 1914, p. 1304

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral



**The Great Mistake (1914)**

Newspaper Article sets the record straight and unravels a mystery.

A GREAT MISTAKE (Five Parts)—William Collins, a wealthy real estate dealer of New York, is infatuated with Lily Anderson, an adventuress, and neglects his wife and child, Hazel. Mrs. Collins learns of his infidelity and institutes a suit for divorce. After Mrs. Collins obtains a decree, Collins marries Lily, and they leave for the West. Their child, Martha, resembles Hazel. Several years elapse and Lily dies, leaving Martha to be cared for by Collins who places her in an exclusive school for girls. While there Martha meets Rob, a disreputable character, who induces her to elope with him.

Collins receives a letter from the principal of the school informing him of the elopement. He decides to disinherit her. He calls his partner, Landau, to prepare a will leaving all his property to Hazel. Landau sees a chance to acquire Collins' fortune. He induces Miss Pierce, the office stenographer whom he has promised to marry, to prepare a will in accordance with Collins' wishes and another will leaving all of Collins' property to himself. As Collins is about to sign the first will, Landau substitutes the second document which Collins signs. As Landau tears the will which Collins believes he has signed, Collins looks up. A glance of the will he actually signed reveals the perfidy of his partner. They struggle. Collins is overpowered and dies.

Hazel Collins marries George Thompson, an eminent architect. Many years have passed and Landau becomes a prominent social figure. He meets Mrs. Thompson at a dance. He becomes infatuated with her. He hasn't the faintest idea that she is the woman he has robbed of her inheritance. He declares his love. She repulses him. He is determined to win her and lays plans to this end. He endeavors to interest her husband in a business proposition in order to gain an entree into the Thompson home. He is invited to dine with them. During the absence of Mr. Thompson, Landau

makes advances to Mrs. Thompson and she orders him from the house. He leaves, vowing vengeance. While at a cabaret he meets a woman whom he believes to be Mrs. Thompson. He addresses her by the name, she laughs and exclaims: "My name is not Mrs. Thompson it is Martha Collins." He realizes that the woman is the sister of Mrs. Thompson. He comes to the conclusion that this woman will fit in powerfully in his plans of revenge on Mrs. Thompson. Landau meets Martha and her husband at their home. He engages them to enact a love scene so that he can deceive Thompson. Landau meets Thompson at the club and induces him to go for a walk. They draw near the scene where Martha and her husband are engaged in the love scene as arranged by Landau. Thompson sees them and imagines the woman to be his wife. He tries to lay hands on them as they flee. Landau accompanies Thompson to his home. Thompson enters just as Mrs. Thompson, who had attended a meeting of a charitable circle, returns. He stoutly maintains that she is unfaithful to him, and he turns a deaf ear to her protestation of innocence and drives her from the house.

A year passes and Thompson, brokenhearted, takes to drink. Mrs. Thompson kidnaps their child and works for their support. Landau visits her and offers to aid her. She refuses his aid. The child becomes dangerously ill, and the slender means of the mother are soon exhausted. In their last extremity she recalls Landau's offer and calls to see him. When she returns to her home she finds her child dead.



In the meantime Thompson has descended to the lowest stages of misery. He wanders through the slums, hoping to meet his wife again. He is attracted by a noisy crowd. Drawing near he finds Martha Collins stretched on the sidewalk in front of a saloon from which she was forcibly ejected. Believing her to be his wife he carries her to his home where she shortly dies, begging Thompson's forgiveness for what she has done. Thompson does not comprehend. He buries her as his wife.

Both mourners bury their dead. Husband and wife meet at the gates of the cemetery. Believing that the woman before him is the ghost of his wife whom he has buried, he flees. She pursues him with the cry: "Don't you know your wife." She finally convinces him of the great mistake that he has made. The story reaches the newspapers. The mystery is unraveled. Miss Pierce returns to New York after an absence of several years. While seeking employment Miss Pierce meets Landau. She reminds him of his promise to marry her. Believing that all evidence of his crime has been destroyed he maintains that he does not know her and shows her the door. Beside herself with rage she bares to the police the story of Landau's crime against Collins and his daughter. Landau commits suicide when the police call to arrest him. He leaves a confession. Mrs. Thompson regains her inheritance.

*The Moving Picture World*, September 26, 1914, pp. 1830, 1832

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

**The Great Python Robbery (1914)**

Billy a newsboy.

**THE GREAT PYTHON ROBBERY (Four parts).—**James Brown, an English crook, wires to his accomplice, Jules Judells, in Paris, telling him to come to London at once. Judells leaves via Calais for Folkestone, but learning he is watched adopts the disguise of an old woman. The Folkestone police are on the watch for Judells, but the disguise baffles them, and the crook successfully joins Brown in London. Brown tells Judells that Madame Pillard, a popular opera singer, is visiting London and propounds a scheme for gaining possession of the prima donna's famous jewels. Together they watch Madame Pillard's arrival at Victoria, and tracing her to her hotel, secure apartments above those taken by the opera singer. With them the crooks take a twelve-foot python, which they intend to use in connection with the prospective robbery.

By means of a mirror on the end of a pole the crooks watch Madame Pillard's movements and selecting a favorable opportunity descend by a rope outside her window. Judells then pushes the python through the curtains, and at the sight of it the maid falls into a faint. Although terror-stricken Madame Pillard strives to reach the telephone, but the snake prevents her, and she, too, relapses into unconsciousness. Then it is an easy matter for Brown and Judells to clamber into the room and gain possession of the prima donna's jewels. They make their escape from the hotel, taking the python with them.



When Madame Pillard recovers consciousness she informs the hotel manager of her loss and he at once telephones for Detective Finn. The detective examines the room and discovers a trouser button that has been lost by Brown. The button bears the name of the tailor and has a fragment of cloth attached, so that Finn is easily able to trace the crook to his house. While Finn is waiting outside Brown's house he sees a gasfitter about to enter to perform some repairs. Persuading the fitter to change clothes with him, Finn enters the house. He has just discovered where the stolen jewels are hidden when he is surprised by the crooks, who tie him up and throw him into a garret with the python. Then they decide that Judells shall motor to Folkestone and take the boat to Boulogne, while Brown shall get rid of Finn and follow later. Finn overhears this plan.

After Judells leaves the house, Billy, a newsboy friend of Finn's, who saw him enter the crook's house, decides to search for the detective. He climbs up a waterspout and enters the house, holding up Brown with the crook's own revolver and freeing Finn from the python's deadly coils.

Finn telephones for a police detective to take charge of Brown and then decides to race to Folkestone in time to apprehend Judells. There being no time to catch the boat-train he motorcycles to Hendon, charts an airship, and racing over the Folkestone express drops onto its roof. At Folkestone Finn boards the Boulogne boat, and after an exciting fight captures Judells. Detective Finn returns to London with his prisoner, and is warmly congratulated for the clever way in which he has outwitted the thieves. Billy, the newsboy, is made the detective's assistant, and the case closes as another triumph for Finn.

*The Moving Picture World*, May 2, 1914, p. 586

In "The Great Python Robbery," by the I. S. P. Co., dare-devil Arthur Finn accomplishes a stunt which is the most hazardous of all the escapades yet performed for the movies. Finn drops from a flying dirigible onto the roof of an express train.

*The Moving Picture World*, May 2, 1914, p. 542

# The Great Python Robbery

## 4 — P A R T S — 4

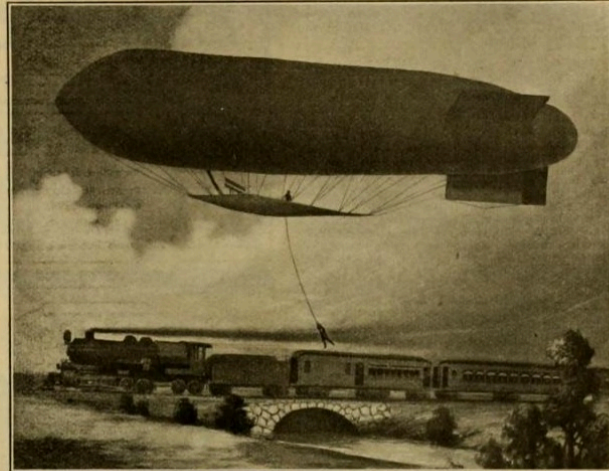
A feature teeming with thrilling, pulsating incidents. Writing of the sensational feat of boarding an express train from a flying dirigible

### The New York Herald

says:—

"Daredevil Detective Finn, at Hendon, England, in the act of accomplishing what so far is conceded to be the most hazardous of all the hairbreadth escapades of the man who laughs at death. Finn, who is doing the stunt for the 'Movies,' is playing the part of the detective in 'The Great Python Robbery.'"

Greater New York rights sold to Success Feature Film Co., 220 West 42nd Street.



*The Moving Picture World*, May 2, 1914, p. 565



## “The Python Robbery.”

Four Parts—I. S. Plaut Co.

Reviewed by W. Stephen Bush.

**T**HIS feature has many points of great merit while its faults are so trifling as to be negligible. There is no doubt that it will have a big run. It stands the test of criticism well. There is a good, strong and simple plot, there is genuinely dramatic action, the acting is above reproach, there is the added attraction of novelty while the settings are splendid and unique. The photography is generally good, though in one or two scenes the perspectives were a bit dim and hazy.

“The Python Robbery” is in the better sense of the word a detective story. It is daringly original and never inconsistent or improbable. Two men who live alternately by their wit and their violence have learned that a famous opera singer will play her part with all her famous jewels on her person. They hire a room in a building opposite the dressing room of the opera singer and rig up a pole at the end of which they fasten a mirror. By means of this mirror they are enabled to watch every movement of the singer and the maid in the dressing room. The singer has returned from the stage and has taken off her jewels when the robbers decide to act. They have a horrible ally. Their ally is a huge python which they suspend from the pole in such a manner that the head of the snake protrudes through the portieres of the singer’s dressing room. At the sight of the monster both singer and maid promptly faint and the thieves take away the jewels.

The pursuit of the guilty men by the detective is very much different from pursuits of that kind, the trail leads to London and then to Paris and back again to London. We see the real Paris, the famous spot on the Rue de la Paix where English and Americans “most do congregate.” The Continental Express from London to Folkestone figures in the picture, likewise a real airship racing with the train. I liked the climax of the picture best of all, it was skilfully prepared and the whole thing was logical and satisfying.

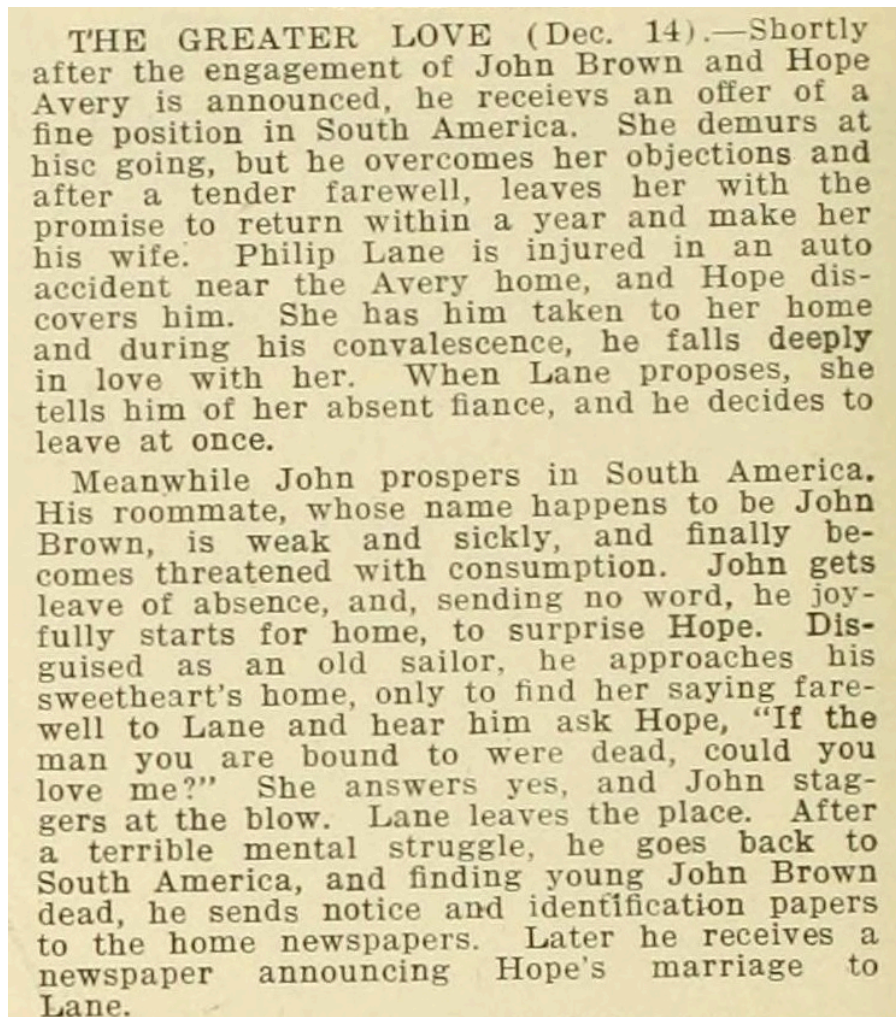
A young boy with a most engaging personality and of a pleasing English type shares the honors of heroism with the detective. His rescue of the “tec” from the crushing coils of the python was exceedingly clever.

Status: Unknown  
Unavailable for Viewing

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

### **The Greater Love (1914)**

Newspaper. A man finds out the woman he loves no longer loves him so he sends notice of his death to his hometown newspapers. Later, he reads in the newspaper that his former lover has been married to the man she now loves.



THE GREATER LOVE (Dec. 14).—Shortly after the engagement of John Brown and Hope Avery is announced, he receives an offer of a fine position in South America. She demurs at his going, but he overcomes her objections and after a tender farewell, leaves her with the promise to return within a year and make her his wife. Philip Lane is injured in an auto accident near the Avery home, and Hope discovers him. She has him taken to her home and during his convalescence, he falls deeply in love with her. When Lane proposes, she tells him of her absent fiancé, and he decides to leave at once.

Meanwhile John prospers in South America. His roommate, whose name happens to be John Brown, is weak and sickly, and finally becomes threatened with consumption. John gets leave of absence, and, sending no word, he joyfully starts for home, to surprise Hope. Disguised as an old sailor, he approaches his sweetheart's home, only to find her saying farewell to Lane and hear him ask Hope, "If the man you are bound to were dead, could you love me?" She answers yes, and John staggers at the blow. Lane leaves the place. After a terrible mental struggle, he goes back to South America, and finding young John Brown dead, he sends notice and identification papers to the home newspapers. Later he receives a newspaper announcing Hope's marriage to Lane.

*The Moving Picture World*, December 12, 1914, p. 1568

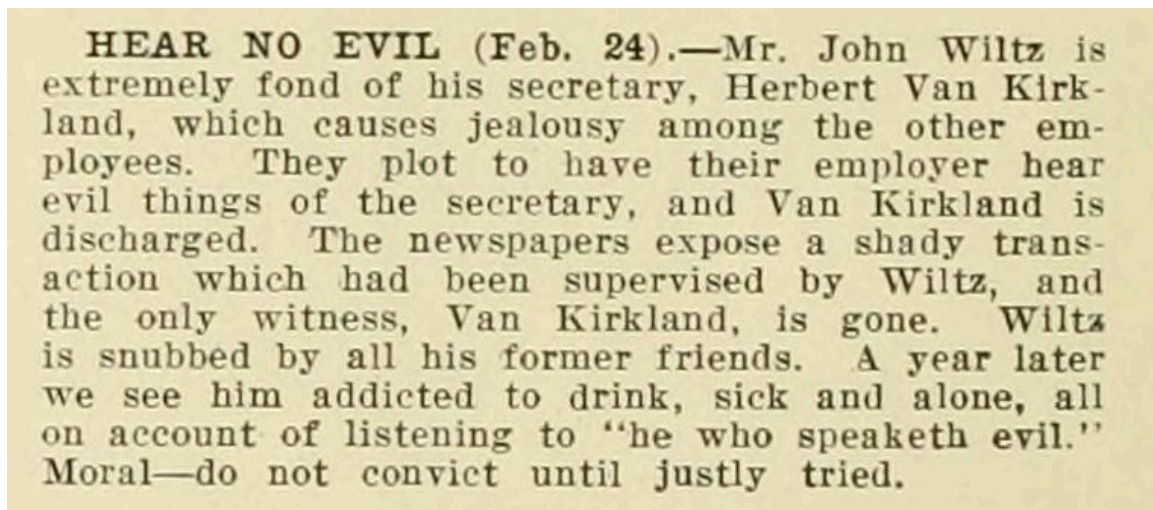


Status: Unknown  
Unavailable for Viewing

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

### **Hear No Evil (1914)**

Newspapers expose a shady transaction that destroys a man's life.



**HEAR NO EVIL (Feb. 24).**—Mr. John Wiltz is extremely fond of his secretary, Herbert Van Kirkland, which causes jealousy among the other employees. They plot to have their employer hear evil things of the secretary, and Van Kirkland is discharged. The newspapers expose a shady transaction which had been supervised by Wiltz, and the only witness, Van Kirkland, is gone. Wiltz is snubbed by all his former friends. A year later we see him addicted to drink, sick and alone, all on account of listening to "he who speaketh evil." Moral—do not convict until justly tried.

*The Moving Picture World*, February 21, 1914, p. 1006

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

**Her Big Scoop (1914)**

Press helps thwart a shyster lawyer who is trying to get a senator to accept graft. The Reporter (Betty Gray). Newsroom with full personnel.

**HER BIG SCOOP (May 2).**—Shortly after the senator received the nomination for governor, the shyster lawyer offering graft appeared. He could give proof to the senator's enemies that his wife's father died in the electric chair. Would the senator come to terms? The "grafter" faced the wrong man. The senator's wife, however, silenced the voice of scandal. Fortune and the press were with her.

*The Moving Picture World*, April 25, 1914, p. 572

**HER BIG SCOOP (Biograph), May 2.**—A carefully-worked-out story in which the interest which never fails to attach to incidents in the lives of fond lovers, newspaper workers, detectives and present-day politicians is capitalized. Two big scenes in a modern newspaper office will prove particularly popular, although the chaos precipitated in the news room by the telephonic arrival of "her big scoop" is likely to draw a smile from "those in the know."

*The Moving Picture World*, May 16, 1914, p. 968

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Betty Gray). Group.

Ethnicity: White (Betty Gray). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Betty Gray). Miscellaneous (Newsroom).

Description: Major: Betty Gray, Positive

Description: Minor: Miscellaneous, Positive



**Her Great Scoop (aka Her Big Scoop) 1914 (DIFFERENT FILM)**

Reporter Fanny Stone (Mary Charleson), a society reporter who works for *The Eagle* is treated badly at a society party and decides to get revenge with the help of Bert Bailey (Maurice Costello), who wants to start a paper called *The Next Era*. Editors of *Guardian* and *Eagle*. Managing Editor (Maurice Costello).

**“HER GREAT SCOOP”****Drama. Two-Part Special****Saturday, April 25th**

She resents a slight and loses her position as a reporter. Fortunately, she overhears a plot to rob and kill. She prevents murder and obtains a story that makes her a star reporter, boosts the circulation of her paper above all competitors and makes her the life partner with the Managing Editor. Maurice Costello and Mary Charleson are the leads.

Vitagraph Advertisement, *The Moving Picture World*, April 18, 1914, p 483

HER GREAT SCOOP (Vitagraph), April 25.—A two-reel drama with Maurice Costello and Mary Charleson in the leads. She resents a slight and loses her job as a reporter. Fortunately, she overhears a plot to rob a bank. Her great scoop lands a gang of thieves in jail and makes her a star reporter and the life partner of the owner of a struggling paper, which bounds into prosperity through the scoop. A splendid picture.

*The Moving Picture World*, May 9, 1914, p. 821

**HER BIG SCOOP (Special—2 parts—April 25).—**

Sent to write up Mrs. Montague Bulger's ball, Fanny Stone, a society reporter on the *Eagle*, is treated very shabbily. Fanny meets Bert Bailey, who has just started a new paper, called "The Era." She tells him of the treatment she has received and they plan revenge. They catch Mrs. Bulger in the conservatory spooning with a long-haired poet and they take a snapshot of them, which interesting picture Fanny publishes in the *Eagle*, with her account of the ball. Mrs. Bulger is furious at the sensation caused and demands Fanny's dismissal. Fanny is discharged, and while lying on her bed that night, crying, she overhears two men who occupy the room next to her, planning a bank robbery. She "shadows" them and assured a big "scoop," offers to sell it to several of the big newspapers, but they are skeptical and finally she

takes it to Bert. He is delighted when Fanny puts her proposition to him and agrees to take her "scoop." He offers her a share of the profits and a position on the paper, provided the "scoop" turns out well.

Hidden in Fanny's room, Bert and Fanny overhear more of the robber's plans and finds out that the caretaker of the bank has been bribed to help them. Bert then goes to his friend, Detective Kelly, and puts the story before him. They tell Mr. Jamieson, the manager of the bank, and on the night when the robbery is to take place, Kelly, Bert and Fanny are all put in the strong-room—so as to be in at the death, as Bert puts it. The robbers are admitted by the caretaker and are captured after a struggle in which Fanny saves Bert's life. Next morning, the *New Era* is out with extras telling of the capture of the robbers, the circulation trebles in a single day. The editors of the *Guardian* and the *Eagle*, the two large newspapers, find out too late what a mistake they made. Jamieson is so delighted with what Fanny and Bert have done, he advances capital to publish the *New Era* on a larger scale. As for Fanny and Bert, they decide to become partners in the newspaper and partners for life as well.

*The Moving Picture World*, April 25, 1914, p. 394.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Bert Bailey, *Guardian* Editor, *Eagle* Editor). Female (Fanny Stone).  
Group.

Ethnicity: White (Bert Bailey, *Guardian* Editor, *Eagle* Editor, Fanny Stone). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Fanny Stone). Editor (Bert Bailey, *Guardian* Editor, *Eagle* Editor).

Miscellaneous

Description: Major: Fanny Stone, Bert Bailey, Positive

Description: Minor: *Guardian* Editor, Positive. *Eagle* Editor, Negative. Miscellaneous,  
Neutral.



**The Higher Impulse (1914)**

Newsgirl Clara Brent (Clara Horton – Little Clara Brent).

**THE HIGHER IMPULSE** (Dec. 6).—John Brent, a drunken loafer, neglects his wife and child until they are finally evicted from their poverty-stricken home.

When Brent returns that night and mistreats his wife, she decides it is time to cut loose and shift for herself and child. Wandering aimlessly about, the homeless woman and child are taken in by a good woman in another part of the city, whose son secures for Clara, the little girl, a job selling newspapers.

Meanwhile Brent has gone from bad to worse and in an attempt to snatch a pocketbook he is stopped by a Salvation Army officer, who takes him in charge and prevents the theft. He takes him to the home and after a long and hard struggle Brent is reformed and becomes a God-fearing and law-abiding citizen. He is placed in a job as a street cleaner. In the course of his duties one day he stumbles upon a pocketbook containing money and a minister's card, with the address written on it. Unknown to him his wife the day before had stumbled and fell at this very spot and dropped her pocketbook containing a few pennies. Brent inquiries at the minister's house and is amazed to learn that the minister has been befriending his wife and child who are living nearby in happiness and comfort.

To atone for the past and to prove to his wife he is a new man, he goes to the home where they are staying and after tearful explanations a happy reconciliation takes place.

*The Moving Picture World*, November 28, 1914, p. 1274

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Clara)

Ethnicity: White (Clara)

Media Category: Newspaper  
Job Title: News Employee (Clara)  
Description: Major: Clara, Positive  
Description: Minor: None

### **His Doctor's Orders (1914)**

Newspaper Article reveals that a steamer has sunk in mid-ocean – the same steamer that a man told his wife he was taking to recover from his seemingly bad health. Now what to do.

**HIS DOCTOR'S ORDERS** (Dec. 19).—Henry is dispatched to bring his wife's Mother home from the station. On the way he meets his old pal and college chum, Doc. Summers. Against his own good judgment Henry takes the time to go into a saloon to have one, and just one, "for old time sake." Later, when Henry discovers that Mother, has it in for him he requisitioned Doc, his pal, to help him out of the mess. This was easily worked and the pair started on a supposed ocean voyage, that Henry might recover a seemingly impaired health. Wife never doubted her hubby an instant, believing him to be a man of veracity. His absence caused her terrible pining, which wore on her own health to an extent that alarmed her mother. Mother then took things in her own hands and, determining to brighten her daughter up with a few weeks at the beaches, hustled her off.

Then came the awful newspaper reports about the supposed sinking in midocean of the very steamer Henry and Doc had supposedly sailed on. Wife goes into mourning, facing stolidly her unhappy lot. But here at the beaches are the pair enjoying life to its extreme. They accidentally run across their grief-stricken folks. They then learn that they are supposed to be lost at sea and, horrified at their position, they decided to keep their presence a mighty secret.

That they may make their existence known in a quite logical way they dig up a row boat to look like one of the lost steamer's lifeboats and, rowing out from shore, they make up like lost and famished passengers from the shipwrecked steamer. They are rescued and brought ashore, where they are feted and hailed as heroes. Later comes the message from the steamship company denying the newspaper reports as false, and reporting the arrival of the ship all safe in port. Henry and Doc then find themselves in a most undignified position.

*The Moving Picture World*, December 19, 1914, p. 1738



Status: Unknown  
Unavailable for Viewing

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

**His First Case (1914)**

Reporter Leon Sedley (Lee Shumway)

**HIS FIRST CASE** (Special—Two Parts—Oct. 1).—When—Leon Sedley, a young newspaper reporter, receives notice from the secretary of the treasury that he has been appointed a special agent to work in the customs service, the first person to whom he tells his good fortune is Irma Benton. Irma is far more deeply interested in Sedley than she is in Dick Dustin, whom her mother wants her to marry because of his wealth. Among other luxuries Dustin owns a fine steam yacht. Sedley's first consignment is to investigate large and frequent sales of an illicit drug which are made by an obscure drug store. He discovers that the drug is delivered to the store by a strange individual whom he shadows to an office, the lettering on the door of which identifies him as B. Detrich, an alleged pharmaceutical chemist. By watching the office, Sedley learns that it is the headquarters of a smuggling gang of which Dustin is the real head. His steam yacht is used as the means of getting shipments of the illicit drug past the customs inspectors. Ascertaining that Dustin and his confederates plan to visit an isolated cove along the coast at a certain time, Sedley determines to capture them with the evidence in their possession. Irma offers him the use of her auto and drives him overland to a point on the cliffs overlooking the smuggler's cave. Irma stays on the cliffs while Sedley goes below to await his opportunity to make the capture. His over-eagerness leads to his own capture by Dustin and his confederates, who take him aboard the yacht and head out toward sea. Irma, witnessing the capture from above, is distracted. She drives back to the port and there the sight of the gunboat "Paul Jones" lying in the harbor, suggests an appeal to the naval authorities. She visits the gunboat and tells the commander of Sedley's predicament. He gives the necessary orders for a pursuit. After a long, hard chase the yacht is overhauled and the smugglers captured. Sedley finds that his first case has won him a wife as well as honor.

*The Moving Picture World*, October 3, 1914, p. 93

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Leon Sedley)

Ethnicity: White (Leon Sedley)

Media Category: Newspaper

Job Title: Reporter (Leon Sedley)

Description: Major: Leon Sedley, Positive



Description: Minor: None

### His Highness, the Prince (1914)



Journalist Herbert Prince (Carl Alstrup) is very similar in build and facial resemblance to Prince Heinrich (Carl Alstrup), although neither is aware of the fact. Therein lies the secret of the memorable day the journalist enjoyed.

**HIS HIGHNESS, THE PRINCE** (Great Northern), May.—A three-reel picture, wholly amusing and filled with delicious satire; it will make a decided hit. The real fun of the offering is in its characters, of which there are many and at which it pokes convincing fun; but the plot is also very amusing. It makes a journalist, whose last name is Prince and who looks like Prince Henrick, let a comical and yet entirely human council of a small city entertain him as the prince. The prince learns of this and comes to town in his uniform; but takes it all as a good joke. It is a commendable picture in every way, acting, photography and general handling, and a very desirable offering.

*The Moving Picture World*, May 30, 1914, p. 1262.

**HIS HIGHNESS, THE PRINCE (Three Parts).—** Prince Heinrich and Herbert Prince, a journalist, are very similar in build and facial resemblance, although neither is aware of the fact. Therein lies the secret of the memorable day the journalist enjoyed. Prince Heinrich, bored over billiards in the officer's quarters of his regiment, discards the game to take a brief nap, the journalist was involuntarily (at first) feted in his stead. Herbert has been granted leave of absence, and, before departing from his duties, persuades his friend, Bob Garrick, to accompany him. While Bob is busy



packing, Herbert shaves off his moustache. It is then that the resemblance to Prince Heinrich is most marked, particularly as both Prince and journalist affect monocles. But neither Herbert nor Bob is aware of the resemblance and do not reckon when enroute for the distant city of Waldeck that they are marked out for the distinction that awaits them.

The solitary passenger who shares their compartment, a tubby smiling little individual, is the first to mistake the identity of the journalist. Seeing a photograph of Prince Heinrich in his newspaper, he promptly concludes that he is facing the prince traveling incognito. Elated over his discovery he notifies all passengers and soon the journalist and his companion are the object of many courtly bows and courtesies.

For some time they both imagine they are surrounded by lunatics, but when Herbert is addressed as the Prince, it at length brings enlightenment to their understanding. Councillor Hall, their little associate, wires the mayor of Waldeck of the impending arrival of the Prince and counselling an official reception. When Herbert and Bob observe all the civic dignitaries awaiting them, and entering into the spirit of the jest of mistaken identity, they decide to go through with what has been thrust upon them without seeking.

Herbert acts as though of manner born—his majestic mien and urbane courtliness impressing all with whom he comes in contact, albeit Bob, for the nonce acting as his valet, has occasionally to resort to strong measures to keep the Prince up to concert pitch in maintaining his august position. From the railway station, Herbert and Bob proceed with ceremony to the hotel, where apartments have been arranged for their reception and where everyone, from proprietor to call boy, shows the greatest deference to the pair. They manage to retain their gravity till they reach their apartments and then they can contain themselves no longer. Their merriment is suddenly checked. A deputation headed by the be-whiskered mayor enters upon them, soliciting the honor of their presence at a banquet. The pair accept and have a gay time, although Bob's enjoyment is tinged with a little bitterness in that he has to act throughout as the Prince's private valet.

Herbert shows strong partiality for the corpulent mayor's winsome little daughter, and while the company is enjoying the wine and walnuts, he makes the most of his opportunities to improve his acquaintance. He is caught in the act of a kiss and as a compensation to the mayor for his injured feelings, promises to confer upon him and his companion, Councillor Hall, the coveted order of the Golden Eagle.

While their enjoyment is at its height the real Prince Heinrich reads in his paper of his own visit to a nearby town and the cordial reception given by its inhabitants. At a loss to understand what it means, he telephones to the hotel Waldeck and is told the Prince is still there. Eager to learn the facts of the case, he summons his aide-de-camp and they speed to Waldeck. Upon reaching the hotel he finds the room to which the Prince has returned and proceeds thither. The mayor and Councillor Hall are wakened from their maudlin state at the sight of Prince Heinrich and at a respectable distance follow in his wake, expecting dire consequences will be the outcome of the masquerade on the part of the men they feted. Herbert, too, is aghast at the appearance of the Prince, but when he explains that he entered involuntarily into them through being mistaken for the Prince—with the view of getting excellent copy for his paper—the Prince joins in Herbert's laughter to the discomfiture of the two officials. To save the dignity of the civic pair, the Prince endorses the gift of the order of the Golden Eagle, and after saying a kindly word to the mayor's daughter (whose faith in Herbert is still unshattered) he also confers a decoration upon Herbert, conditionally he says with a laugh, that Herbert, in future, wear a moustache.

*The Moving Picture World*, May 9, 1914, pp 872, 874.



## “His Highness, the Prince”

Delightful Comedy Subject In Three Parts From the Great Northern—Presents Many Laugh-Making Situations.

**T**HE enterprise of the producers and skill of the players of the Great Northern Film Company have proved that it is possible to make comedy subjects of greater length than one reel of film. Indeed, this firm does not hesitate to make three-reel comedies and, what is more to the point, it makes them interesting even to the last foot of film. One of the latest Great Northern comedies is a three-part subject entitled “His Highness, the Prince.” It is real comedy, based upon a case of mistaken identity, an ever potent theme in the dramatic writer’s bag of tricks, and while this particular trick has done yeoman service in picture and story for many a day, it loses not the least of its flavor when properly presented under a new guise.

In the picture in question Henry Prince, an editor, and his chum start out for a holiday. Enroute on the train Henry is mistaken for Prince Henry, whom he greatly resembles. It is Councillor Hall, a roly-poly little fellow, who makes the discovery and he hastens to advise the Mayor of Waldeck of the approach of his Highness, also advising every one on the train of the presence of royalty.

Editor Prince and his companion are at a loss to understand the cause of the great deference with which they are being treated, but decide to see the thing through. Upon arrival at Waldeck they find themselves greeted as royal persons and presently discover that Henry Prince has been taken for Prince Henry. Subsequently they are wined and dined though much to the disgust of the editor’s companion, who is compelled to act as valet to “his highness”.

Many amusing situations are created, affording opportunity for numerous laughs; in fact there is scarcely a foot of the picture that could be termed dull. The fun goes merrily on until news of the affair reaches the real Prince Henry. His Highness proceeds at once to Waldeck to discover who it is that is impersonating him and catches the culprits red handed. Demanding an explanation he gets the story of the escapade of the newspaper man and his chum and enjoys it so thoroughly that he forgives them upon the one condition that Henry Prince, the editor, shall always retain his mustache which distinguishes him from Prince Henry.

As a gracious prince and good fellow should, Prince Henry makes good all the obligations of his double and the incident is closed.

This picture was given a trial exhibition at Fox’s Audubon theater, New York, last week, and was received with unusual applause by a large and discriminating audience.

Status: Unknown  
Unavailable for Viewing

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

### **His Last Chance (1914)**



Reporter Bob Reid (Alexander Gaden) is a young reporter who neglects his work to play in with a fast crowd. The Editor (Charles Eldridge).

HIS LAST CHANCE (Imp), June 1.—A two-reel story, which we saw without subtitles. It has an attractive cast of performers, including Leah Baird, Alexander Gaden, Hobart Henley and David Lithgoe. The newspaper office was hardly characteristic in appearance, but the story follows through in quite an entertaining way. With the subtitles this should be a good dramatic offering, as there seemed to be a substantial story in it.

*The Moving Picture World*, June 6, 1914, p. 1410



**HIS LAST CHANCE** (Two parts—June 1).—Bob Reid, reporter, neglects his work to play in with a fast crowd. His friend, Tom, who is secretary to

Carl Ritz, young millionaire, is the leader of the crowd, and at the opening of the story we find him using his employer's money to pay his card debts. Bob is warned to attend more closely to business, and his sweetheart, Nora, also employed in the office, joins in the demand.

Following the afternoon when Bob has been told that he has one more chance to make good, we find the friends at Ritz's house playing cards. Tom, the secretary, loses heavily and, bribing the butler—the elusive, smiling fellow—to hold his tongue, he appropriates more of his master's money. Later that night, a telegram is brought, stating that Ritz is coming home. It is the next afternoon that Bob and Tom hatch up the plan to kidnap the millionaire.

The kidnapping is done and the millionaire is left prisoner in an old deserted house. But before Bob can get his story into print, a mysterious message is delivered to the police telling them to look in the deserted house, and find a dead man. No name is given. It is through Nora that the detective detailed on the case listens to Bob's version; he believes Bob. They wire the millionaire's twin brother, and then after his arrival, lay a trap to get the guilty person. The finish is sensational in its development and a huge surprise to all concerned.

The real murderer was the butler, who watches the young fellow's movements, and went to the deserted house, hoping to get a ransom for letting Ritz go. But Ritz turned upon him—there was a struggle. All this is shown in the epilogue entitled "What Really Happened?"

*The Moving Picture World*, April-June 1914, p. 1590

"His Last Chance" is the title of a two-reel thrilling melodrama being produced by Frank Crane for the Imp Company. It is a newspaper story revolving about a young reporter who, it is said, cannot make good because he drinks. There is big mystery at the end. Mr. Crane also plays a part.

*The Moving Picture World*, p. 985

### HIS LAST CHANCE (Imp).

How would it make you feel to kidnap a man for a joke, leave him a prisoner in some deserted house or barn, and then read in the papers the next morning that your victim had been found dead? Truly it would be a case of the stinger stung—stung to the extent of having the electric chair or life imprisonment facing one. And that is exactly what happens to the hero—a young reporter—in this tremendously thrilling melodrama. The young reporter, wasting his time at cards, has been given one more chance to make good with a story. One of his friends suggests the scheme of kidnapping a certain millionaire and then using the story as a “beat.” But their joke turns to bitter tragedy—and the mystery of the millionaire’s death is not explained until the very end.

It is one of the best modern melodramas done in a long time—suspense, action, plot and great climaxes there are, besides some great acting. Alexander Gaden and Leah Baird are seen in the lead roles, and they do some splendid work. Hobart Henley plays the part of the millionaire and then doubles as the millionaire’s twin brother who helps to run the crime down. He does some of the best work since his affiliation with the Imp as a lead. But perhaps the star part must be attributed to W. J. Ferguson, the well known Broadway actor, who is seen as the quiet, smooth, mysterious butler.

Mr. Ferguson was secured especially for this role and paid a big price. Mr. Ferguson’s last appearance on the stage was with Fannie Ward in “Madam President,” in which he scored a big success. The present photoplay is worth seeing, if for nothing else than Mr. Ferguson’s unusual acting.

Frank Crane is the director of the piece, while Stuart Paton, his assistant, and author of many successful photoplays, is the author.

*The Moving Picture World*, May 30, 1914, p. 1272

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Bob Reid, Editor). Female (Nora). Group.

Ethnicity: White (Bob Reid, Editor, Nora). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Bob Reid). Editor (Editor). News Employee (Nora). Miscellaneous.

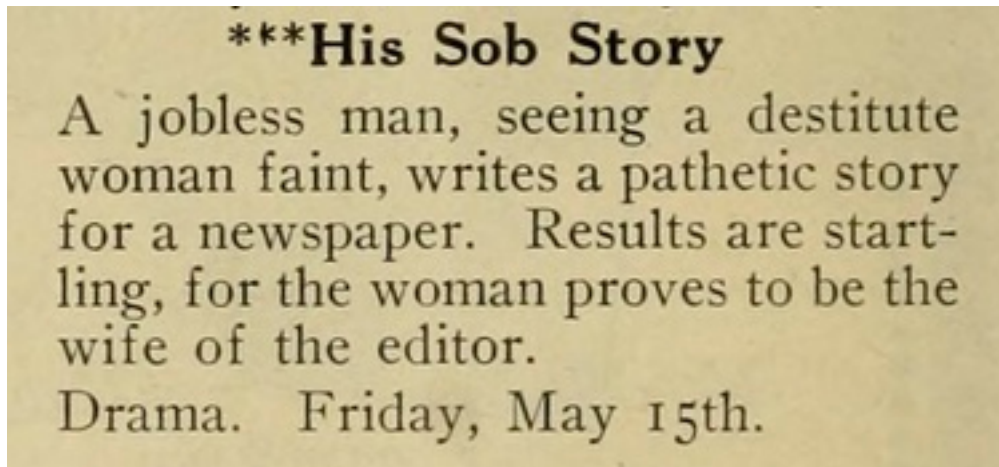


Description: Major: Bob Reid, Transformative Positive

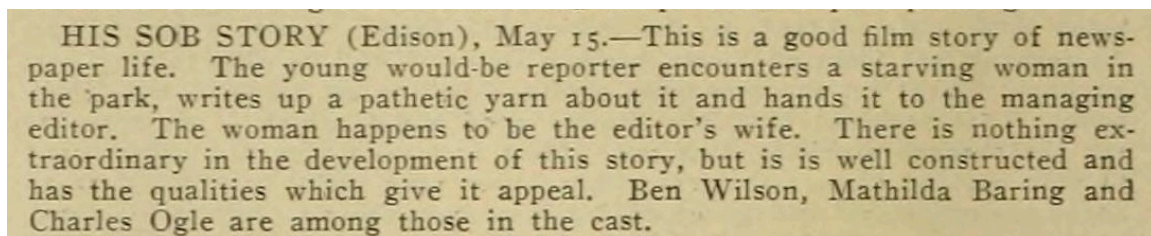
Description: Minor: Editor, Nora, Positive. Miscellaneous, Neutral.

### **His Sob Story (1914)**

Reporter John Williams (Ben F. Wilson) is trying to get a job on a paper. He helps a destitute woman. She turns out to be the editor's lost wife (Mathilde Baring) and the hero gets a position on the paper. Daine, The Editor (Charles Ogle). Cub Reporter (Harry Beaumont). The Office Boy (Yale Boss).



Edison Advertisement, *The Moving Picture World*, May 23, 1914, p. 934



*The Moving Picture World*, May 30, 1914, p. 1260

**HIS SOB STORY** (Special—2 parts—May 15).—John was distinctly down on his luck. He had come into the city fully prepared to set the world

on fire with his genius, but as yet he had not noticed much of a conflagration as a result of his efforts. At the time the story opens, he was down to his last dollar and as yet he had found small prospects of any sort of a position. On his way to the only newspaper office he had not as yet importuned with his prayers for work, he came across a shabbily clad woman on a park bench. As John approached her, she fainted, dropping her hand bag on the sidewalk. John picked the bag up, put it into his pocket and sent for an ambulance. After the woman had been carried away he suddenly remembered that he had kept the pocketbook.

In the hope of finding a clue, John opened the handbag and examined its contents. It contained a child's photograph, a handkerchief, and a solitary nickel. On the bare chance of coming across the woman again, John made a tour through a number of city hospitals, but without success. However, the handbag gave him an idea. About its pitiful contents a story gradually developed in his mind. With eager haste he rushed to the newspaper office and brushing opposition aside by the sheer irresistibility of his purpose, sat down at the typewriter and started his story.

John had felt the pinch of poverty too closely himself not to be able to do justice to his subject. He drew a poignant picture of this woman, forced by her husband's cruelty to support herself and her child. It was all fiction for all John knew, but it was certainly a "sob story" of the first order. When John had finished, they sent his story into the editor. He read it, carelessly at first, and then with a drawn haggard look on his face. In a few moments he came out and questioned John. John told him the particulars and showed him the photograph. "The woman was my wife," said the editor simply. Jumping into a taxicab, John and the editor commenced another tour of the hospitals. This time luckily enough the search was successful. When they found the woman, she forgave the editor for the misunderstanding that had driven them apart and the grateful editor promised John a first-class position on the paper.



Status: Unknown  
 Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Males (John Williams, Editor Daine, Cub Reporter, Office Boy)

Ethnicity: White (John Williams, Editor Daine, Cub Reporter, Office Boy)

Media Category: Newspaper

Job Title: Reporter (John Williams, Cub Reporter). Editor (Daine). News Employee (Office Boy).

Description: Major: John Williams, Positive

Description: Minor: Editor Daine, Cub Reporter, Positive. News Employee, Neutral.

### **The Hop Smugglers (1914)**

Reporter Helen Harris (Irene Hunt) is a writer who tries to secure a position on a newspaper in order to earn necessary luxuries for her invalid mother.

THE HOP SMUGGLERS (Reliance), Nov. 27.—Another newspaper story in which Irene Hunt plays the girl reporter in search of a beat. She leads to a round-up of some opium smugglers, who make a practice of floating the dope across a river on small boards. The photography and action are good and this makes on the whole a pleasing yarn of the kind.

*The Moving Picture World*, December 26, 1914, p. 1841

Irene Hunt, of the Mutual, is being featured in "The Hop Smugglers," a newspaper story in which she finds the gang, causes detention, makes a big scoop and lands her job with the big daily. Thrills galore are said to fill the production.

*The Moving Picture World*, November 14, 1914, p. 911

**THE HOP SMUGGLERS (Nov. 27).—**Helen, a writer, tries to secure a position on a newspaper in order to earn necessary luxuries for her invalid mother. Refused a job unless she brings in a real news story, Helen dejectedly sallies forth on a still hunt for opium smugglers then operating successfully on the Mexican border. Sikes, the Revenue Officer, has been unable to get any evidence of any one.

Helen befriends a denizen of Chinatown and through him learns that the smuggling is being done through the means of an irrigation canal running across the border just outside the city. The smugglers fasten tins of opium to logs and

float them down the canal and past the line, after which they are picked up by a confederate Chinese posing as a seller of driftwood kindling and delivered at the back door of Chinese restaurants, where the gang hangs out. One of the logs gets caught in a chunk of wood and Helen finds it. With Sikes she lies in wait, captures the wood seller and drives the load of wood and opium to the restaurant, with Sikes hidden under the load of kindling. One of the smugglers has escaped and warns the restaurant by phone of the arrest of his pal, and a fight commences when Helen starts to unload the wood; but with the help of Sikes and a load of cops, the smugglers are captured with all the evidence.

Helen gets an exclusive story for the paper and is handed a job as news reporter.

*The Moving Picture World*, November 21, 1914, pp. 1132, 1134

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Action-Adventure

Gender: Female (Helen Harris). Male (Editor).

Ethnicity: White (Helen Harris, Editor)

Media Category: Newspaper

Job Title: Reporter (Helen Harris). Editor (Editor)

Description: Major: Helen Harris, Positive

Description: Minor: Editor, Positive



**The House of Correction (1914) (aka Bagnes d'enfants). France.**

Newspaper Article reports on a scandal in a reformatory that has many repercussions.

**THE HOUSE OF CORRECTION** (Three parts—Mar. 20).—George Lamere causes his loving father much pain. Finally George finds himself in a reformatory home. The home in which George finds himself is run by a so-called philanthropic magistrate. Consequently this reformatory is nothing more or less than a prison where boys are sent, at great expense to their parents, and then treated as if they were nothing more than animals. So badly are the boys treated in this particular home that many of them lose their reason entirely, while others become so weak that they can scarcely walk. This is a terrible punishment, indeed, for George, who has been reared in a kindly home.

Suddenly news begins to creep into the newspapers of the scandalous way in which the Montliot Reformatory is conducted. A youth escapes and dies in the hospital as a result of the brutal treatment of the warders. For a time things look very awkward, indeed, for the magistrate and his callous confederates. The inspector of prisons is commissioned to change the life of the poor little prisoners. They are given plenty of rest and good food, and soon begin to regain their former sprightliness. The inspector of prisons arrives in due course and is entertained by the governor of the reformatory and his charming wife. So good does this entertainment prove that the inspector is content to review the reformatory from a distance and then report upon it as a "very humane and valuable institution."

Directly after his departure the boys resume their old life again. The warders brutally assault them, and their food is of the poorest quality. One day a mutiny breaks out, and the boys overpower their warders and escape. In a short time the warders are upon their track and many of them are soon recaptured. This is not the case with George; he has been befriended by a big, strong-minded boy, who stands by him and helps him on his weary way. At last there comes a moment when the brutality of the reformatory does its work, and George sinks to the ground, too exhausted to make his last bid for freedom. His friend hides him in a barn and then leaves him.

In the meantime the truth of the whole matter leaks out, and the news of the mutiny spreads all over the country like wildfire. Mr. and Mrs. Lamere hasten to the reformatory, where they find that their son is among the fugitives. They go in search of him, and finally arrive close to the barn in which George is hidden. He lies there spent and helpless, and hearing voices without thinks that his tormentors have come to take him back again. Preferring death to confinement in the terrible reformatory, he hangs himself from a rafter in the barn. When his father and mother enter they find him suspended there, but fortunately they arrive in time to take him down and restore him to consciousness. They take him back home again, determined that nothing shall part them in the future.

*The Moving Picture World*, April 4, 1914, p. 126.

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, Positive



**How He Lost His Trousers (1914)**

Newspaper Article in an extra edition warns about lunatics who wander away from the asylum. The story emphasizes that should a lunatic enter anyone's home, notify the authorities by waving some white object out of the window. One reader takes this very seriously.

**HOW HE LOST HIS TROUSERS (July 11).—** Jack Thompson, a young naval officer arriving in port, receives a letter from his friend, Tom Bolden, offering his regrets at not being home to receive him, but encloses a letter of introduction to his mother and sister, and trusts he will call. Jack, overjoyed, immediately gets leave of absence and starts on his journey. Sometime previous a harmless lunatic has wandered away from the asylum. An extra edition of the newspaper has been issued, and states, "that should the lunatic enter anyone's home, the occupants can readily notify the authorities by waving some white object out of the window." The paper arrives in Nellie's home previous to Jack putting in an appearance, and has wrought fear and anxiety into the hearts of Nellie and her friends, so instead of receiving the anticipated hearty welcome the young officer is immediately mistaken for the crazy man and forced behind a screen at the point of a revolver. There being no other white object in the room he is requested to remove his trousers. Very much against his will, he does so. Nellie rushes to the door with the trousers and calls a policeman. Jack, taking in the situation, realizes his predicament; he takes the lampshade, places it around his waist, and emerges from the screen looking very much like a ballet dancer instead of the refined young naval officer. He finds the doorway blocked by the officer and makes a heroic jump through the window followed by the officer. A short chase ensues, at the termination of which Jack collides with the real crazy man. The letter of introduction is produced from Jack's trousers, and all ends in a merry uproar of laughter.

*The Moving Picture World*, July 4, 1914, p. 110

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 Idler (1914)**

Newspaper Article about a poor mother of five children who offers the youngest for adoption prompts a wealthy couple to take action.

**THE IDLER (Mar. 19).**—A poor mother of five children offers the youngest for adoption. The newspapers hear of it and publish it as an unusual case. Mrs. Upton reads the article. She and her husband are wealthy and childless, and she persuades her husband to go with her to see the child. They find the tenement where Mrs. O'Flynn lives. The mother tells them Victor's father was a good man, not dissipated, but inclined to idleness. Mrs. Upton is immediately charmed with the child and after arrangements are made, Mrs. O'Flynn parts tearfully with it. Jim O'Flynn, in the meantime, returns home, learns his youngest child has been adopted, takes what little money the poor woman has left and departs in an ugly mood.

Victor is showered with every attention and soon becomes a spoiled child. Fifteen years later, his foster-father receives notice that his son failed to pass his college examinations. Victor is sent home. Mr. Upton gives him a position in his office. He displays some of the characteristics of his father. He then puts Victor to work in the machine shop, where he will not have time to idle. He has a quarrel with the foreman. His father, angry and disappointed, writes out a check for \$5,000.00, hands it to Victor and tells him, "When that's spent, you needn't come back!" Victor loses the money gambling and wires his mother for more. Mr. Upton learns the import of the message and telegraphs him a refusal. Victor, unable to find work, is homeless and penniless. Incidentally, he meets his own father, who is a veritable hobo, and to his horror, learns the truth. The boy decides to ask Mr. Upton for another chance. Mr. Upton,



seeing that Victor has learned a lesson, receives him cordially. Victor conquers his inherited tendency and shows his gratitude to his foster-parents, proving himself a valuable business man and an everlasting credit to those who have cared for him.

*The Moving Picture World*, March 14, 1914, pp. 1414, 1416

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

### **If I Were Young Again (1914)**

Newspaper Article about the disappearance of a museum curator amuses the man said to have disappeared, but another article about swindling operations of Mexican oil wells infuriates him changing his life in ways he hadn't anticipated.

IF I WERE YOUNG AGAIN (Special—Two Parts—Nov. 16).—Aged Jonathan Wise is head Curator of the department of Anthropology in the great museum at X..... He has a considerable fortune saved in the bank, and when Director Henshaw, head of the institution, jokingly shows him an advertisement of a brokerage firm which claims to make investors wealthy, the aged Curator shakes his head and replies, that if he were young again he would venture his savings in such an enterprise.

The day following a shipment containing a mummy arrives from Egypt to the museum, and while examining this new addition to his treasures, Professor Wise discovers among the bandages a vial containing a liquid, and on the vial is an inscription in ancient characters which the Professor quickly translates, reading as follows: "One drop with each new moon brings back youth." Professor Wise secretes the vial on his person and takes it to his room. He pours a few drops on a withered plant which reposes in his window seat and is astounded to witness the immediate rejuvenation of the plant.

The next day he goes to the bank, draws out his accumulated savings and that night, seeing that the moon is still new, he swallows a few drops of the magic liquid. A glance at the mirror shows him revealed again as a young man. Then the various problems in connection with his sudden change of appearance present themselves. Not wishing to explain to his landlady his sudden change from old age to youth, he packs some necessary articles in his valise, and stealing silently to the door, rings the bell, and upon the appearance of the landlady, announces himself in search of lodgings. The landlady shows him to a room across the hall from his own room.

He visits the promoters of the Mexican oil stocks, which he has seen advertised and unhesitatingly turns over all his available cash in exchange for beautifully printed stock certificates. He finds much enjoyment in visiting various places of public interest where he comes among acquaintances, who, however, do not realize that the sprightly looking young man in their immediate vicinity is good old Professor Wise.

Director Henshaw of the museum is much perturbed in spirit by the sudden and unaccountable disappearance of the Curator. He notifies the police and an article is printed in the newspapers, giving a few known facts in connection with his mysterious disappearance. Professor Wise reads the newspaper article and chuckles over the mystery which his transformation has occasioned. In his own room, upon glancing through the columns of the newspaper which tells the story of his disappearance, he is horrified and shocked to read an account of the swindling operations of the promoters who sold to him shares in the alleged Mexican oil wells. His fortune is gone and he finds it necessary to begin at once to recuperate his losses by obtaining employment. He answers advertisements in the newspapers, but is rejected in one instance because of his apparent



youth, and another advertiser declares that he wants only stylish young men, glancing disapprovingly at the well-made but old-fashioned garments worn by the transformed professor. Finally, after many fruitless endeavors, he obtains employment in the museum as a clerk in the department built up and conducted by himself. The salary, however, is but a small part of that which he received as Curator.

Wishing to obtain some necessary articles from his own room, he enters the chamber surreptitiously and the landlady catches him, as she thinks, intruding upon the premises of the absent lodger. She demands the reason for his intrusion, and he finally confesses to her that he is none other than the late Professor Wise, who has been transformed by a magic liquor from an old man to his present appearance. She is astounded, but withal delighted. The landlady has recently come into an extensive fortune and has expressed a wish that she might become younger in order to enjoy the benefits of unlimited money. The professor has discouraged her, but when he exhibits the mysterious vial and explains to her that it contains additional quantities of the magic fluid, she frantically begs him to permit her to taste the contents and become youthful again. The experiences of Professor Wise in his transformed condition have been so fruitless and so bitter that he counsels her earnestly to refrain from making such an experiment. She insists and he finds it necessary to eject her from the room. He believes that no good can come from the continued existence of the contents of the magic vial. So he pours the remainder of the contents into an open dish and sets fire to the liquid. It burns for a few seconds while the pungent fumes pervade the atmosphere. He is overcome and falls into an easy chair. Upon awakening he finds himself returned to his previous condition.

The landlady is overjoyed to find him again in his natural stage of life. He returns to the museum and takes up again his work as Curator after astonishing the director beyond words by his brief explanation. He states that he has been on a long journey in which he lost everything and gained nothing. The landlady gives him her hand in marriage and he thereby recuperates his lost fortune.

*The Moving Picture World*, November 21, 1914, pp. 965-966

Status: Unknown

Unavailable for Viewing

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

### **The Imp Abroad (1914)**

Newspaper offers latest earth news of wars, scandals, divorce and white slave traffic causing a bored imp from Hades to come to this planet for some excitement.

**THE IMP ABROAD (Jan. 12).**—It is dull days in Hades. The only enjoyment of an imaginative Imp is to interview the newest arrivals from the earth. Finally, one poor soul who arrives to taste of damnation, brings with him a newspaper from the earth. The Imp reads the latest earth news, of wars, scandals, divorce and white slave traffic. The Imp longs to visit the planet where something is always doing. The Imp upon earth comes in contact with a ne'er-do-well barber, who is impersonating a Bourbon count in order to win the hand of an heiress. The Imp takes an informal interest in the business. The heiress and her parents are vain and care only for a title.

After the barber-count has been accepted by the heiress, the Imp introduces himself as a real duke of the realm, with unlimited estates and vassals. He makes love to the heiress, and shows her that he is a greater aristocrat than the count. They elope, and after a sensational chase, are overtaken by the girl's parents and the count. The Imp then resumes his devilish form, and has his laugh at the expense of the vain heiress.

*The Moving Picture World*, January 10, 1914, p. 216



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

**In Mizzoura (1914)**

Editor

**IN MIZZOURA** (Five parts).—In the town of Bowling Green, Missouri, there lives Jo Vernon, a village blacksmith, his wife and daughters, Kate and Elizabeth. Jim Radburn, a native and resident of the same town, is sheriff of Pike County. Since childhood he has planned that some day he and Kate Vernon are to be married, and unbeknown to her, although with the sanction of her father, he pays for her tuition through college. Sam Fowler, an express messenger on the Missouri Pacific R. R., is in love with Jim Radburn's sister, Emily, and with the beginning of the story he becomes engaged to her.

Robert Travers, alias "Jim Cummings," a hold-up man, forges the signature of the railroad division superintendent to an order permitting the bearer to ride in the express car with the express messenger, Fowler. As the train speeds on its way, Travers attacks and overpowers Fowler and robs the car. Travers makes his escape and Sam, accused by the express company of having been an accomplice, is thrown in jail. The hold-up happens in Pike County, and Radburn, the sheriff, sets out to run down the criminal. Through newspaper accounts of the robbery, Travers learns that Fowler has been unjustly imprisoned, and in accordance with his usual practice, writes to the editor advising him of Fowler's innocence, enclosing one of the express envelopes which were stolen as proof. Shortly after Travers drifts to the town of Bowling Green and by chance becomes acquainted with the Vernon family. He becomes enamored of Kate, who in turn gives him her love, discarding Jim Radburn for the thought of the bigger, gayer and brighter life which Travers has pictured. A letter sent to Kate by Travers planning their elopement comes to Kate's mother's attention, and she demands to see it. She shows it to Jim, who immediately recognizes a similarity in the handwriting of this note and the forged order which was delivered to the express messenger. Fowler, at the time of the robbery. Jim immediately begins to run down the clue to get his man.

Through the efforts of Jim, Sam is exonerated and reinstated by the railroad company, and during one of his trips to Bowling Green he accidentally meets up with and recognizes Travers in the village drug store. Travers makes his getaway in a



wild fight, and jumping through the window, turns toward Kate's home for a hiding-place. Her father and family joining the mob in search of Travers, have left her alone. Jim, close on the trail of his man, traces him to the Vernon home, and there corners him. Because of his love for Kate, and to prevent possible injury to her name, he permits the escape of Travers, aiding him by giving him his own horse to ride across the border. Through a strange coincidence, shortly after the robbery while working for Sam's release, Jim, in caring for a homeless pup which has had its leg broken, discovers that the mud of the river bottom, or gumbo, if baked, would make a wonderful railroad red ballast. He visits the railroad officials at St. Louis and closes a most profitable contract. Because of his newer fields he resigns his position as sheriff a day before he meets up with Travers. Travers is arrested in a neighboring town by two countrymen, who recognize Jim's horse. Jim is telegraphed, and replies that everything is all right and that he has given the horse to the man Travers. Questioning Jim's explanation, the two men prepare to take Travers back to Bowling Green. He attempts escape and is shot. Jim has been nominated for legislator, and when his action in permitting Travers to escape becomes known, he is denounced in a public meeting by Col. Bollinger for having failed to fulfill his duties as sheriff. Jo Vernon, knowing of Jim's resignation, addresses the meeting and exonerates him. The townspeople, incited by Bollinger's speech, turn against Jim and start for his house to seek their vengeance. Jim meets them at the gate and warns them off, just as Jo arrives to explain to them that Jim Radburn had resigned as sheriff the day before. The better way is evidenced to Kate, and she learns that her love belongs to Jim.

*The Moving Picture World*, April 4, 1914, p. 124.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Editor)

Ethnicity: White (Editor)

Media Category: Newspaper  
 Job Title: Editor (Editor)  
 Description: Major: None  
 Description: Minor: Editor, Positive

### **In Quest of a Story (1914)**

Reporter (William Jefferson – the Reporter) seeking a Sunday feature gives money to a blind beggar, not realizing she is a novelist also seeking information for a story.

IN QUEST OF A STORY (Dec. 3) – A reporter seeking a Sunday feature story, and a girl writer in quest of experiences for a magazine article, are brought together by chance. She is disguised as a blind beggar, and he, after giving her money, asks her name and address. She gives those of a little blind girl she knows, and from this deception there springs an appealing drama. *The Moving Picture World*, December 5, 1914, p. 1424. (Page missing from bound volume.)

IN QUEST OF A STORY (Biograph), Dec. 3.—An otherwise good story is spoiled in the making. Evidently the shortcomings in this offering are not so much the fault of the actors as the director. There are some interesting moments that are quite appealing and others that crowd more than gently upon the absurd, especially the operation scene, restoring sight to the little blind girl. This release falls considerably short of the Biograph standard, although well produced photographically.

*The Moving Picture World*, December 19, 1914, p. 1679

Status: Unknown  
 Unavailable for Viewing

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



**In Spite of the Evidence (1914)**

Newspapers denounce the governor as a traitor when he vetoes a bill to prohibit Child Labor.

**IN SPITE OF THE EVIDENCE (April 23).—**The sinister mystery of the strange strength in "the folded arm," shows the power of a patient people to work silently but effectively against wrong doing in high places. A governor who idolizes his daughter, seemingly has few other virtues. She, however, is the very apple of his eye, and is betrothed to the lieutenant-governor. It comes about that the governor will veto a bill to prohibit Child Labor, which greatly disturbs his daughter. She pleads with him tearfully and prayerfully. "Dissolves" show happy children at school, and then in contrast, the poor, ragged, wretched, exhausted factory children, dragging their way to and from work. The governor is deeply moved and intimates he will sign the bill. Then he is visited by the political boss, who warns him: "Veto that bill, or I'll reveal you to your daughter as a taker of bribes."

The last move is a telling one. The malignant boss triumphs over the lovely daughter. The governor vetoes the bill. The newspapers denounce him as a traitor, and the people demand his resignation. The daughter then asks her fiancé: "If my father resigns, you will succeed him. Will you sign the bill?" He declares that he will. She then makes it a point to secure her father's resignation. He receives a photograph, showing the picture of a folded arm with a snake bracelet entwining it, with the warning: "Resign tonight, or suffer this." He tears the picture up in fury, and the next morning he faces the force of the menace. Every man he meets folds his arms. Even when he starts to embrace his daughter, she folds her arms, and he sees the snake bracelet on her arm. Appalled, he cries: "Then you, my own daughter, are the leader of this movement!" She admits it. Crushed with grief and shame, he starts to write his resignation, and completes the act just as the mob assembles in front of the mansion, calling for such action. She has found the way! Her husband-to-be will sign the bill! She wraps her arms about her broken father in angelic devotion.

*The Moving Picture World*, April 18, 1914, p. 402.

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

### **In the Stretch (1914)**

Newspapers criticize crooked pool rooms causing the district attorney to take action.

**IN THE STRETCH** (Four parts).—Mr. Aimsley, the owner of Dark Stranger, and Stewart Warner, a bookmaker, visit the racetrack as Phil Scovelle, a stable boy, is exercising the horse. They are enthusiastic at Dark Stranger's showing and Scovelle's riding. Warner uses his influence with the Jockey Club to make Scovelle a jockey, for which Scovelle is grateful and promises Warner to do everything he may ask. The boy is made a jockey, and wins with Dark Feather in his first race, against great odds, making horse and jockey famous.

Warner soon gets the boy to "pull" races. The jockey club, suspicious of Scovelle's riding, warns him. Thoroughly scared, he refuses Warner's demands that he "pull" the day's race and declares that he won't ride "crooked" again. Desperate with losses, Warner threatens, but in vain, and, realizing that large sums will be bet in his pool rooms on Dark Stranger, the favorite, and that he will win these sums if the favorite loses, Warner has a confederate "dope" the horse. An overdose kills the horse, and Scovelle is accused, ruled off the turf, and sent to jail. The boy serves his full term and comes out an outcast. Meanwhile, Warner has coined money in his crooked pool rooms. Jack Milton, the minister's son, becomes one of his victims. Another victim, despondent from betting losses, commits suicide.



Mary Stevens, the daughter of the district attorney, and also Jack's fiance, is saved from a runaway accident by Scovelle. The newspaper criticisms of the crooked pool rooms, and the activities of Jack's father, a leader in the reform movement, causes the district attorney to raid these pool rooms. Personally leading the raid, the district attorney finds Jack among the bettors, and tells Jack if he gambles again he cannot marry his daughter.

The net of the district attorney is drawing closer around Warner, who is as yet unknown. Warner hatches a plot to decoy the district attorney to a restaurant to meet a supposed informer. In the meantime, Scovelle has followed the men to a Chinese restaurant and overheard the plot. Hastening to the district attorney's house, he persuades him to heed the warning. The district attorney plants his men inside and outside of the restaurant and keeps the appointment. One of the gangsters get the district attorney to step outside, this being the cue to shoot; the gangsters start forward only to be overpowered and arrested by the detectives. Warner, waiting in a Chinatown restaurant, is surprised, and in his attempted escape, is fatally shot, and through his confession Scovelle is cleared and reinstated as a jockey.

Jack is being hard pressed by a gambler for a debt and is tipped off in a letter to bet on Blue Streak, second choice, being assured that Whirlwind, the favorite, won't win. Determined to cover his losses and square his debts on this sure thing, Jack takes some of his father's money. At the last moment Scovelle is picked to ride Whirlwind. Mary learns of the money stolen from Jack's father on accidentally discovering the envelope which contained the money along with the gambler's letter to Jack. Mary goes to the track to prevent Jack from betting this money, but he already has it on Blue Streak. Mary borrows money from Mr. Aimsley, Whirlwind's owner, to bet on Whirlwind. Whirlwind, with Scovelle riding, wins the big race, and Jack goes broke. Mary comes to his rescue with her winnings and forgives him. Jack restores the money and confesses to his father. Jack's confession squares Moses, the old negro servant, who had been accused of the theft, and Jack's father, feeling that he had learned his lesson, forgives him. Scovelle promises to be a welcome visitor in at least two homes when he is not riding "Favorites" on some track.

Status: Unknown  
Unavailable for Viewing

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

**The Inspector's Story (1914)**  
Newsgirl Nelly

**"THE INSPECTOR'S STORY" (Lubin).**

This is one of the most beautiful and pathetic stories ever told and a tribute to the officers of the law, who are too often supposed to be heartless. The inspector of the tale is one of God's men, a lovely character and an honor to the force whose duty it is to protect the peace. The picture is admirably cast and will do much to add appreciation of the Lubin pathetic photoplays. Clay M. Greene is the author.

Jim Sloane, an ironworker, who has lost his job through intemperate habits, leaves his wife in a dying condition and continues his spree. His wife is dying and sends her little daughter of eight years to find her father that she may take

a last farewell. The child passing a saloon hears a shot fired and entering finds that her father has killed a man and is under arrest. The child induces the inspector to take her father to the bedside of the mother to say goodbye forever. Jim receives a life sentence and the inspector, taking a deep interest in the child, assists her in conducting a newspaper route and instructs his men to protect her. One day the child asks the inspector how pardons are secured, he points to a lady in a carriage and tells Nelly that, that lady is the governor's wife. The child's story interests the lady and a pardon is secured and with the inspector's aid the father and child are installed as owners of a profitable newsstand.

*The Moving Picture World*, January 10, 1914, p. 183

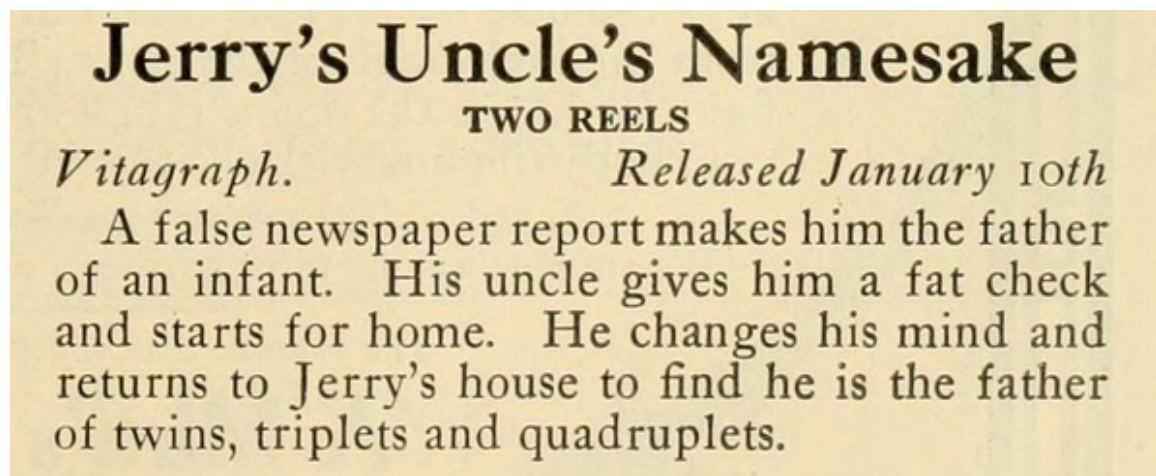
Status: Unknown  
Unavailable for Viewing



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

**Jerry's Uncle Namesake (1914)**

Female Reporter sees Jerry Brown buying presents for a baby and files an erroneous story.



*The Moving Picture World*, January 3, 1914, p.15.

**JERRY'S UNCLE'S NAMESAKE** (Special—2 parts —Jan. 6).—A reporter sees Jerry buying presents for a baby. She concludes they must be for his own. She puts an article in the paper, which Jerry's uncle in the country sees. He sends congratulations and intimates he might be moved to give Jerry a big check. Jerry mails uncle a photograph of "the baby"—his wife's dressmaker's baby—and invites uncle to visit him. Jerry borrows the dressmaker's baby and when uncle arrives, points proudly to it as his own. Uncle gives Jerry a big check. A critical situation arises when the dressmaker comes for her child. Jerry persuades her to wait. She agrees, but looks forbidding. She returns soon and insists upon the return of her child. With the baby gone Jerry is panic-stricken. He persuades uncle to go back home. But uncle misses his train and returns to wait and have another look at the baby.

Jerry telephones frantically to his wife to make some excuse. She rushes out and induces a friend to lend her a baby. Jerry, coming home, sees a colored mammy with a baby. When uncle is asleep in the parlor, Jerry rushes out and borrows it. Mary, the maid, realizing the situation, goes out and borrows a baby from the wife of the butcher. Jerry returns. The baby he has is heavy and has long hair. The first baby was light and had no hair. Jerry is trying to explain, when his wife comes in with baby number two. Uncle is bewildered. He asks if Jerry has twins. Twins! Of course! A fine explanation! Uncle makes out a second check.

While Jerry and his wife have taken the "twins" from the room, Mary enters and takes uncle upstairs and shows him baby number three. She has not seen the other two. Jerry's triplicity is discovered when three mothers arrive and clamor for their children. The dressmaker comes also to show off Jerry's little namesake in its new clothes. Four babies! Uncle demands the return of his check and he stamps angrily from the house. Jerry collapses and jumps at the sound of anything that reminds him of babies.



Status: Unknown  
Unavailable for Viewing

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

### **The Jewel of Allah (1914)**

Newspaper Article about a magnificent jewel and the jeweler who is in temporary possession of it decides to steal it so he could own it permanently.

THE JEWEL OF ALLAH (Dec. 20).—Two Hindoo slaves come upon a peculiar jewel of wondrous brilliancy. On their way with it to the Sultan, a ray of light from the gem brings back the sight of a blind beggar. The jewel contains some property of radium but the ignorant Hindoo slaves regard it with awe as, possessing some divine power. With the beggar following them they present the jewel to the Sultan and explain the miracle. The ruler decides to have it set and commissions his prime minister, body guard, to take it to the United States for this purpose.

Arriving in New York, the wonderful stone is left in the care of Mr. Manderson, the famous jewelry. That evening the wealthy stone setter is presented with a bust of himself made by his blind daughter, Ellen. Her affliction has been the sorrow of his otherwise happy life. That same evening he reads a newspaper notice of the jewel which has been left with him and realizes this wonderful stone is his. Proceeding to his store, he robs his own safe but, meanwhile, grouped around a table, the prime minister and his followers are looking into the depth of a crystal ball and they see the robbing of the sacred jewel. Hastening at once to the jeweler's they follow Manderson and watch him as he enters the library of his home. One of the men attempt to raise the window sash and enter, and thinking it a thief, Manderson sticks the stone in the eye cavity in the bust which his daughter had presented him. The Hindoos enter and there is a fierce struggle which arouses Ellen, who comes into the library. In the struggle the electric lamp is overturned and the room is in total darkness. The girl's eyes come in contact with the stone and the mystic rays coming in touch with her vision restores her sight. Meanwhile the Hindoos find the jewel and, while the crystal peerer prostrates himself before it, the father of Ellen is explaining the story of the Prime Minister, and the jewel of Allah is again left in care of Manderson to be set and cut.

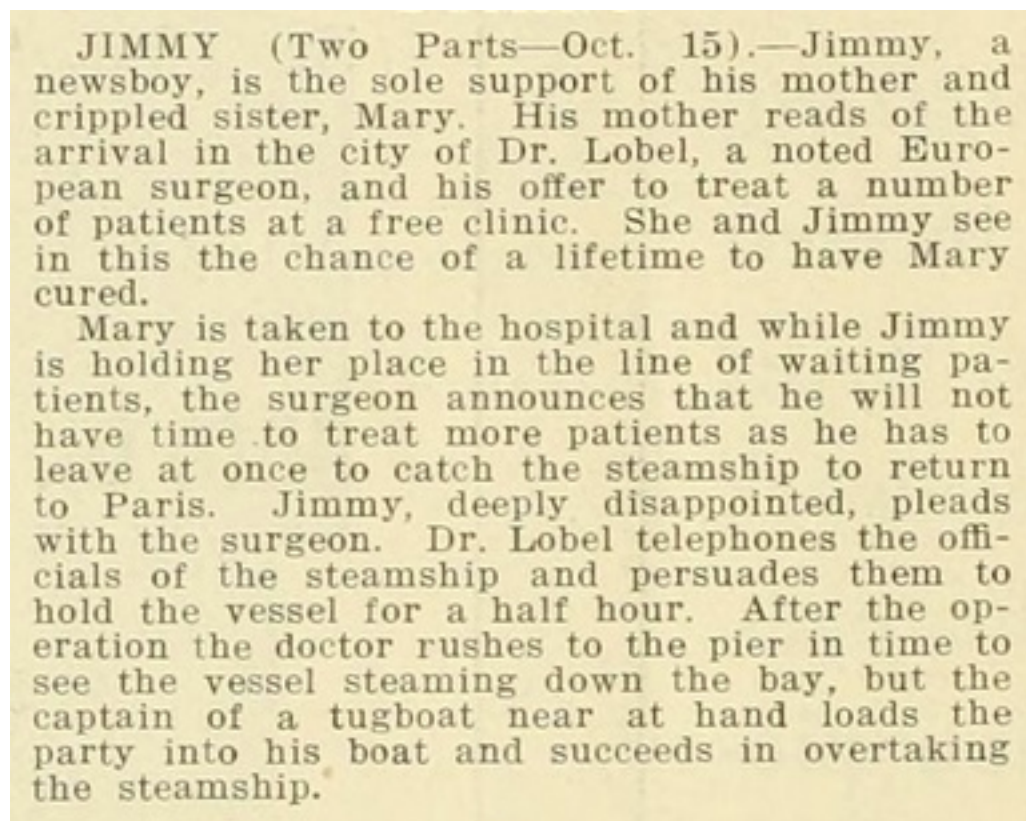
*The Moving Picture World*, December 19, 1914, p. 1738.

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

### **Jimmy (1914)**

Newsboy Jimmy (Cyril Gardner).



*The Moving Picture World*, October 17, 1914, p. 404.

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Male (Jimmy)



Ethnicity: White (Jimmy)  
Media Category: Newspaper  
Job Title: News Employee (Jimmy)  
Description: Major: Jimmy, Positive  
Description: Minor: None

### **Jimmy Kelley and the Kidnappers (1914)**

Newspaper Article tells about a great reward offered for rounding up a band of kidnappers and the story gives a detective a reason not to commit suicide.

**JIMMY KELLEY AND THE KIDNAPPER (July 22).**—The world has been cruel to Jimmie Kelley the detective. He decides to blow his brains out and end his misery. He raises his trusty revolver to his temple. At the critical moment his eye falls upon newspaper and he reads that a great reward is offered for rounding up of a band of kidnappers. Forthwith he forgets his dark project and goes in search of an honorable kidnapping friend. He proposes to his friend that he kidnap young woman then he, Kelly the detective, will work on the case, discover the woman and split the reward money with the kidnapper. The crook agrees. He steals Bess, the daughter of a wealthy banker. He ties her hand and foot in a barn, sets his infernal machine to explode at twelve and notifies the girl's father that if two hundred dollars is not forthcoming, his daughter will be blown to a Kingdom Come. The hysterical father employs Kelley to ferret the mystery. Kelley makes for the old barn where the girl is hidden. The gunpowder is sizzling. The intrepid Kelley fights his way into the death trap and saves the girl. The grateful father hands him the reward. But the kidnapper is watching from a distance. He cannot wait for the division of the spoils. He runs up and demands his share. The girl identifies the crook as her abductor and the brave Kelley and the trustworthy kidnapper are led away to jail.

*The Moving Picture World*, July 18, 1914, p. 476.

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

**John Barleycorn (1914)**

Newsboy Jack London (Matty Roubert) sells newspapers on the streets of San Francisco already battling alcoholism.

Aboard his yacht *The Roamer*, author Jack London recounts his lifelong struggle with alcoholism. At age five, as a California farmboy, Jack drinks some beer from an overflowing pail intended for his father and falls down drunk. Several times during his youth he has encounters with drunkenness, while a San Francisco newsboy, an oyster pirate, an explorer, and a seal hunter. Jack's staunchest supporter is his black nursemaid. Eventually Jack meets and marries Haydee, who helps him overcome his addiction. *American Film Institute Catalog of Feature Films.*

Status: Unknown  
Unavailable for View

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



**The Joke on Jane (1914)**

Newspaper Article tells of a man who recovered his memory after being hit on the head. So a wife hires a gangster to assault her husband.

**THE JOKE ON JANE (Jan. 9).—**There is no doubt as to the ruler of the Davis home. Catching her husband smoking against her orders, Jane wields a broom with such effect that Davis flees out of the house. Doctor Smith witnesses the incident. He and the henpecked husband devise a scheme to fool Jane. After wadding through a mudpuddle, Davis walks back into the house. His wife takes one look at the mud-tracked floor, and then brings the broom down upon her luckless husband's head. Davis falls, apparently unconscious. Doctor Smith is summoned and declares that when the man recovers he will have lost his identity. He warns Jane to give Davis his own way in everything.

Ensues a period of bliss for Davis, who for the first time is the boss of his own home. In looking over a newspaper, Jane discovers an item which tells of a man who had recovered his memory following a blow on the head. She hires a gangster to assault her husband. Davis, however, proves more than a match for the gangster, who is badly beaten and then placed under arrest. Jane is also arrested as an accomplice. Pretending that his mind is restored, Davis goes to the police station. Jane is badly scared when her husband sternly declares his intention of allowing her to languish in jail. Not until she promises faithfully to allow him to rule their roost, does Davis relent.

*The Moving Picture World*, January 3, 1914, p. 80

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

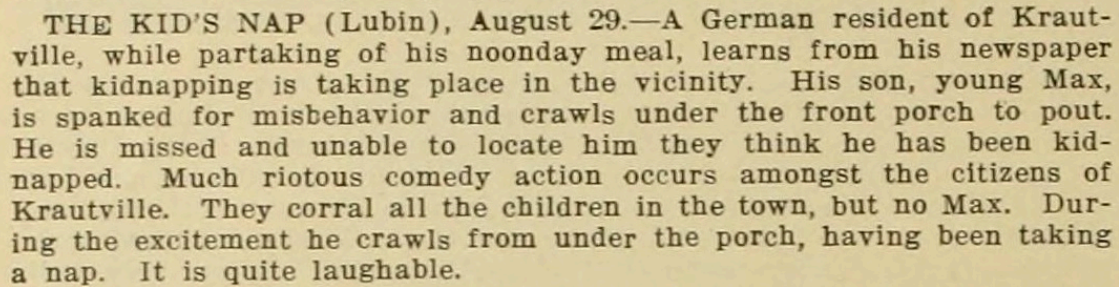
Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

### **The Kid's Nap (1914)**

Newspaper Article about kidnapping in the neighborhood prompts a father to think his missing son has been kidnapped.



THE KID'S NAP (Lubin), August 29.—A German resident of Krautville, while partaking of his noonday meal, learns from his newspaper that kidnapping is taking place in the vicinity. His son, young Max, is spanked for misbehavior and crawls under the front porch to pout. He is missed and unable to locate him they think he has been kidnapped. Much riotous comedy action occurs amongst the citizens of Krautville. They corral all the children in the town, but no Max. During the excitement he crawls from under the porch, having been taking a nap. It is quite laughable.

*The Moving Picture World*, September 12, 1914, p. 1512

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 Klondike Bubble (1914)**

Yellow Journalism. Newspaper Editor.

**THE KLONDIKE BUBBLE** (Special—2 parts—April 22).—Hungerford Wolf, a mining promoter, is without funds, and can see ahead a postponement of the marriage between himself and Hattie Lamb, daughter of a staid old professor. The professor is comfortable in his position as Professor Literature in Columbia College, and provides his wife and daughter with all the comforts of a respectable home. But his wife and daughter are socially ambitious, and while Hattie is fond of Wolf in a way, she is somewhat suspicious of the precariousness of his business. This is the condition of affair when we find Wolf brooding in his office. His reveries are interrupted by the appearance of one Dawson, from the Klondike, who has a mining property of promise which he wishes promoted and the stock placed on the market. Anxious to take hold of anything in the way of promoting, Wolf assures Dawson that he can control the capital to successfully float his enterprise. But capitalists have several times been caught in wildcat affairs and refuse to listen to him.

Suddenly he happens to think of the special ambitions of the Lamb wife and daughter and believes that through them he can get his hooks on the Lamb nest egg. Accordingly he sets his project before them; they in turn place it up to Lamb, and he is finally induced to invest in a venture that, at least in the roseate verbiage of Wolf, will make him many times a millionaire. Lamb places himself entirely in the hands of Wolf, who at once begins to groom him to look like a real Wall Street blood. He is fashionably attired, taught to smoke cigars and is introduced to the allurements of cafes and theaters. The Klondike venture owing to the clever manipulation of Wolf, is at first a great success. The professor's women folk become social lionesses. There is never anything to interrupt the moral smoothness of things, until Wolf assures his pupil that he cannot be a real blood of finance until he has had a scandal, and this is brought about through an introduction to Mrs. Wall Street. But in the midst of the general elation the Klondike bubble is suddenly pricked. Through the machinations of a broker named Singe, whom Wolf has turned down in a business deal, the firm of Wolf and Lamb is so viciously attacked in a yellow newspaper that there is a sudden crash in Klondike shares. Wolf goes to the editor for the purpose of giving him a thrashing, when he is beaten to a pulp himself and devises a master stroke of diplomacy by inducing Lamb to fight a duel with the editor. The duel turns out to be a ludicrous farce for, in terror under fire, Lamb proves himself an arrant coward, and the only one hit is his second, Wolf, who is struck in the leg by a bullet. Matters then go to the dogs. Hattie breaks her engagement with Wolf, since he has brought about all the trouble, and the Lamb home is on the verge of being sold at auction, when news comes of a real strike in the mine and all ends happily, except that the professor decides to go back to his teaching.

*The Moving Picture World*, April 18, 1914, p. 398

Status: Unknown  
Unavailable for Viewing

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

**The Lamb, the Woman, the Wolf (1914)**  
Editor The Lamb (Murdock MacQuarie).

**THE LAMB, THE WOMAN, THE WOLF** (Three Parts—April 4).—The Lamb is one of these gentle young men who spend their lives looking after the affairs of others and in the meantime lose all the best that is the heritage of the young. This particular Lamb is devoting his life to his invalid mother and in his spare moment editing a weekly paper. The citizens of the small western town deride the editor and his paper. But there are two persons who have faith in him, and they are the Woman and his mother. He loves the Woman deeply, but would not propose marriage because he deems it would be unjust to saddle an invalid upon a young wife.

After an absence of five years, the Wolf, a husky mountaineer, who is sure of himself and devoid of the finer instincts, visits his home town. He had an old love affair with the Woman. He again renews the suit for her hand. She is captivated by his masculine force of character and accepts his proposal of marriage. They are married and the Wolf takes the Woman to his hut in the mountains, where he is the agent between a stage line and a mining company.

The monthly payroll money for the miners is delivered to him by the stage company and he turns it over to the mining company. The Woman learns of her mistake in marrying the Wolf. He is all the things she least suspected, a brute, an egotist without sentiment, or love for her.



In the meantime the Lamb's mother dies. Nursing this sorrow and the hopeless love for the Woman, he goes into the mountains in search of solitude. He falls in with a band of outlaws and at first is a visitor among them. Word travels to the village that he has actually become an active member of the band. He becomes a marked man, shunned and ostracized. He then determines that he will afford the village people cause for their fear and hatred of him. He becomes an outlaw and grows as coarse and as hardened as he was previously gentle and refined.

The Wolf decides that as he is now thoroughly tired of the Woman, he will steal the payroll money left in his keeping and leave her. On the night set for the theft the Woman is alone guarding the money. The Lamb also has decided to steal it and he arrives first and is admitted by the Woman. He recognizes her as his first and only love, but she does not recognize him. To quiet her suspicions he lays his revolver upon the table. Presently some one outside is heard tampering with the lock. Each thinks the intruder a confederate of the other.

The Woman covers the door with the Lamb's revolver. A masked man enters and she shoots and kills him. It is her husband, the Wolf. She then recognizes the Lamb and with the new light that comes into her face and into his face, it can be seen that in the future a different, better life is in store for each.

*The Moving Picture World*, March 28, 1914, p. 1734.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Romance

Gender: Male (The Lamb)

Ethnicity: White (The Lamb)

Media Category: Newspaper

Job Title: Editor (The Lamb)

Description: Major: The Lamb, Positive

Description: Minor: None

**The Last Battle (1914) (aka L'ultima battaglia)**

Journalist, a liberal newspaperman.

THE LAST BATTLE (Warner's Features).—A Milano three-reel production giving a story of political life in Italy and showing the difficulties of a "liberal" newspaperman. His particular friend in college is the son of a banker; but they could never agree on politics and in after life become bitter enemies. The banker's son is in politics and, elected to parliament, becomes a minister. He has systematically opposed the journalist, who has seen that he was using his position to further his own purposes. But the newspaperman, who has had a hard time keeping a place on account of the influence used against him, at length finds proof that the other man has been a briber and shows him up. The minister, confronted by the evidence, commits suicide in the parliamentary chamber. It is clear, interesting and well photographed. An acceptable offering.

*The Moving Picture World*, August 15, 1914, p. 1102

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Journalist)

Ethnicity: White (Journalist)

Media Category: Newspaper

Job Title: Reporter (Journalist)

Description: Major: Journalist, Positive

Description: Minor: None



**The Letter That Never Came Out (1914)**

Reporter Carling from the *Morning Record*. Editor.

THE LETTER THAT NEVER CAME OUT (Oct. 13).—When Betty Harrington, after setting her cap for John Forrest, the rising young politician, was forced to sit quietly by and witness the conquest of her rival, she vowed everlasting vengeance against Maud Starrett. Womanlike, her first move was a contradictory one, for, in a fit of pique, she married Will Harn for whom she cared nothing. Learning of this, Forrest wrote Harn a letter of congratulation, saying that he, likewise, would be receiving a similar reward very shortly. Mrs. Harn received the note, but failed to show it to her husband. She was perfectly furious and set about perfecting a plan to break up the engagement of Forrest and Miss Starrett. A few nights later, she so arranged matters that she and Forrest were seen by Miss Starrett in a somewhat compromising attitude, the direct result of which was a complete break between the pair.

Five years later, Forrest and Harn were political opponents. An article appeared in the paper comparing the two men. Harn's record as a grafter was brought up, while Forrest's clean record was commented upon. Recollecting the contents of Forrest's congratulatory letter at the time of her marriage, Mrs. Harn decided to send it to the "Morning Record," feeling sure that the editor would use it in an effort to cast a slur on Forrest's reputation. She hurriedly scribbled a note saying that the enclosed note would open people's eyes to Forrest's true character. The note, bearing Forrest's signature, was so worded that it was perfectly easy to think that he, as well as Harn, had received some sort of graft in the past.

Carling discovered that the editor was puzzled about the authenticity of the handwriting and had called in a handwriting expert, in order to be sure of his ground before publishing it. In order to offset this, Carling thought out a scheme that would further complicate matters. He prevailed upon Miss Starrett to write several letters, duplicating Forrest's writing and deliberately "planted" them where the editor would find them. The editor submitted them and the other letters to the expert and the uncertainty was such that he dared not risk the publication of the Forrest letter. Forrest was elected to the governorship, and it was in an interview with Carling that he learned of Miss Starrett's part in the game. Leaving the reporter standing in his office, Forrest rushed off to his former fiancée's home when tardy explanations quickly brought about a reconciliation.

*The Moving Picture World*, October 10, 1914, p. 228.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Editor of the *Morning Record*, Reporter of the *Morning Record*). Group.

Ethnicity: White (Editor of the *Morning Record*, Reporter of the *Morning Record*).

Unspecified.

Media Category: Newspaper

Job Title: Reporter (Reporter of the *Morning Record*). Editor (Editor of the *Morning Record*). Miscellaneous.

Description: Major: None

Description: Minor: Editor of the *Morning Record*, Positive. Reporter of the *Morning Record*, Negative. Miscellaneous, Neutral.



**The Life of Big Tim Sullivan; or, from Newsboy to Senator (1914)**  
Newsboy Tim Sullivan

**THE LIFE OF "BIG TIM" SULLIVAN (Four Parts).**—All of the wonderful stories of life that are told of New York's great lower East Side teem with perseverance, tact and hardship, but, strange to say, most of the men who saw the light of day and their early struggles down in that seething maelstrom of existence have left their earlier associations behind them when success crowned their efforts. They went up into the more refined strata of metropolitan activities and looked back upon the Bowery as something to be remembered with a shudder, but with Big Tim Sullivan it was different, and we show in this picture the wonderful career of the man who sprang from poverty to great wealth and power, but whose proudest boast was the sobriquet of "The Bowery Senator." With enough romance interwoven to give play to a number of old-time characters, we show the barefooted newsboy at school and how he earned the nickname of "Dry Dollar Tim." The fates must have guarded him in his early days because he looked to forgive in his later years the men who antagonized him and placed obstacles in his path when he was a youth. We show Tim when in the admiration of that powerful old organization, "The Whyo Club"; it may truly be said that he won his first nomination with his fists and as soon as he reached his first office as Member of Assembly he began to build a perpetual monument of greater hearts and thankful souls. When the Bowery was flooded with the human wrecks of the great city, Big Tim reached their hearts like a man who knows them—through their stomachs. As his power grew and his constituents gave him higher office he remained a man of his people and never turned his face from an enemy or his back on a friend. When they came to Big Tim for help there were no explanations necessary. His big kind eyes would look into their very souls and in a moment he would know that by helping the applicant he is casting bread upon the waters. Whether it was to relieve the financial stress or to save a loved one from being cast into prison or to secure for a struggler a permit that would mean earning a



living, Big Tim was always ready to stop the wheels of state and do the request of his people. In this way he built up a constituency that will forever in political annals stand separate and apart from the general meaning of the term. His supporters would gladly give their lives if it would help Big Tim, but all he ever allowed them to give him was the vote on election day. We show here an oldtime election and how Tim came up in the political world by giving back to his people the good that the world had brought him through their support. In the course of the story, he starts a young man off on the ground of success and he meets in later life the barefoot boy for whom he sacrificed his own comfort when they were both selling newspapers on the streets of New York. The narrative takes the spectator through a series of situations that are unique and interesting as memories of a forgotten day and when we come to the present day we find Big Tim in full power. In the midst of a grand ball given in his honor he stops to help from his pocket a poor unfortunate who knew that in his necessity he would call upon "The Big Fellow," as he was affectionately known under any circumstances.

With various ways the production brings forth and lays open a great heart of this born leader of men. In fact, Big Tim's charity became an institution and to this day it is carried on as he willed when he met his untimely and ignominious end. Every Christmas the flotsam and jetsam of the dark alleys of Chinatown and the Bowery gathers at the headquarters of Timothy D. Sullivan Association for its only square meal of the year. Here, these poor unfortunates forget for the brief hour their days and nights of hunger and anguish. They eat to their hearts content, for nothing is too good for "Big Tim's Boys" and, when they leave the festal board, tickets are handed them which entitle them to another visit at the Club's headquarters in February and there, from the coldest of winter days when you are satisfied to listen to the howling of the wind from the snugness of your fireplace or steam-heated apartment, the human wrecks of New York City give thanks and pray for the peace of Big Tim's soul because he gives them each a pair of warm socks and shoes that will keep the frost from their aching, weary feet.



Status: Unknown  
Unavailable for Viewing

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

**Lights and Shadows (1914)**

Newspaper Article convinces a woman that the wife of the man she loves has been dead for some time and realizes that his intentions are honorable.

LIGHTS AND SHADOWS (Two Parts—Nov. 29).—Eve makes a poor living selling flowers. She pleads with her old nurse, Matilde, with whom she lives, to allow her to enter cafes, saying she would have no trouble to dispose of her flowers there. Matilde realizes the time has come to tell Eve of her mother's fate.

Her mother, a singer, had married the only son of a wealthy man. This son was disinherited for connecting the family with a stage-performer. Time went by and the pair drifted from bad to worse; Bentley after using up all his wife's money and jewels, deserted her on the night Eve was born. Matilde was maid to the mother and when she died it fell to her lot to care for Eve.

When the old nurse finishes the story she dozes off, still dreaming of the past. Eve, desperate by lack of food and her nurse's weak condition, decides to disobey; taking her flowers, she steals out to seek the bright lights.

A crowd of young revelers, among them Victor Austin, are attracted to the pretty flower girl as they enter the cafe. They buy all her stock; Austin leaves his friends and steals back to Eve as she stands dazed by her good luck. He makes advances to her and she frees herself, running to shelter in the tenements. She finally steals back into her own lodging only to find the old nurse dead.

Eve is grief-stricken, but soon recovers. In an old trunk she finds some letters which give her an inkling as to where her father's relations can be found. She starts out to locate them and to demand her rights. At a junction, where she has stopped to change cars, she is robbed of her train ticket and what little money she has. A theatrical company offer her sympathy and protection until they reach Utica, the



town for which she was bound. She is offered a small part to play and she makes good.

The star of this company, James Gordon, although married, cannot resist the charm of Eve. On reaching Utica and learning that her father has inherited the Bentley fortune, but is away on a hunting trip, Eve pleads to remain with the company. Gordon gladly consents. Shortly after comes the news that Gordon has been offered a position in New York. The mecca of all his ambitions. The company must disband.

Eve seeks her dressing room to hide her tears. There Gordon finds her and is unable to withhold expressions of love back. Eve is happy until she learns from another member of the company that Gordon is married. She remembers her nurse's warning about the perfidy of men; she determines to seek out her father and never see Gordon again. She departs.

Meantime Gordon receives a telegram to the effect that his wife, who had left him, is dead. In vain he seeks Eve to tell her. Eve has found her father. His friend, Austin, falls in love with Eve. The father is in favor of the match in that he owes Austin big sums of money.

James Gordon's New York debut is attended with great success. Yet he still longs for Eve. He reads of her approaching marriage with bitterness. Eve learns Gordon's wife had been dead for some time, through a newspaper article, and realizes at last his intentions were honorable. She goes to the theater to see him in the new play. The sight of the man she loves overpowers all social ambitions; she casts aside her jewels and her wealth and seeks him out as a woman who understands life's real meaning.

*The Moving Picture World*, November 21, 1914, pp. 1126, 1128

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

### **Little Lord Fauntleroy (1914)**

Newspapers get involved in a case of a woman versus an old rich man in a battle over who is the real Lord Fauntleroy.

LITTLE LORD FAUNTLEROY (Exclusive—Four Parts).—The earl of Dorincourt is a descendant of a long line of illustrious ancestors whose escutcheon has never been stained by dishonor of any kind. His oldest son and heir, Bevis, grows up to be a dissolute and weak-willed wastrel, while his second son, Maurice, an idle spendthrift, is little better. Only the third son, Cedric Errol, inherits the good qualities of his father. The worthlessness of his heir is the cause of great grief to the Earl. The reflection that the Earldom will descend to one who will drag the honored name of Dorincourt in the mire is so galling that it usurps every other thought in his mind. For this reason the good qualities of his gentle youngest son irritates him, and in order to get the young fellow out of his sight he sends him to America. About the same time, Bevis, tired of the dissipations of London and Paris, goes to New York in search of fresh sensations. Here he is entrapped into marriage by Minna, an adventuress, who had deserted her husband. Bevis does not know of this, neither is he aware that she has a child whom she has put out of the way by leaving it in charge of some low-class friends of hers. At home, Maurice, the second son, plunges heavily on the turf. At one race he backs the favorites and loses a very large sum. In the meantime, Cedric has married a charming American girl, and with wife and baby enjoys the delights of a happy home. But his father is prejudiced against Americans, and is convinced that Cedric has been entrapped by "a vulgar money-loving American woman." He therefore writes a letter in which he stops the allowance he has regularly sent his son. Soon after this, Maurice, the second son, meets with a fatal hunting accident in England. Four years elapse. Cedric, never robust, is now in the grip of a wasting and incurable malady. In a pathetic scene, he calls his little son to him and bids him always look after his mother. Soon after this he dies. Bevis at this time is living a fast life in Italy with Minna. As the result of his intemperance he has a sudden stroke and falls back in a fit, in which, in a few minutes, he expires. Minna wastes no time over tears, but instantly makes plans to feather her own nest. She writes to the Earl asking for funds and claiming the title of Lady Dorincourt. The old nobleman, in spite of the blows dealt him by misfortune in the deaths of all his sons, instructs his lawyer, Mr. Havisham, to fetch young Cedric, now little Lord Fauntleroy, and heir to the Earldom, from America.



Little Cedric Errol is about six years old; he has never forgotten his promise to his dead father to look after his mother. Despite the Dorincourt blood in him, Cedric has none of that empty and selfish pride which mars his grandfather's character. He has made friends with every one, and his particular chums are Mr. Hobbs, an elderly grocer; Dick, a bottblack, and his mother's Irish cook, Bridget. Mr. Havisham calls on Mrs. Errol and tells her the latter's conditions with regard to Cedric, namely, that he is to live alone with his grandfather, though at the house he will provide for her; she is to be allowed an occasional visit from him. Mrs. Errol has just learned that, owing to misappropriation of funds, her small income has almost entirely vanished, and she realizes that it will be quite impossible for her to bring up her boy in the way he should be brought up. Parting from him will be a terrible wrench, but for his sake she conquers her natural reluctance with the thought, "My husband would wish it." Cedric is sent for and introduced to Mr. Havisham, who is surprised and delighted with him, and tells him that the Earl has instructed him to satisfy any immediate wish that he (Cedric) may have. Cedric tells of the troubles of Bridget, the cook, who cannot afford medical attendance for her invalid husband. Mr. Havisham gives him money and he rushes down to the kitchen and relieves Bridget's wants. Later, Cedric, learning that he is to live alone with the Earl, remonstrates but is won over by his mother, who dilates on the many good qualities of the Earl.

Mrs. Errol and Cedric, escorted by Mr. Havisham, arrive at Dorincourt Towers. Cedric with his faculty of making instant friends gets upon good terms with a huge Newfoundland dog, which takes to him at once. The Earl unwillingly consents to see his son's widow. She delivers an unfinished letter that his son wrote him before dying, also a photograph of the young man. The old man's emotion masters him as he gazes at the photograph of the only one of his sons who had not disgraced him. To hide his feelings he blusters at Mrs. Errol, who retires with dignity after requesting permission to bid good-bye to her boy. Cedric, with that frankness which is one of his most attractive characteristics, introduces himself to the Earl, who watches him with interest, and is affected at the child's likeness to his father. Cedric, looking through

the window, sees Higgins, a tenant of the estate, pleading with the butler on the lawn for permission to see the Earl. He calls the latter's attention. The old man, desiring to find out how his grandson will act, asks Cedric to call Higgins in. He then introduces Higgins to him, explaining that he has a wife and several children, all of whom have been ill. Little Lord Fauntleroy shakes Higgins by the hand sympathetically, and learning that he is worried over paying his rent, gets permission from the Earl to write to his agent telling him not to interfere with Higgins. Dinner is announced. Cedric notices that the Earl rises in pain, and offers his shoulder, saying, "Lean on me, Grandpa." The old man, desiring to test his pluck, does so; they exit. The fierce old man takes to the boy, and can hardly bear him out of his sight. One day, after returning from some riding lessons, he enters the library, where the Earl is reading a document. The little fellow is evidently worried and he lies at full length on the rug in a thoughtful attitude. Asked what he is thinking of, he responds, "I am thinking of mother." The Earl, realizing the child's love for his mother, makes her, through him, a present of a brougham. Cedric, in delight, is driven off to fetch her, and takes her for a happy drive.

All this time the adventuress, Minna, has been preparing a pretty little plot. Her plans being ready, she appears with her child at Dorincourt Towers. Producing her marriage license in proof that she was actually wedded to Bevis, she boldly announces that her son is the issue of that union, and that she claims for him the title of Lord Fauntleroy. Her manner is insolent and boastful, but the Earl, though he orders her from the house, feels that she has a strong case, and is full of gloomy foreboding. The old man now realizes his love for his grandson, and the thought of seeing another take his place as little Lord Fauntleroy nearly breaks his heart. He instructs Mr. Havisham to contest Minna's claim.



The case excites much interest in the papers. One account, containing Minna's photograph, finds its way to New York, and is seen by Dick Tipton, Cedric's bootboy friend, who recognizes in it the likeness of the runaway wife of his brother, Ben. On the advice of Mr. Hobbs, he sends the newspaper cutting to Ben, who determines to leave the "Wild West," where he has made his pile, and proceed to England to regain possession of his little son. Mr. Hobbs precedes him there, and calling on the Earl, offers his entire savings towards the expense of fighting for Cedric's rights. The old nobleman is deeply touched at such disinterestedness, though he does not find it necessary to avail himself of it. In honor of Cedric's eighth birthday his grandfather gives a fete to the tenants of the estate, to which Mrs. Errol and Mr. Hobbs are invited guests. In the midst of the merry-making, Minna, accompanied by her offspring, forces her way into the grounds, bent on making a scene. She is extremely insolent to the Earl, but her tirade is interrupted by the dramatic arrival of her husband, Ben, who exposes the fraudulency of her case and claims his son. The Earl invites Mrs. Errol to take up her residence permanently under his roof, and thus peace and happiness come to Dorincourt at last.

*The Moving Picture World*, pp. 1292, 1294.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

**The Long Arm of the Law (1914)**

Newspaper Articles give crooks an idea of how to steal some precious stones.

THE LONG ARM OF THE LAW (Four Parts).  
—"Bat" Henry, representing himself as the manager of the insurance company which indemnifies Mrs. George Warren against the loss of her famous jewels, is permitted in her presence to reappraise the jewels. Three men, flashing detectives' shields, brush by the startled servant. Grappling with Henry, they congratulate Mr. and Mrs. Warren upon their having been delivered from a clever crook. Prevailing upon them to allow the "detectives" to take the jewels with them to Police Headquarters pending their investigation of the theory that Warren's servants are leagued with the rogue, they drag Henry away. Safe in an automobile the four men laugh and exultantly examine the pearls so cleverly stolen. Cecil Douglas, an eccentric man of adventure, wagers \$10,000 with a wealthy member of the club that he will produce the pearls within one week from midnight. Fellow members in the University Club draw up the agreement.

"Bat" Henry and a woman accomplice reading a newspaper learn that Countess Le May, famed for her precious stones, has bought a home in the suburbs. In another part of the paper they read an advertisement for a private secretary wanted by the same Countess Le May. Henry, applying for the job, is asked to write his name and address. The "Countess" enters the next room with the slip of paper. There, Douglass, who had engaged her for the part, compares the writing with that on the card presented to Mrs. Warren. It corresponds. But Henry, spying from within, had scented danger and when Douglass rushes in, the room is empty. After a stern chase, Douglass corners Henry and the woman. Covering both with his revolver, he demands the pearls. The woman presses the button. The section of floor under Douglass tilts forward and into a pit's depths he drops.



Setting fire to the flooring, Douglass is rescued by firemen. Using an aeroplane, he overtakes the fugitives' automobile. Attempting to enter their retreat he sees a circular hole through the door. But the crooks have heard the noise. Over the hand they slip a noose and strap it fast. Three shots from Douglass's revolver pierce the strap, setting him free. Over hill and dale again begins the pursuit. Exhausted, the woman sinks. But she hasn't got the pearls and Douglass throwing her aside runs doggedly on. Henry, close pressed, jumps into a barrel and rolls down a steep hill into the water. Douglass dives after him, subdues him and drags him and the satchel containing the pearls to the shore. A policeman takes the bedraggled crook in charge and Douglass hastens to the club, arriving just in time to win his wager.

*The Moving Picture World*, October 24, 1914, p. 550

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Action-Adventure

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

**Lost, Strayed or Stolen (1914)**

Newspaper Article covers a duel giving a woman enough notoriety to appear in vaudeville.

**LOST, STRAYED, OR STOLEN (April 12).—** Vivian La Monte, a soubrette, lives at a theatrical boarding house. She has a dog. A ventriloquist and a comedian live in the same house. Vivian's dog runs away. She asks the comedian to help her find it. Charlie gets into the bearded lady's room and is thrown out. He and the ventriloquist find that they are both in love with Vivian. She induces the property man to give him a revolver with blank cartridges to fight a duel over her. This they do and scare the house. The story gets into the newspapers. The dog is found, and as a result of the press notice, Vivian is asked to appear in vaudeville. She hands the cold shoulder to both Charlie and the ventriloquist, who have been thrown into jail for the shooting.

*The Moving Picture World*, April 4, 1914, p. 112

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



**Love Disguised (1914)**

News Article announce the arrival of a wealthy count and all marriageable women flock to the hotel where he is staying.

LOVE DISGUISED (Dec. 12).—Mandy's mamma determines her daughter shall marry one of the nobility. When Harry, Mandy's movie actor sweetheart, comes to woo her he finds he is decidedly "in wrong" with mamma. He leaves with all hope apparently gone. Returning to work, Harry finds his director in a rage because of his non-appearance in an important scene. For this he is "canned." The Go-Broke hotel lacks guests, and its manager is in despair until he happens to witness Harry's distressing dismissal from his company. The manager hits on a great scheme to promote business for his hotel. Harry is a party to his plan.

The next day the newspapers announce the arrival of the wealthy Count de Monnie Roll at the Go-Broke hotel. He is traveling in search of a suitable wife. All marriageable

women from far and near flock to the hotel. Business thrives. Mandy's mother reads the glad news and immediately bundles her daughter off to be recruit for the favor of the wealthy Count.

Harry is not recognized by Mandy and mamma. He recognizes them and decides to take advantage of the situation. He proclaims Mandy as the choice of his heart, much to the disgust of this young lady, who leads him to a merry chase. Mamma, however, determines not to allow such a catch slip by. She forces the unwilling girl to marry the supposed Count. After the marriage, Mandy discovers Harry's deception. All is then glorious joy for this happy pair, and mamma finds she must make the best of the situation.

*The Moving Picture World*, December 5, 1914, p. 1430.

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 Lunatics (1914)**

Magazine Reporter and his wife visit an asylum on assignment not realizing the inmates have taken over. The journalist almost becomes a victim before the truth is discovered.

## The Lunatics

A Two-Part "Leading Players" Picture That Achieves  
Breathless Suspense in Developing a Startling Situation.

Reviewed by Hanford C. Judson.

**M**YSTERY AND TERROR are two of the ever-ready chords leading to the human heart. Any picture that touches these effectively is sure to be popular. Love, mother-love, the triumph of justice, the struggle of the brave against great odds, terror and mystery—art has no deeper or greater themes than these. "The Lunatics" is set in an asylum in which the inmates have got the upper hand and are ruling things while a terrible thunder storm lasts. There are many attendants; but they have all been locked in a barred chamber. The head doctor has been "cured." He now lies



in one of the offices. The craftiest crazyman of them all has taken his place. Immaculate in the doctor's frock coat, one of his hands splashed with red, he is now the sententious head doctor and ready to "cure" any others who may need his administrations.

It so happens that a young journalist has been given as an assignment the duty of writing-up the "system" of the doctor of this asylum. Some new and interesting ways of treating

defectives and psychopaths have been developed, and the magazine wants an account of them. A trip to the asylum has appealed to the man's pretty wife, so she is accompanying him. Just as a terrible storm breaks they arrive, knowing nothing of what they are coming to. We know just enough to be sure that something fearful has happened. We have seen that the crazy people have escaped from the cells and that they have overcome some of the guards. By skillfully

worked-out stages, suggesting stealth and filled with suspense, we have watched how the doctor was caught and held down, the inmates crowding around him, one with a knife to "cure" him quickly. That is all we have seen. Now the journalist with his wife finds no one at the outer gate. The court inside is also empty. They approach the old mansion and it, too, seems deserted. No one meets them in the halls or rooms until they enter the office of the head physician and there, sitting alone, is the craftiest lunatic. They bow, introduce themselves and show their letter which he reads with interest. Begging them to be seated he describes his "method" to them. To their astonishment, one of the chief steps in this new cure is cutting out an eye and then, very carefully, the throat is to be sliced with a sharp knife. They notice that his hand is covered with blood.

At this point a carefully chosen collection of queer "mugs" comes in and it is impossible for the visitors to escape. One of the lunatics wants to begin the treatment on the journalist. The storm is seen flashing brightly through the folding, tall windows and this so disturbs the cranks that nothing is done for the time. At length the man is grabbed and drawn to the table. A wilder gust of wind than usual blows the big window wide. The wind sweeps across tearing at curtains and scattering the doctor's papers to all corners. Again the lunatics cower and this gives time for the keepers, now freed by one of their number who has taken a boat around by the moat and carried them out of the barred court, to arrive and bring help.

The backgrounds are a great aid in making the impression this picture aims at. It is no scientific asylum full of dreary sameness where it happens, but a private sanitarium in an old castle with its grounds and high iron fence. It is weird and awe-inspiring; just the place for a terrible adventure. The photography, in tone and distinctness, in spite of the fact that the storm is heavy overhead, seems alive. Glimpses of the hurrying clouds are shown and long flashes of lightning. The players, especially the crafty lunatic, who is played by M. Gouget, a strong man with powerful hands and a good actor, keep the action convincing. It is not a picture good for three-year-olds to see just before going to bed at night; but for grown folks it is a strong offering. It is the kind of picture that will put immediate quietus on any buzz of conversation in the auditorium and will be called "a terrible, powerful" picture. It is artistic, real and gripping.

Reviewed by Hanford C. Judson, *The Moving Picture World*, April-June 1914.

Status: Unknown

Unavailable for Viewing



Type: Movie  
Genre: Science Fiction-Horror  
Gender: Male (Magazine Reporter)  
Ethnicity: White (Magazine Reporter)  
Media Category: Magazine  
Job Title: Reporter (Magazine Reporter)  
Description: Major: Magazine Reporter, Positive  
Description: Minor: None

**Lupin, the Gentleman Burglar (1914) (aka La redenzione di Raffles)**

Newspaper Article announces the release of the gentleman burglar, Lupin, prompting a woman to hire him to “catch a thief.”

## “Lupin, the Gentleman Burglar”

Fourth Episode of Lupin Series—Interesting Three-Part Detective Story—Released by Pasquali-American.

DETECTIVE stories are always interesting; these Lupin subjects are unusually so, largely because of the cleverness of the principal character, Lupin, and the unexpected ending of the story as well as the richness of the interior settings which mark the latest and fourth episode of this series, now ready for release by the Pasquali-American Company under the title of “Lupin, the Gentleman Burglar.” This subject is in three parts and is full of action from the opening scene.

The first part is mostly in the way of an introduction to the real exploits of Lupin. James Gordon has shuffled off this mortal coil and left his vast estate to his niece, Mrs. Josette Percy, beautifully voluptuous, and, presumably, a

widow. According to the will she is to find directions for securing the estate of her uncle in a rare volume of Egyptian lore, written in such a manner that the application of heat to the page will disclose the instructions. When a search is made for the book it cannot be found—some one has made away with it.

About this time the famous gentleman burglar Lupin is released from prison, and a notice to that effect printed in a newspaper is shown to Mrs. Percy. The matter suggests to

her the advisability of "setting a thief to catch a thief," so she sends for Lupin and tells him of her dilemma. Lupin sets at work at once upon the theory that Sir Rhulend, a famous collector of Egyptian relics, would naturally be the person to acquire the lost parchment if it was offered for sale. Thereupon he determines to make the acquaintance of Sir Rhulend and the way in which he does it is ingenious.

Disguising himself, Lupin awaits outside Sir Rhulend's door, and when that personage emerges for his morning walk Lupin steals his watch and runs away. He gains sufficient distance to make another change in his disguise so that, when his pursuers arrive, he appears before them in gentlemanly attire, restores the watch to its owner, indicating that the thief has just escaped.

Refusing a reward in money Lupin gains what he desired—an invitation to visit the collector and inspect his treasures. Thus he is able to discover the whereabouts of the lost parchment and the way to secure it. In this he is unwittingly aided by Sir Rhulend's valet, who plans to rob his employer on the same night that Lupin steals the book from the safe. For the further adventures of Lupin the writer respectfully refers readers to the picture itself, assuring them that they will be fully repaid for their effort.

Along with the thread of sense that runs through this story there is a fund of humor, for Lupin's exploits cannot be taken in sober seriousness, even though he does employ an occasional device of the true investigator of crime. In this picture he concludes by returning to Sir Rhulend, not the real jewels stolen by the valet, but imitations, while he bestows the genuine treasures upon Mrs. Percy, whom he marries. This is his little joke and reveals the real Lupin, at heart still a burglar. The subject is one that is certain to entertain.

*The Moving Picture World*, August 8, 1914, p. 839.

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



**Mabel at the Wheel (1914)**

Reporter (Mack Sennett) is hardly seen in the film. Newsreel Cameraman covers Mabel as she wins the race. *Viewing Notes*

Charlie, competing with his rival's race car, offers Mabel a ride on his motorcycle but drops her in a puddle. He next joins some dubious characters in abduction of his rival just before the race for the Vanderbilt Cup. With her boyfriend locked up in a shed, Mabel takes his place. Charlie does what he can to sabotage the race, even causing Mabel's car to overturn. *IMDb Summary*.

Status: Public Domain

Youtube

Type: Movie

Genre: Comedy

Gender: Male (Reporter, Newsreel Cameraman)

Ethnicity: White (Reporter, Newsreel Cameraman)

Media Category: Newsreel

Job Title: Reporter (Reporter). Photojournalist-Newsreel Shooter (Newsreel Cameraman)

Description: Major: None

Description: Minor: Reporter, Newsreel Cameraman, Positive

**Making a Living (1914)**













Reporter Sharper (Charlie Chaplin) decides to earn his living as a newspaper reporter, steals camera, turns in film and makes the big scoop. Rival Reporter (Henry Lehrman). Newspaper Editor (Charles Inslee). Bald Man in Newspaper Office (Grover Ligon).

An out-of-work swindler takes a job as a reporter. After witnessing a car go over cliff, he grabs a rival reporter's camera and races to the newspaper office to enter the photo as his own. The rival reporter is delayed when he gets caught in a woman's bedroom by her jealous husband. The swindler follows the distribution of the paper containing his 'scoop' around town where he is once again chased by the rival reporter. Both end up on the cow-catcher of a streetcar. *IMDb Summary*

One title card reads: Extra! Extra! *Viewing Notes.*

This typical Keystone slapstick comedy was Charlie Chaplin's first appearance on film. An Englishman (Chaplin) cons a newspaper reporter (Henry Lehrman) out of some

money. The Englishman flirts with a young woman who later turns out to be the reporter's girlfriend, and the reporter and the Englishman fight. Later, the Englishman talks his way into a job at the same newspaper where the reporter works. When the reporter takes some photos of an automobile accident as it happens, the reporter and the Keystone Kops help the driver, and the Englishman steals the photos. He rushes them back to the paper, and they are immediately put in the latest edition. The newspaperman catches up with him, and they begin fighting in the street, and the film ends as a streetcar cowcatcher sweeps them up. Chaplin is barely recognizable in this film, sporting a monocle, a top hat, and a walrus moustache. While this costume had been used in his stage appearances, he quickly realized that it was not appropriate for a film comedian. He would devise his famous costume of the tramp in his next film Mabel's *Strange Predicament*. Chaplin was unhappy when he saw the finished film because many of the gags that he had performed had been cut out by Lehrman, the director. However, this is typical of Mack Sennett's Keystone comedies, where there is a lot of running around and fighting, and not a lot of funny gags. [www.rottentomatoes.com](http://www.rottentomatoes.com)

"MAKING A LIVING" (Keystone), February 2.—The clever player who takes the role of nervy and very nifty sharper in this picture is a comedian of the first water, who acts like one of Nature's own naturals. It is so full of action that it is indescribable, but so much of it is fresh and unexpected fun that a laugh will be going all the time almost. It is foolish-funny stuff that will make even the sober minded laugh, but people out for an evening's good time will howl.

*The Moving Picture World*, February 7, 1914, p. 678

Status: Public Domain

Viewed on DVD

Type: Movie

Genre: Comedy

Gender: Males (Sharper, Rival Reporter, Newspaper Editor, Bald Man in Newspaper Office)

Ethnicity: White (Sharper, Rival Reporter, Newspaper Editor, Bald Man in Newspaper Office)

Media Category: Newspaper

Job Title: Reporters (Sharper, Rival Reporter). Editor (Newspaper editor). Employee (Bald Man in Newspaper Office).

Description: Major: Sharper, Rival Reporter, Positive

Description: Minor: Newspaper Editor, Positive. Bald Man in Newspaper Office, Neutral



**The Making of Bobby Burnit (1914)**

Newspaper (the *Daily Bulletin*) prints a story about two crooks that has an impact on Bobby Burnit's future.

**THE MAKING OF BOBBY BURNIT** (Four Parts).—Bobby Burnit, by his father's will, inherits \$300,000, which the will stipulates he must invest. Having had no business experience, Bobby is at a loss how to proceed until

his sweetheart, Agnes Elliston, persuades him to take over the John Burnit stores. Sam Stone, a schemer and dishonest promoter, learns of Bobby's inheritance and through the connivance of Bobby's lawyer, sells him the Bright Light power plant.

Silas Trimmer, owner of the Trimmer stores, has long cherished a desire to gain control of the Burnit stores and induces Bobby to consolidate the two corporations. Immediately the consolidation occurs, Trimmer issues new stock and gains control of the enterprise. Biff Bates, an old pal of Bobby's overhears Stone's plan to wreck the Bright Light and only by taking matters in his own hands is he able to frustrate Stone.

Stone and Trimmer combine to rob Bobby, but Johnston, a trusted clerk of Bobby's father, secures the aid of the *Daily Bulletin* and the following day the *Bulletin* prints a story of the doings of the two crooks. Bobby plans with Biff Bates to pick a quarrel with Trimmer's son. Biff pretends to be fatally injured and the younger Trimmer sells his stock to Bobby to prevent his being exposed as the murderer of Bates.

Agnes overhears a plot between Stone and the men and warns Bobby. Bobby rescues Agnes, secures control of the stores, causes the arrest of the bribed politicians. Agnes then delivers a letter to Bobby, written by his father before his death. It read: "I knew you'd come out all right. Stop proposing and marry her;" and he did.

*The Moving Picture World*, October 10, 1914, p. 252

Status: Unknown  
Unavailable for Viewing

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

### **The Making of a Newspaper (1914)**

Newspaper Staff and the making of a newspaper in 1914.

MAKING OF A NEWSPAPER (Vitagraph), Nov. 14.—This is an educational feature that should be seen by everyone. It is the manufacture of a large city daily newspaper, with illustrative scenes, not only in the mechanical departments, but the editors, managers, and reporters at their desks. It was taken in the offices of what is said to be the largest and best equipped plant in the world, "The Los Angeles Examiner." It gives the layman an insight into the immense amount of labor involved to furnish him with the latest news at the breakfast table.

*The Moving Picture World*, November 28, 1914 p.1231

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Documentary  
Gender: Group-10  
Ethnicity: Unspecified-10  
Media Category: Newspaper  
Job Title: News Employees (Linotype Operators, Typesetters, Composing Room, Stereotyping Room, Editorial Office, Business Office, Newsies). Miscellaneous-3  
Description: Major: None  
Description: Minor: News Employees-7, Miscellaneous-3, Neutral.



**The Man in Black (1914)**

Newspapers report robberies in the fashionable district by “the man in black.” A young woman shoplifts and a man follows her home – it’s the man in black and he wants her to become his partner.

THE MAN IN BLACK (Sept. 9).—Elsie Winters, a girl of good family, is a kleptomaniac. She reads in the newspapers of robberies in the fashionable district, which the police attribute to “the man in black,” a clever “gentleman burglar.” While shopping in a department store that afternoon Elsie stealthily abstracts small articles from the counter and is undetected except by the keen eye of a well-dressed young fellow, who is lounging near the doorway. He follows Elsie to her home and discloses himself to her as “the man in black.” He wants her to become a partner in big robberies.

They begin operations on a large scale, disguised as English tourists. At a house party, Elsie steals a case of jewels, but the family butler strikes her on the head in the dim light with a poker, and renders her unconscious. The blow cures Elsie of her kleptomania. She is forgiven, while her clever confederate is handcuffed and taken to jail.

*The Moving Picture World*, September 5, 1914, p. 1418

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

**Man for A' That (1914)**

Newsboy Dick gives a wealthy clubman the idea of living among the poor to obtain their point of view.

**A MAN FOR A' THAT (Special—2 parts—April 24).—**Frank Willard, a wealthy clubman, be-

comes disgusted with society and determines to live among the poor—to discover whether or not there is any character—and to satisfy his curiosity. Grace Meridith, a society belle, had known Frank all her life, in fact the two families had decided long ago that Frank and Grace should wed when they were old enough.

Early one morning when he and his society friends were leaving a social function, Frank discovered a young newsboy giving a beggar some pennies. This gave him an insight into the other side of life, which made him decide right then and there to live among the poorer classes to find REAL life. His evening suit is discarded and substituted for a very plain unfashionable suit. Frank sends a note to his fiancée, telling her that he is leaving town on business and will be gone a few days. Going back to the newsboy's stand, he tells the urchin that he is out of work and hasn't any place to go. With the same goodness of heart with which he gave the poor old man the pennies, the boy offers Frank lodging in his humble home and tells him he may remain there until he finds work and gets upon his feet again. Frank meets Ruth, the newsboy's sister, and as time passes, this friendship ripens into love. After a few days, Frank secures a job as a common workman. He is so interested in his work and the girl that he fails to see how he could ever return to his old ways and social position. One evening, Dick, the newsboy, returns home with a copy of the evening paper, in which there is printed a picture of Frank Willard and Grace Meridith, and a story about their engagement. Dick upbraids Frank, telling him that he has deceived Ruth. Frank confesses his identity and leaves.

Ruth overtakes Frank at the corner and together they go to the home of the society belle, where they discover she has eloped with Count Ver Sailles. A note found on the library table, denouncing Frank and proclaiming her love for the Count, sets the adventurer free. Ruth loved him with all her heart, and Frank had learned to love her, so they decide to get married, making Dick and his mother very happy.

*The Moving Picture World*, April, 1915, pp. 394. 396



Status: Unknown  
Unavailable for Viewing

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

### **Martin Eden (1914)**

Cub Reporter (Elmer Clifton).

Martin Eden (Lawrence Peyton), a hard-bitten sailor, tires of working on tramp steamers and goes ashore in Oakland, California. During a ferry excursion he saves Arthur Morse from thugs. Introduced to Morse's intellectual circle and sister Ruth, Eden determines to win their respect by educating himself. But when his funds run out, Martin is forced to go back to sea. Upon returning to Oakland, the autodidactic sailor attends a Socialist rally with Russ Brissenden, a poet anarchist he had met aboard ship. A cub reporter at the meeting hall is so impressed by Martin's impromptu speech that he portrays the man in the morning paper as Oakland's leading socialist. Appalled by the article, Arthur persuades Ruth to break off her incipient relationship with the sailor. Meanwhile, the alcoholic Russ has shot himself and Martin has become increasingly estranged from Lizzie, his working-class girlfriend. Martin begins to sell the stories he has been writing. But his artistic and financial success comes too late to bring him happiness. Despondent, he gives away his money to his Mexican landlady and a likeable tramp. Returning to the sea, Martin jumps overboard on his final voyage. A prologue features author Jack London reading from his 1909 novel, upon which the film is based. Martin Slade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 181

MARTIN EDEN (Bosworth).—From a hard-won leadership of a hoodlum gang in Oakland, Cal., from a beach-comber's life in the South Seas, and from the inferno of the stoke-hole, Martin Eden, an unlearned sailor, wins his way to fame and fortune. But it is not until great odds have been conquered and much has been sacrificed that the goal is reached. And then it is too late. The odds are ridicule, poverty and lack of education. The great sacrifice—love.

A chance meeting, in his hoodlum days, with Arthur Morse, a college man, proves the turning point of his life, for through him he meets Arthur's sister Ruth. This means the opening of a new world, and in the remaining reels of the play we see Martin's indomitable spirit and the development of his career.

He makes two picturesque friends. One is Russ Brissenden, a poet, who encourages Martin when he sorely needs it, though his taking the latter to the Socialists' meeting had unfortunate results for the cub reporter as well as for Martin. The other is Maria, his warm-hearted Portuguese landlady, whose wildest flight of imagination, "shoe all da roun' for da kids", Martin later is happily able to gratify.

A third figure comes now and then into Martin's life; beautiful, wistful Lizzie Connelly, who loves him and whom he pities but cannot love. As in so many lives, matters are at their lowest ebb before the tide turns. Martin is penniless and without food or warmth. He has had only one sale of a manuscript in the many months of unceasing endeavor. Brissenden is dead. Ruth, losing all faith, has broken their engagement and refuses to see him.

Then comes the sudden sweep of success, with publishers clamoring for his work and fame and wealth in his hand. But the tension that sustained him during his days of poverty and struggle breaks. Even Love, in the person of the repentant Ruth, knocks at his door in vain, and he sails for the South Seas, to find again, if he may, his old-time zest for life.

*The Moving Picture World*, October 10, 1914, p. 253

Status: Print Exists

Viewed. Youtube (but two reels are missing – and these include the scenes featuring the cub reporter covering the Socialists' meeting that Martin attends. A cub reporter at the meeting hall is so impressed by Martin's impromptu speech that he portrays the man in the morning paper as Oakland's leading socialist. Appalled by the article, Arthur persuades Ruth to break off her incipient relationship with the sailor. This footage is missing from the existing print. *Viewing Notes*.

Type: Movie

Genre: Drama

Gender: Male (Cub Reporter)

Ethnicity: White (Cub Reporter)

Media Category: Newspaper



Job Title: Cub Reporter (Cub Reporter)

Description: Major: None

Description: Minor: Cub Reporter, Negative

**The Master Crook (1914)**

Newspaper Article on pickpockets makes a master crook smile because he knew he would never be classed among people of that low category.

**THE MASTER CROOK (Four Parts—Jan. 15).—**The master crook is a man who has been addicted to evil all his life. When he picked up his daily paper and read of the petty crimes of small pickpockets, he smiled, feeling satisfied that he would never be classed among people of that category. He goes out seeking adventure and is followed by one of the gang of pickpockets, who does not know that the man whom he is following is a master thief. By means of a hand mirror, he discovers that he is being followed; he watches developments and catches the thief. He becomes acquainted with the gang, which is composed of Billy the Dip, Barney the Fixer, and Bessie the Blind Girl. These people, who are all criminals of the smaller type, recognize in the master crook a bigger brain than theirs. They are willing to acknowledge his leadership, and to follow his advice in all their crooked deals. Satisfied that he has found reliable accomplices, the master crook plans for a great coup. He reads in the newspaper that a celebrated eye specialist has placed a magnificent pearl necklace on exhibition, and he tells the gang that he will be in possession of it in thirty-six hours. The master crook then proceeds to disguise himself, and although the police are watching the pearls closely, he succeeds in taking them away. The gang insists upon an equal share of the pearls, but the master crook is not willing to do this, as he feels that he is not sure enough of them.

The gang turns against the master crook. They kidnap him and tell him that they will keep him prisoner until he changes his mind. Finding that imprisonment does not affect his decision, they tie him by the heels to a beam in the cellar, and open the sluice gates to the river. Slowly the water comes in, and slowly but surely rises, until it reaches the top of the master crook's head. Meanwhile, Bessie the Blind Girl, whom the master crook had previously befriended, has a presentiment that something is wrong. She gropes her way into the cellar, releases the prisoner, and the two of them get away. The master crook telephones the police that if they will send the reward by one of their best men to a certain West End Hotel, he will let them know where the gang is located. Detective Inspector Neville is sent. The master crook steals the notes and gets away. A week later the master crook realizes that Bessie has a possibility of having her sight restored. The man from whom the pearls were stolen is a great eye specialist and to him the master crook goes. The doctor restores Bessie's eyesight, and in gratitude for this help for the young girl, whom he is beginning to love, the master crook returns the pearls to the doctor. He then makes arrangements to earn an honest living, sends Bessie to college and dreams of a better life.



Status: Unknown  
Unavailable for Viewing

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

**The Master Force (1914) (aka La febbre gialla).**

Newspaper Article about the engagement of a magnate's daughter devastates the woman because the man had promised to marry her.

THE MASTER FORCE (Special—Two Parts —Sept. 22).—Dr. Raymond Ford, a young physician of unusual ability, is in love with Barbara Dare, the village school teacher. She is greatly interested in his attempts to discover an effective means of combating yellow fever, and spends many long evenings assisting him in his experiments. Largely through her help, he is at last successful, and his fame spreads. A great mining corporation offers him a splendid salary to visit its gold fields in Brazil and there wage a war of the extermination against the plague. Barbara insists that he accept the offer, and he finally leaves for South America. She remains behind.

In the new world Ford soon becomes recognized as a leader in his profession. He saves the life of one of the wealthiest mine-owners of the gold country and thus becomes acquainted with the magnate's daughter. Forgetful of his promised bride at home, he wins her love and their engagement is announced. Reading in the South American newspaper of the announced engagement, Barbara is heartbroken. Suddenly, however, she decides to cross the seas and win back her errant lover. After an adventurous voyage and a long trip on horseback through the jungles and across the plains, she reaches the gold country. Coming to Ford's cabin during his absence she sees a portrait of her rival, and in a fit of jealous rage hurls it to the floor and throws a lighted lamp after it. The house is soon in flames.

The light of the burning cabin attracts Ford and the magnate's daughter, who are riding in the moonlight among the mining camps. They hurry to the scene, Ford arriving just in time to save Barbara from death in the flames. When the two women are brought face to face, the young doctor discovers that the old love is the master force, and soon afterward he and Barbara are aboard a liner bound for home.

*The Moving Picture World*, September 12, 1914, p. 1548

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

### **Mayor's Manicure (1914)**

Star Reporter Gail (Edna Maison) of the *Journal*. Cub Reporter Eddie Ball. Editor.

THE MAYOR'S MANICURE (Oct. 9).—The City Council and Mayor, much against the will of the citizens, have decided to pave certain streets, the names of which they are keeping secret. The *Journal*, anxious to get the list of streets, sends Eddie Ball, a young reporter fresh from college, to interview the Mayor. Eddie, wishing to impress the Mayor with his own importance, writes his name and "Reporter for the *Journal*" on a card which he sends in. To his chagrin the Mayor returns his card with the information that he will not see any reporters.

When Eddie informs the editor of his failure, the editor is furious and yet amused over Eddie's "greenness." Knowing that a list of the streets would be a scoop for the *Journal*, he sends Gail, the star reporter. While trying to plan some way to accomplish this, Gail goes to have her nails manicured.

At the crowded beauty shop, Gail answers the telephone for one of the manicurists and learns that the fastidious Mayor desires a manicurist to come to his office. Gail, realizing her opportunity, seizes it and, by trickery, succeeds and gets the scoop for her paper.

When the Mayor reads in the extra the entire list of streets he declares that he will thrash the man who turned traitor and gave out the information. Repairing to the office of the *Journal* he meets "the manicurist" of a few hours before and realizes what he himself has done.

He finds out, however, that the manicurist has other accomplishments than "filing nails."

*The Moving Picture World*, October 3, 1914, p. 97



THE MAYOR'S MANICURE (Powers), October 9.—This number, featuring Edna Maison and Joe King, tells a story of politics and newspaper life. The girl, who is a reporter, pretends to be a manicure and obtains valuable secrets from the mayor's office. In spite of this rather shady operation the mayor forgives her and falls in love with her. The pictures are well taken and the cast an agreeable one.

*The Moving Picture World*, October 3, 1914, p. 65

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Eddie Ball, Editor). Female (Gail). Group.

Ethnicity: White (Eddie Ball, Editor, Gail). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Gail). Cub Reporter (Eddie Ball). Editor (Editor). Miscellaneous.

Description: Major: Eddie Ball, Gail, Positive

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

### **McBride's Bride (1914)**

Reporter Billy News (John E. Brennan).

McBRIDE'S BRIDE (Kalem), May 8.—The opposition of a suffragette mother to the marriage of her daughter and the activities of the prospective bridegroom and his reporter friend which bring about a marriage ceremony (performed in the cell of a police station), embrace the incidents of a reasonably consistent comedy plot. Some unnamed Kalem actor contributes a good "bit" with his characterization of a tramp.

*The Moving Picture World*, May 23, 1914, p 1116

**McBRIDE'S BRIDE (May 8).**—Mrs. Highbrow is a candidate for the office of police magistrate in Birdville, a town where equal suffrage prevails. McBride, a young dentist, incurs the enmity of the woman when he declines to come to the aid of her cause. The dentist later meets Helen, Mrs. Highbrow's daughter, and promptly falls in love with her. But the mother frowns upon his suit and orders him off her premises. Undaunted, the lovers secure a marriage license and plan to elope that night. At ten o'clock, McBride ascends a ladder to the window of his beloved. Impish Fate causes Mrs. Highbrow to gaze out of her window and she discovers the immitation Romeo. Mistaking him for a burglar, she shouts for help. McBride falls off the ladder in fright, landing in the arms of a policeman. The lover is arrested and yanked off to the lock-up.

Mrs. Highbrow, as magistrate, tries McBride the following morning. The proceedings are disturbed when Helen rushes into the court room and throws her arms about her lover. Mrs. Highbrow orders Jack returned to the cell. Helen refuses to be separated from him and the jailer is compelled to place them both in the cell. Billy News, a reporter friend of McBride's, hits upon a plan to assist the lovers. Hastening to the home of a minister, he drags the dominie to the jail. While Mrs. Highbrow is trying another case, McBride and his bride are married. Shortly afterwards, the police magistrate summons McBride before her. Just as she is about to pronounce sentence, she discovers that the trembling culprit is now her son-in-law. Realizing she has been outwitted, Mrs. Highbrow suspends McBride's sentence and gives the young couple her blessing.

*The Moving Picture World*, May 2, 1914, p. 702

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Billy News)

Ethnicity: White (Billy News)



Media Category: Newspaper  
Job Title: Reporter (Billy News)  
Description: Major: None  
Description: Minor: Billy News, Positive

**A Mexican Mine Fraud; or The Game That Failed (1914)**

War Correspondent George Ferguson on the *Daily Truth*. Editor, *Daily Truth*.

**A MEXICAN MINE FRAUD; or THE GAME THAT FAILED (Five Parts).**—Mr. Starry, a banker, has been successfully selling stock in a company to work a gold mine in Mexico. The editor of the "Daily Truth" has received information which warrants him to expose the scheme of Mr. Starry, who has become enormously wealthy by the sale of this fraudulent stock. George Ferguson, a war correspondent on the "Daily Truth," while returning from the Balkan service, forms the acquaintance of the banker's daughter, Margaret, and falls in love with her. On his arrival his editor informs him of this stock jobbing scheme and tells him that he must proceed with all haste to Mexico and make a thorough investigation. Banker Starry has been informed of the "Daily Truth's" activeness, and his prospective son-in-law, James Park, makes a very attractive proposition to Ferguson to induce him to give up his trip, which results in a duel. Park is slightly wounded and then and there decides to precede Ferguson to Mexico to prevent him at all hazards from sending anything but a good report of the mine proposition. He visits all the dives and makes the acquaintance of many bandits and lion tamers who will serve his purpose. On the arrival of Ferguson, Park arranges to have him directed to the lion tamer's camp where Ferguson is taken prisoner and placed in a cage divided in two parts, one part is occupied by ten lions. Park has provided a table, pen, ink and paper and has lighted a candle, informs his prisoner that he must make up his mind before the candle burns out to write up a glowing account of the mines to be sent to the "Daily Truth," or he will pull the chain that will lift the door allowing the lions in to devour him. Ferguson's guides have located him by this time and have determined that the only way to save him is to set fire to the building. This they do and amid the roar of the lions and the licking of the flames he makes a miraculous escape and arrives back in London to the office of the "Daily Truth," which denounces the fraudulent gold mine proposition in glowing headlines.

*The Moving Picture World*, June 13, 1914, p 1604

Status: Unknown  
Unavailable for Viewing

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

### **The Midnight Alarm (1914)**

Newspaper Stories report that a crime wave is sweeping over the city, which panics one woman and creates problems for her and her husband.

**THE MIDNIGHT ALARM** (Feb. 2).—A crime wave is sweeping over the city. Max's wife is worked up to a state of high nervous tension over the newspaper stories. After ascertaining that the entire house is securely locked, she retires. Shortly afterward she hears a sound. She arouses Max, but he pooh-poohs her fears, turns over and goes to sleep. The wife, however, tip-toes out of the room. She locates the strange noise at the kitchen door. After barricading the door with furniture, she telephones for the police.

Max, awakened by the noise, hides in a closet. The wife enters and hearing a noise in the closet, barricades that door. She hears other noises at the front door. It is the police, but believing it is the burglars, she barricades that door, then the back door and finally telephones for the fire department. The police break in one door, the firemen another and all come face to face. The combined force then charge the closet in which Max is imprisoned. Max is roughly handled until his identity is discovered. Finally all get together to solve the mystery and the wife leads them to the kitchen where the first strange noise originated. A mouse is discovered stuck to a piece of fly-paper.

*The Moving Picture World*, January 31, 1914, p. 594

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

### **A Militant Suffragette (1914)**

Newspaper Article about a meeting prompts a woman to warn her lover about impending danger – an exploding bomb.

**A MILITANT SUFFRAGETTE** (Pathe—Five Parts).—The indifferent reception by her mother, who is a zealous worker in the Suffragette cause, drives Nellie, just returned from a long absence at boarding school, and her father to her sister's home. While enjoying the pleasures of life in the country, the young girl is attracted by a passing horseman, who later proves to be Lord Ascue, a member of Parliament. All efforts to meet him are thwarted by her companions to whom the stranger is known. She even goes so far as to invent ways of meeting him which fail until the news is brought her of a chance to be introduced at a forthcoming garden party. In the meantime one of the girl's companions, having gained her father's permission to lay siege to her heart, takes advantage of Ascue's inability to attend the party, to plead his cause, but without success. The downcast lover confides his failure to the girl's father, whose interference in the case provokes her to return to her mother.

The discontent of her daughter offers the mother the opportunity to attract her to the suffragette movement and the girl immediately becomes a zealous worker. Her arrest follows shortly after her activities in a crusade, but a hunger strike wins her freedom. In the meantime, Lord Ascue, having neglected his fiancée, is threatened by her with breach of promise suit with his love letters as evidence. The suffragettes hear he is preparing an anti-suffragette bill which he intends to bring before Parliament and plan a sweeping campaign. The Lord's fiancée gives the women valuable ammunition against him in the form of the love letters and Nellie grasps the opportunity, not knowing the man she plans to strike down is the stranger she loves.

The young suffragette goes forth to subdue the enemy of the women's cause, armed with the love letters and a bomb, which she places in the statesman's study, set to explode at midnight; but her mission fails. The identity of the man now known to her, Nellie immediately plans to undo her rash act and save her lover. A note is addressed to Lord Ascue, warning him of his danger, but his answer relieves the girl by leading her to believe he will be out of danger through his absence from home when the bomb goes off. She learns later from a newspaper that the meeting he is to attend is to be in his own home, and vainly tries to warn him of impending danger. Through the help of one of his colleagues, Nellie finally succeeds in having Lord Ascue leave his study to see her, just as the bomb explodes. To allay suspicion of his friends, the girl is announced as the Lord's fiance and a little later their mutual love for each other is proclaimed. The statesman has the support of Parliament in his fight against votes for women, but the girl has sacrificed her cause for a victory by the heart.

*The Moving Picture World*, May 9, 1914, p. 718

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

### **The Million (1914)**

Reporter. A gentleman crook impersonates a reporter to secure a lottery ticket worth one million dollars.

"Le Baron" is a gentleman crook who assumes a series of disguises in order to secure a lottery ticket worth one million dollars. With the police following closely behind him, the



Baron impersonates Bowery clothing dealer Ike Damskinski, a famous opera singer named Donatelli, a reporter, a waiter, and a female cabaret dancer. In the end, however, the Baron proves instrumental in returning the ticket to its rightful owner. *American Film Institute Catalog of Feature Films*

Status: Print exists in the Museum of Modern Art film archive  
Unavailable for Viewing

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

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Media Category: Newspaper  
Job Title: Reporter (The Baron)\  
Description: Major: None  
Description: Minor: The Baron, Negative

### The Million Dollar Mystery (1914) – Serial (23 Episodes)

Reporter James (Jim) Norton (James Cruze), a newspaper reporter.



Chapter 1: The Airship in the Night. Chapter 2: The False Friend. Chapter 3: The Safe in the Lonely Warehouse. Chapter 4: The Top Floor Flat. Chapter 5: At the Bottom of the Sea. Chapter 6: The Coaching Party of the Countess. Chapter 7: The Doom of the Auto Bandits. Chapter 8: The Wiles of a Woman. Chapter 9: The Leap from an Ocean Liner. Chapter 10: The Eavesdropper. Chapter 11: In the Path of the Fast Express. Chapter 12: The Elusive Treasure Box. Chapter 13: The Secret Agent From Russia. Chapter 14: Tracked by the Secret Service. Chapter 15: The Borrowed Hydroplane. Chapter 16: Drawn Into the Quicksand. Chapter 17: A Battle of Wits. Chapter 18: Trapped by the Flames. Chapter 19: A Blank Sheet of Paper.



Chapter 20: The Secret Warning. Chapter 21: The Documents in the Treasure Box. Chapter 22: The Waterloo of the Conspirators. Chapter 23: The Missing Million (1915).

This twenty-three episode serial told the story of a secret society called The Black Hundred and its attempts to gain control of a lost million dollars.



AUGUST 15, 1914.

MOTOGRAPHY

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Scenes From The  
Million Dollar Mystery

Flo La Badie as  
"Florence Gray"



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# THE MILLION DOLLAR MYSTERY

By Harold MacGrath

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Thanhouser's Releases will continue to be features of the Mutual Program



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THE MOVING PICTURE WORLD



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**SECOND**, we offer the benefit of the remarkable interest aroused in these startling motion pictures by the 200 leading newspapers now running the story serially, simultaneously with the appearance of the films.

**THIRD**, we offer \$10,000 for the best 100-word solution of this baffling mystery.

## THE MILLION DOLLAR MYSTERY

By Harold MacGrath

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Can you think of a more powerful attraction—a bigger drawing card for the dull summer months? Six episodes of The Million Dollar Mystery are now appearing at the better theatres. Two-reel episodes are being released *each week*. The entire play is full of thrills. It has been enacted by an all-star Thanhouser cast including Florence LaBadie, Marguerite Snow, Lila Chester, James Cruze, Alfred Norton and Frank Farrington.

**BOOK NOW!** *The Million Dollar Mystery is an independent release and may be obtained regardless of the program being used.*

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### The Thanhouser Three-a-Week

**Tuesday, July 28, "The Messenger of Death"—two reels.** A thrilling story of adventure in the Indian civil service. Very capably portrayed by Charles Mather, Mignon Anderson, Irving Cummings, Ed. Gray, John Lehrberg and Eugene Moore, Jr.

**Sunday, August 2, "The Butterfly Bug."** A mirth-provoking one-reel comedy bringing out the exceptional talents of Harry Blackmore, Fud Bourke, Helen Baileys, Doris Farrington and Rene Farrington.

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Head European Office, Thanhouser Films, Ltd., London, W. C., England

Thanhouser releases will continue to be features of the Mutual Program





**The Million Dollar Mystery (1914) – Serial (23 Episodes)****Episode One: The Airship in the Night (aka A Call in the Night) (June 22, 1914)**

Reporter James Norton (James Cruze), a newspaper reporter.

If the first two reels of the Thanhouser 46-reel serial, *The Million Dollar Mystery*, are a promise of what is in store for photoplay fans, then, indeed, the motion picture world is about to be startled as it never before has been. *The Mystery* is inaugurated in a manner calculated to keep photoplay lovers on the edge of the seat. In fact, it will be remarkable if, in their excitement, many spectators do not more than once slip entirely from their cushioned chairs when they see this serial projected.

The story is told in episodes, each episode taking up two reels of film. The first episode of *The Mystery* contains a dozen thrills. One of them was not in the scenario. In the balloon scene, Albert [*sic*; should be Alfred] Norton, who plays Stanley Hargreave, the millionaire, is rescued before the camera from almost certain death when the balloon in which he is leaving the roof of a mansion breaks unexpectedly from its moorings and plunges away with Norton clinging desperately to the sides of the basket. Norton's struggles to get into the car were not planned in advance by Director Howell Hansel, and when theatregoers the country over clap approvingly as A. Leo Stevens, the aeronaut, drags Mr. Norton into the basket, they may be assured that they are applauding a real rescue and Mr. Norton's own desperate fight to save his own life.

As a matter of fact if the full story of the photographing of *The Million Dollar Mystery* ever is told, it will make an adventure serial almost equal in interest to the scenario which Lloyd F. Lonergan has written and which Harold MacGrath, the famous novelist, has fictionalized.

As exclaimed the Queen of Sheba when she saw the awe-inspiring glory of Mr. Solomon, so exclaimed the viewer when he saw the first episode of the long-heralded Thanhouser

46-reel serial. 'They had not told me the half.' And he who knows the habits of these press agents when they have anything good to push, will agree that that is some admission.

It is perfectly true, though. Despite the fact that everyone had heard so much about it that disappointment would not have been astonishing, it is doubtful if anyone left the projection room with other than favorable comments, mental or verbal, for the picture. If the serial can keep up the pace it has set at the outset it will be one of the greatest pictures of all time.

No time is wasted in getting the action of the story into running order. The mystery starts right in, reverting to the vernacular, with a wallop, and continues to keep the audience on the *qui vive*. The first episode is filled with thrills in plenty, not the least of which is the balloon rescue of Mr. Norton, who plays the part of Stanley Hargreave, from the top of the house where he is confined by the black-masked gang who conspire to get his money. The rescue is even more realistic than the director intended it should be, for the balloon broke away before the time appointed for its departure, and Mr. Norton had to be dragged into the basket by the aeronaut, A. Leo Stevens.

Stanley Hargreave, the father of Florence Gray, leaves his baby daughter on the steps of a girl's school, with a note which states that he will provide liberally for her education. With the child is left half of a bracelet which will serve to identify her when she is sent for.

Seventeen years passed away, and Florence has grown to young womanhood. Hargreave, who in his youth had joined a society of Russian millionaires known as the Black Hundred, bears a price upon his head because he is adjudged a traitor by his fellows. But thinking that the 25 years which have elapsed have obliterated all chance of discovery, he determines to sell his estate, reclaim his daughter and return to Russia. He therefore sends a note to the school, and to celebrate his decision, enters one of New York's most fashionable restaurants. Here he is recognized by two members of the society, and from that time is a marked man.

The members of the New York chapter of the Black Hundred follow the millionaire to his home, after seeing him draw his money from a Wall Street bank, and there place a note under the door. Meanwhile the house is surrounded. But Hargreave does not depend alone on escaping via the earth, and is taken into the balloon of the aeronaut, sailing away in spectacular style. The conspirators managed to puncture the gasbag with a shot and the balloon sinks slowly to the sea over which it is sailing. The conspirators, entering the house, find that the money has disappeared with its owner.

As the heroine of this astonishing story Florence LaBadie is very attractive. Sidney Bracy, in the role of the butler, displays perhaps the most histrionic ability of a cast, the least of whom is more than adequate. It is unnecessary to add that good photography is not overlooked to the filming of this serial. And the settings, particularly the interiors of Hargreave's home, which are interiors of the old Francis Wilson mansion at New



Rochelle, unless the reviewer is misinformed, are exceptionally perfect in their appointments. *The Morning Telegraph*, June 28, 1914.

## THE MILLION DOLLAR MYSTERY.

Syndicate Film Corp. (First Episode—2 Reels—June 22).—The first reel of episode one shows Stanley Hargreaves, father of Florence Gray, stealing up from his carriage to the entrance of the Susan Farlow Select School for Girls. In his arms he cradles his baby daughter. While his coachman awaits at the carriage entrance to the school grounds, Hargreaves makes his way across the lawn and terraces to the veranda of the institution.

Tenderly he wraps up the child and puts it down in a spot sheltered from the wind. Cautiously he crouches up to a window of the office, where the matron of the school sits attending to her correspondence. A sharp rap brings Susan Farlow to the window. Hargreaves hurriedly steals back to his carriage and drives off.

Puzzled by the tap on the pane Miss Farlow swings open the doors. Before her on the threshold lies a baby, wrapped in garments of expensive texture. Pinned to the child's silken outer wraps is an envelope and inside the letter a note and a gold bracelet.

"The name of this child is Florence Gray," the note reads. "Take care of her and educate her. I shall provide liberally for her. The other half of the enclosed bracelet will identify me when I send for her."

Seventeen years pass. Florence Gray has become a young woman and one of the most popular girls in the Farlow school. Throughout her girlhood she has never wanted for anything and from time to time liberal remittances and presents reach her from her parent.



The scene changes to the home of Stanley Hargreaves, father of Florence Gray. Hargreaves, when a young man, had joined the Black Hundred. This was an organization of Russian millionaires. Circumstances made him an exile from Russia. Branded as a traitor by his fellows, the young millionaire knew that a price had been set upon his head. The passing of years had changed his appearance, however, and now, nearly twenty-five years after his departure from Europe, he hopes that the beard and the moustache he has grown, together with the changes which time has marked upon his features, have altered him beyond recognition.

Feeling assured that he will not be remembered if he returns to his old haunts, Hargreaves determines to claim his daughter, dispose of his estate and servants, liquidate his holdings, and return to Russia. He sends a note to the Farlow school demanding the return of Florence Gray, settles his daughter's bills and then, to celebrate his departure, enters one of the most fashionable of New York's restaurants.

He is recognized, as he enters, by James Norton, a reporter. Hargreaves invites the reporter to dinner and introduces him to Countess Olga Petroff and her companion, Braine. Hargreaves, as he sits down to dinner with the reporter at an adjacent table, little realizes that his nearby acquaintances, Braine and Countess Olga, are watching him closely and that they recognize in him the man for whom they have been commissioned to seek the world over.

So sure are they of their identification that both hurriedly leave the restaurant for the local headquarters of the Russian secret society. There they inform resident members of the Black Hundred that they have recognized in Hargreaves a former member of their band and that the opportunity to wreak the vengeance of the Black Hundred is at hand.



A picture of Hargreaves, taken in his youth, when he was a faithful member of the society, has come into possession of the New York chapter. This picture, now carefully preserved by Countess Petroff, is handed around among the band for identification. The conspirators, their faces covered with black masks, are sitting about a long table in a secret room when the Countess and Braine tap on the door and are admitted. Two members are delegated to spy upon Hargreaves while the rest mature their plans for his downfall.

From the moment he leaves the Fifth avenue restaurant Stanley Hargreaves is a marked man. One or another of the Black Hundred shadows him constantly. They watch him as he withdraws his wealth from the safe deposit vaults of a Wall street bank; they learn through the unsuspecting servants of his preparations for a hurried departure, and they view from a distance his secret interview with Stevens on a Long Island aviation field.

The first intimation that Hargreaves receives that his identity has been discovered is a note slipped under his door by Braine. The note warns Hargreaves that the members of the Black Hundred are aware that he has withdrawn his wealth from the bank and that he plans flight. They tell him not to try to escape.

As Hargreaves, with trembling fingers, reads the note, he staggers back against the mantle in his library and there flashes before his mind's eye the picture of his introduction into the Black Hundred years before. He sees himself again a young man, clad in Russian garb, pledging himself, while he clasps hands with the aged president of the secret order, to devote his life and wealth to the promotion of the aims of the society.

The note from the enemy causes Hargreaves to make a quick change in his plans. Hastily shaving his beard and moustache he dons a rough suit and, upon ascertaining that his home is surrounded, goes to the roof of the mansion and sets off a rocket to call Stevens to his aid. The rocket is seen by the conspirators as it roars up from the roof into the darkness. They determine to break into the isolated home of the renegade member of their band. They attack the massive entrance doors of the mansion with iron bars, dealing blow after blow that echoes through the mansion.

In the distance Braine, the leader of the band, sees a balloon creeping across the sky toward the House of Mystery. Realizing that Hargreaves intends to escape in the car of the balloon the band redoubles its attack on the door of the mansion.

As the balloon sweeps across the roof of the House of Mystery Hargreaves clutches at the basket. He manages to obtain a hold just as the big bag, struck by a sudden gust of wind, leaps into the air and is carried away over the tree tops. In his struggles to get into the basket of the balloon, Hargreaves is assisted by the pilot. The millionaire finally crawls up over the edge of the wickerwork car and falls exhausted on the floor.



While the balloon drifts out over the ocean, back in the House of Mystery Hargreaves' butler does his best to cope with the members of the Black Hundred who finally manage to break into the mansion. The conspirators, upon smashing in the great front door at once run to the roof of the house just as the balloon skims away across the tree tops. Braine shoots at the big bag in an effort to puncture it. Shot after shot goes wild but finally one takes effect and the balloon is seen rapidly sinking toward the sea.

Braine runs below to tell his fellow conspirators of his successful shot. He finds that they have bound Jones, the butler, and are giving him the third degree, in an effort to make him reveal where Hargreaves has hidden his wealth. But someone has already removed all the money from the safe built into the wall of Hargreaves' library, and Jones is able only to point to the empty compartments. Far out at sea a collapsed balloon bag drifts about on the wave tops, kept afloat by the wicker work car and the few remaining feet of gas within the bag.

*The Moving Picture World*, August 15, 1914, pp. 1018, 1020

## “The Million Dollar Mystery.”

Early Episodes of Big Thanhouser Serial Indicate Success of Biggest Film Project of Its Kind Ever Undertaken.

Reviewed by Randall M. White.

**R**EPRESENTATIVES of all the important daily newspapers in New York, as well as of the several motion picture trade papers, to the number of almost two score, crowded into the little projection room at the Mutual Film Corporation's offices at Sixth avenue and Twenty-third street, Tuesday afternoon, June 23d, to see some of the early releases in the tremendous new serial, “A Million Dollar Mystery,” which has been made by the Thanhouser Company and marketed by the specially formed Syndicate Film Corporation in co-operation with the Mutual.

The verdict seemed to be: “Guilty as stated in the indictment”—and the indictment, as represented by the Thanhouser company's extraordinary advance advertising campaign, was that “The Million Dollar Mystery” was the biggest and best serial ever attempted and a set of motion pictures that would establish a record for this class of productions.

“The Million Dollar Mystery,” the last scenes of which were filmed a few days before the first release was made on

Monday, June 22d, after months of patient work by the Thanhouser players, is to be offered in twenty-six episodes, each episode comprising two reels for release weekly on successive Mondays. The scenario is by Lloyd F. Lonergan from a story by Harold MacGrath. To Howell Hansel was assigned the big task of directing the production.

In a number of respects, “The Million Dollar Mystery” project is a particularly notable one in the motion picture industry. It has been handled in an unusually big way and is a gamble the success or failure of which will be followed with keen interest in the trade.

To begin with, MacGrath and Lonergan are said to have drawn down a record price for the story and scenario. Then the pick of the Thanhouser players, including the highest salaried people on the payroll, were cast in the action and the matter of expense was not considered in the making of the production. And finally, a publicity scheme with a \$10,000 prize offer broad enough to embrace every section of the universe in which motion pictures are shown and enjoyed, and expensive enough to dwarf anything which had been attempted before, was devised.



The \$10,000 prize is offered for the best 100-word solution to the mystery which the serial will develop as it progresses. The advertising campaign has been placed in the hands of a national advertising agency in Chicago which is working in conjunction with the Mutual Film Corporation's highly effective publicity department. Page advertisements in a number of the leading daily newspapers and big painted signs have been used to herald to the New York public the coming of the feature and this expensive advertising is to be supplemented with a national campaign intended to make the serial as big a puller in the smallest town as it is in the largest city. A quarter of a million dollars is the estimate placed on the advertising which was done for the serial before the release of the first episode.

Eight reels of the total of fifty-two, comprising four episodes, were shown at the recent private exhibition. For these it can be said that they will not disappoint even those who have read every line of advance publicity printed about the serial and by it, have been led to expect something far beyond the ordinary. "The Million Dollar Mystery," as a title, and the mention of a \$10,000 prize for the solution of the mystery, gives the proposition a "wealthy" start and it strikes one as particularly fitting—if not vitally necessary—that elegance and expensiveness of production is made to stand out. That each of the episodes in the four already shown in private not only make a complete and logical chapter in the story but has been given one or more big incidents to make it satisfying in itself is also to be commended.

Part I of the first episode is given over to pictured information concerning the serial. A group of Thanhouser people which includes President Hite, of the producing company, and Messrs MacGrath and Lonergan, who collaborated on the photoplay production, is interesting. The principals of the action, as follows, are introduced in quite a novel way: Albert Norton, as Stanley Hargreaves, the millionaire; Sidney Bracy, as Jones, Hargreaves' butler; Florence LaBadie, as Florence Gray, Hargreaves' daughter; Marguerite Snow, as Countess Olga, adventuress; James Cruze, as James Norton, a newspaper reporter; Lila Chester, as Susan, Florence Gray's companion, and Frank Farrington, as Braine, one of the conspirators. The "Million Dollars" of the title and the greed for it which inspires the action of the story is allegorically shown with a clever conceit in which a mass of bank notes in the center of the picture is the bait for scores of darting hands belonging to invisible owners. The certified check for \$10,000, signed by President Hite, of the Thanhouser company, which is to be given as a prize for the solution of the mystery of the picture, is also shown.

The action of the story begins with Millionaire Hargreave's mysteriously leaving his baby daughter at a school for girls with instructions that she be reared to girlhood and given every care, at his expense. Seventeen years later the daughter leaves the school to join her father whom she does not remember. She arrives at his home just after he has been compelled to flee for his life which is threatened by a gang of conspirators known as The Black Hundred, against whom he has apparently turned traitor. A demand has been made upon Hargreaves for a million dollars which he is known to have concealed in his home and the action of as much of the serial as has yet been shown hinges upon the efforts which are made by the conspirators (of the Black Hundred) to discover what has become of the million dollars after Hargreaves' escape. In the first episode of the serial a pair of hands—and hands only—are shown removing the million dollars in bank notes from the safe. Who owns these hands is one of the early mysteries.



Hargreave's escape in a balloon which he has arranged to have alight on the top of his house is the big thrill of the first episode.—and it is "some thrill." An encounter between two of the conspirators and the newspaper reporter (who is the hero of the story), followed by the daring escape of the conspirators from the police whom they dump off a pier into the river, is the climax of the second episode, for release June 29th.

Of the players who appear in "The Million Dollar Mystery," judging from the early releases, it seems evident that Miss Marguerite ("Peggy") Snow is destined to score a great personal triumph. Miss Snow is the adventuress of the story and her work is particularly convincing. Miss Florence LaBadie, as Hargreaves' daughter, is giving a good performance and James Cruze, as a newspaper reporter who is no stranger to dress suits, frock coats, and roses for his lady love, makes splendid use of "fat" opportunities. Sidney Bracy has a lot more than the "bit" which is common to the butler in most dramatic or photoplay productions and shows himself a fine actor in the way he carries off the big scenes in which he is a principal. Mr. Farrington, Mr. Norton, and Miss Chester give performances which warrant the statement that the cast is splendidly balanced.

Review by Randall M. White, *The Moving Picture World*, July 4, 1914, p.47

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (James Norton)

Ethnicity: White (James Norton)

Media Category: Newspaper

Job Title: Reporter (James Norton)

Description: Major: James Norton, Positive

Description: Minor: None

**The Million Dollar Mystery (1914) – Serial (23 Episodes)**  
**Episode Two: The False Friend (aka The Master's Man) (June 29, 1914)**  
Reporter James Norton (James Cruze), a newspaper reporter.

"THE MILLION DOLLAR MYSTERY"  
(Syndicate Film Corp.—Second Episode—Two Reels—June 29).—Jones, the butler, struggles to free himself. Removing the receiver from the telephone resting on the table near his chair, with his teeth, the butler calls police headquarters. A platoon of police soon arrive and unbind him. They find the safe in the Hargreaves' home broken open and its contents scattered about. A search is begun for the conspirators. Florence Gray (Hargreaves' daughter) arrives with Miss Farlow to find her father gone. Jones, who meets her at the station, produces the other half of the bracelet which Florence carries, and gives her a letter from her father instructing her to trust implicitly in him. Florence hardly has had time to adjust herself to her new surroundings when she has two visitors. One of them is Norton, the reporter, who reveals himself as a true friend. The other is Countess Olga Petroff who, upon the pretence that she knew Florence's father, tries to ingratiate herself in the girl's confidence.

While the Countess, Norton, Florence and Miss Farlow are together, two of the conspirators, representing themselves to be Central Office detectives, force their way into the house in an effort to find Hargreaves' money for which they did not have time to search thoroughly the night before. Norton at once recognizes the detectives as impostors and calls up police headquarters. The conspirators suspect the reporter and while a desperate fight is in progress the police arrive. The two conspirators are captured and are taken away.

During the fight the Countess Petroff, seeing the struggle going against Braine, succeeds in tripping up the reporter. Norton, however, manages to pinion his man, and, although suspicious of the Countess, says nothing when the police arrive. She is allowed to depart without being molested. The conspirators, taking advantage of a street accident, in which a child is run down by an automobile, break away from the police when the vigilance of the latter is relaxed for a moment. The exciting episode in which Norton has figured cements the friendship between him and Florence and the reel closes with a pretty scene between the young people.

The Countess Olga, clever adventuress that she is, still remains unsuspected of complicity with the conspirators who are plotting the death of Florence Gray's father and the seizure of his great fortune.



The Thanhouser 46-reel serial, *The Million Dollar Mystery*, is released each Monday in episodes of two reels each. The reels in each episode are termed respectively Part One and Part Two.

A large crowd witnessed the press showing of the first two episodes of this new Thanhouser 'continued in our next picture.' The dailies had a man there as well as the trade papers. An introductory quarter-reel was shown to introduce the players (separate from the first reel of the story).

The initial reel shows a man putting his child on the door step of a school. He attracts the attention of the matron inside who finds the child. The man is not seen by her. A note tells her to educate the infant and that she will be well repaid for her trouble. A half bracelet is left with the child who, when she becomes 18 is to go to her father, who will identify her by the other half of the bracelet. Time lapses. The girl becomes very popular in school and grows into young womanhood. The girl's father, Hargreave, had joined a society, the Black Hundred clique of Russian millionaires. He is an exile from his country and a price is upon his head.

After a number of years he feels his appearance has changed so that he can return to his native land. He sends to have his daughter come home and arranges to leave the country, turning his holdings into ready money and preparing for a sudden flight. He goes to a restaurant and is recognized by a reporter. In the place at the time were two spies who had been searching for the man for years. They also recognize him and make for the headquarters of the society located in this country. A picture of him when he was a young man is in the possession of the society. The spies gain admittance to the meeting place of the clique and from that time on Hargreave is a marked man. Upon his arrival at his home he is annoyed by someone putting a note under the door. He learns that his identity has been discovered. He shaves his mustache and as the house is surrounded, goes to the roof and signals to his friend (a balloonist) with a sky rocket. The balloon carries him away.

During the time he is in the house the money is in the safe, but a pair of hands in the dark, the owner of which no one knows, opens the safe and takes the money. Upon his escape the men who surround the house search for the \$1,000,000 but it is gone. One decides to wreck the balloon. Going to the roof he shoots at it and manages to make a hole, causing it to fall into the sea. The girl leaves school with a companion and arrives at her home to learn that her father has disappeared. The butler has money enough to look after the wants of the household. The conspirators believe that the girl knows where the money is hidden so plan to gain the information from her. The reporter comes to the house to get news of the mystery. A young woman is sent by the conspirators to gain the confidence of the girl and make herself known as an old friend of the father. The reporter makes numerous visits and becomes rather engrossed in the girl. Two of the plotters masquerade as detectives and search the house. The reporter happens in and shows them up just when they are about to take the girl to their den. He summons the police and they have the two in the bracelets. The woman spy is in there at the time but it is not known that she is connected with the other two. While going down the street with the two prisoners a young child is run over by an automobile and the cops' attention is taken from their

prisoners, who skip and the big chase is commenced, which leads down along the riverside.

The picture is full of thrills and is bound to have a big following as it goes along. The photography is clear and the interiors are well arranged. A great number of these weekly two-reel releases have been pushed upon the market but there has yet to be one that is on a par with this Thanhouser mysterious film story. *Variety*, June 26, 1914.

*The Million Dollar Mystery* promises to be the best long distance thrill of the year. Episode II continues the suspense and excitement of the first installment without a single dull spot in the action. The cloth of the Thanhouser serial so far as it has been unrolled is an elegant piece of goods which may be guaranteed to wear well, and certainly looks as if it would make up into a suit which can be used by every picture exhibitor every day in the week!

The finished work of Sidney Bracy as Hargreave's butler, and the charm of Florence LaBadie as Florence Gray, the mysterious millionaire's daughter, continue to be the strongest assets of the picture if one does not consider the gatling gun mystery action of the film. All of the characters of the play are as good in the second episode as they were in the first; which is saying a good deal.

The first reel of the new installment shows the struggles of Jones, the butler, to free himself from the chair in which he has been tied by the conspirators who broke into the Hargreave home following the sensational balloon escape of the millionaire. Having finally succeeded in unhooking the telephone receiver with his teeth and summoning the police, a search is begun for the conspirators. Florence Gray and her school friend meanwhile arrive at the station and are met by the butler, who gives the girl a letter from her father advising her to trust the servant.

On their arrival at the house Florence receives two visitors, one of them Norton, a reporter, and the other a woman who calls herself Countess Petroff and pretends that she knew the girl's father. Norton proves himself a real friend in a fight which follows the entrance of two men representing themselves as detectives, but who are in reality two confederates of the Black Hundred searching for the money. Norton gets the better of his adversaries and telephones the police. The young reporter suspects the Countess, but she is allowed to depart peacefully. The two conspirators are arrested, only to escape while being led to jail in the excitement which follows a chance automobile accident. *The Morning Telegraph*, July 5, 1914

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Serial  
Gender: Male (James Norton)  
Ethnicity: White (James Norton)



Media Category: Newspaper

Job Title: Reporter (James Norton)

Description: Major: James Norton, Positive

Description: Minor: None

**The Million Dollar Mystery (1914) – Serial (23 Episodes)**

**Episode Three: The Safe in the Lonely Warehouse (July 16, 1914)**

Reporter James Norton (James Cruze), a newspaper reporter.

"THE MILLION DOLLAR MYSTERY" (Syndicate Film Corp.—Third Episode—Two Reels—July 6).—The Black Hundred learns, through the daily papers, that Hargreaves, after drifting 300 miles out to sea, has been picked up while swimming about the wreck of the balloon

in which he escaped from the House of Mystery.

When Hargreaves lands at the dock newspapermen try to interview him but he escapes in the crowd. Norton, knowing that the conspirators believe that Hargreaves has his fortune upon his person, lays a trap for them. By judiciously tipping the watchman of the wharf where the ship which landed Hargreaves moored, Norton misleads Countess Olga into believing that Hargreaves' wealth is locked up in a box safe in the wharf office.

The Countess hurries at once to the Charity Ball where she meets Braine and tells him what she has learned. Braine collects a dozen gangsters in an East Side saloon and creeps up to the wharf office, intent upon cracking the safe and removing the treasure chest which he believes is within. Norton posts a dozen patrolmen behind barrels near the office door. The gangsters are captured while at work, but Braine, whom Norton wished most to catch, jumps into the river and swims away in the darkness.

*The Moving Picture World*, August 15, 1914, p. 1020.

In these days of fidelity to the facts, it is proper, even compulsory, in fairness, to call attention to *The Million Dollar Mystery*. Director Hansel, during the filming of *The Mystery*, sought to secure the most striking outdoor locations possible for his action, and the escape of two members of the Black Hundred at the end of Part Two of Episode Two was staged on the Jersey shore of the Hudson River with Grant's Tomb, Riverside Drive, the magnificent apartment houses fronting the river, the docks, and river traffic of the great city showing clearly in the distance.

In the landing of Hargreave from the steamer which picked him up 300 miles out at sea, one of the great West Street piers was used as a background for the scene. Steamship officials cooperated with President Hite of the Thanhouser Film Corporation in securing a wonderful interior picture of a great covered freight dock with thousands of workmen unloading a trans-Atlantic liner's cargo. Auto trucks flash about in the picture, while huge cranes lift tons of freight from the vessel's hold to the pier. In the midst of it all the action of *The Million Dollar Mystery* proceeds without interruption.

In Part One of Episode Three, an ocean liner, especially engaged for the occasion, is used for the consultations between its bona fide captain and Norton, and again between the captain and Countess Olga, who visits the ship, disguised as Florence Gray. In Part Two of Episode Three realism is achieved by photographing the robbery of the wharf office safe in the gloomy interior of a real steamship freight office.

Part Two of Episode Three also contains the famous Charity Ball scene in which 120 Thanhouser actors and actresses appear. The set was designed especially for the occasion. Countess Olga and Braine are seen among the dancers. This scene should make an especial appeal to dance lovers, as several professional dancers were engaged, and the new steps are splendidly exhibited. *Reel Life*, July 11, 1914.

In Episode Three, Part One, it is shown how the Black Hundred learns, through the daily papers, that Hargreave, after drifting 300 miles out to sea, has been picked up while swimming about the wreck of the balloon in which he escaped from the House of Mystery.

In reviewing *The Million Dollar Mystery*, it would be unfair not to speak of the fidelity to detail and truth which characterizes the serial. There is an utter disregard of expense which makes *The Mystery* a wonderful film. President Hite has insisted that in this, his masterpiece, only genuine locations shall be filmed. And Director Hansel has carried out his chief's instructions to the letter. It is not an inexpensive matter casually to introduce plunging balloons and giant ocean liners into a film, but whenever script has called for effect, President Hite has given carte blanche orders to Director Hansel to 'follow copy' to the letter. And yet, after all the wonders of the early reels, we are told that the most exciting features are still to come! *Reel Life*, July 4, 1914.

Status: Unknown

Unavailable for Viewing



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

**The Million Dollar Mystery (1914) – Serial (23 Episodes)**

**Episode Four: The Top Floor Flat (aka The Flat on the Top Floor) (July 13, 1914)**

Reporter James Norton (James Cruze), a newspaper reporter.

“THE MILLION DOLLAR MYSTERY” (Syndicate Film Corp—4th Episode—2 Reels—July 13).—Working on the theory that Florence Gray, the eighteen-year-old daughter of Stanley Hargreaves, the hunted millionaire, knows where her father's money is hidden, the Black Hundred conspirators determine to trap her in their rooms and there force her to reveal the secret she is believed to possess.

In carrying out this plan they are aided by their knowledge that Florence Gray never has seen her father, a circumstance which obviously would enable one of their number to disguise himself to impersonate Stanley Hargreaves and thus ingratiate himself into the guileless child's affections and confidence.

Braine—aptly named, for he is the intelligent, driving force behind the Black Hundred's plot to get Hargreaves' fortune—drafts a note calculated to appeal to the father-love of the simple boarding-school graduate. The conspirator's note read as follows:

“My darling daughter:

“I must see you to-night. Come to 78 Grove Street, top floor, at 8 o'clock. Confide in no one if you would not seal my death warrant.

“Your loving father.”

That night Braine, unwilling to trust any of his fellow conspirators with so delicate a mission, creeps into the park surrounding the house and climbs in his stocking-feet to the roof of the veranda upon which Florence Gray's bedroom window opens. Florence, only half asleep, hears some one tampering with her window. Too terror-stricken to scream, she leaps from her bed and then to the window. Braine, his object attained, has gone. Florence picks up the envelope and tears it open. Its contents have not the ring of sincerity but Florence is too eager to clasp her father in her arms to long consider what she believes may only be her own false suspicion.

Down at the entrance to the mansion Jones, the butler, opens the door to find A. Leo Stevens, the aeronaut, with a message for him. Braine, creeping across the lawn, sees the balloonist talking with the butler, but in his hurry to escape attaches little importance to the circumstance.

Prevented by the note's caution from confiding her doubts to Miss Farlow, her companion, Florence is undecided as to what to do. Her desire to see her parent wins over her suspicions, however, and that evening a heavily veiled young woman steals out through the grounds of the Hargreaves mansion toward the address named in the note.

She finds 84 Grove street an apartment house in a secluded and unpretentious neighborhood. She makes her way from landing to landing until she reaches the door leading into the apartment on the top floor. A knock soon brings what appears to be a venerable old man to the door. Florence is undecided what to do, but as the old man bears a striking resemblance to the painting of her father the girl does not resist when he clasps her in his arms.



Something rings false and the timid girl is quick to sense the dissonance. Her suspicions are verified only too quickly. The conversation too quickly passes to the subject of Hargraves' wealth. The question convinces the girl that she has been trapped, that the man to whom she is talking is a cleverly disguised imposter. While the latter's back is turned, she stealthily tries a door behind her. It is locked. When she tries another door in the room the stranger leads her away from it with a benevolent smile. While he had his arms about her Florence was horrified to see in the mantel mirror five faces peering through a door.

The false father leaves the room. She hears him planning with the conspirators to torture her into a confession. She sees one of the men struggling with a writhing python which is to be freed in the room with her if she does not tell them what they want to know.

The false father seizes Florence by her throat at the moment the conspirators enter with the python. Florence seizes a chair and smashes the only lamp in the room.

While the conspirators grope about, the girl quickly shuts herself in a cabinet built into the

wall. The gangsters believe, when they discover her absence, that she has thrown herself from the window. But, as they peer out, a noise behind them makes them turn, only to see Florence dash through the open doorway into the hall. She locks the door behind her and flees to safety.

*The Moving Picture World*, August 15, 1914, p. 1020

Steve Snake is home, but not without a struggle. It required most of the New Rochelle (N. Y.) police department, the volunteer life saving corps, two motormen, three chauffeurs, a woman's screams and Lila Chester, to corral the fourteen-foot python and return him safely to the Thanhouser studio. Three weeks ago "Steve" was especially engaged to frighten Florence La Badie, the heroine of "The Million-Dollar Mystery." But he didn't do it. Instead, "Steve" crept out of his big wicker basket onto the highways and byways of Westchester County.

*The Moving Picture World*, July 18, 1914, p. 453

Episodes 3 and 4 sustain the interest of the audience to a remarkable degree. The plot, as someone has said, thickens with every reel. It thickens so rapidly, in fact, that at times it looks as if it were going to congeal! Which merely means that the mystery grows more impenetrable, not that the action becomes slower.

Florence LaBadie continues to play the part of a fascinating little heroine with grace and finish. She does not make of her part a medium for great emotional expression, but her interpretation does not read the role in that way. And it is probable that the way in which she is enacting the lead is the best way, although a case could doubtless be made out in favor of more emotion. But no one who has seen Miss LaBadie is likely to quarrel with her over that. Her rendering is individual, and able.

In the third episode the Black Hundred learn through the papers that Hargreave has been picked up 300 miles out to sea, after the balloon in which he made his escape from the House of Mystery has been wrecked. Believing that he has a large sum of money with him they vainly set a trap for him on his arrival aboard the ship which has picked them up. Norton, the reporter, knows of their intentions and with the aid of a number of patrolmen he succeeds in capturing the gang, though Braine, for whose arrest he was most anxious, manages to escape.

In the fourth episode Braine writes to Florence Gray, knowing that she has never seen her father, and signs Hargreave's name to the note which asks that she visit him without telling anyone where she is going. Her suspicions that he is not really her father are aroused and soon she is sure that the man is an impostor. When he learns that she suspects him Braine gives himself away and after a number of attempts Florence finally escapes, just as the gang is about to torture her to obtain definite information as to the whereabouts of Hargreave's fortune. *The Morning Telegraph*, July 26, 1914

Status: Unknown  
Unavailable for Viewing

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



**The Million Dollar Mystery (1914) – Serial (23 Episodes)****Episode Five: At the Bottom of the Sea (aka The Problem of the Sealed Box) (July 20, 1914)**

Reporter James Norton (James Cruze), a newspaper reporter.

"THE MILLION DOLLAR MYSTERY (Syndicate Corp., Fifth Episode—Two Reels—July 20). —Angered by the way Florence Hargreaves has slipped through their fingers just when they believed they were about to wrest from her the secret of her father's millions, Countess Olga, Braine and their band of conspirators form another plan to entrap her. Braine dictates the following newspaper personal which is inserted in a local newspaper:

Dear Florence—The hiding place is discovered. Remove to a more secure hiding place at once. S. H.

A conspirator is sent disguised as an organ grinder to spy upon the occupants of the Hargreaves mansion so that in the event the treasure is removed after the personal is read it can be traced to its new hiding place. The conspirator is accompanied by a girl dancer.

Jones, Hargreaves' butler, sees the organ grinder approach the limousine of the Countess Olga when the latter motors out of the Hargreaves grounds. Returning to the curtains, through which he can peep out upon Margaret and Miss Farlow, the butler overhears them reading the personal. Jones at once realizes that the advertisement is meant to frighten Florence, and determines to mislead the supposed organ grinder.

He watches the conspirator creep close to the mansion and climb a tree, from which he drops to the roof of the porch. Jones then goes upstairs into Florence's room and, after assuring himself that the organ grinder is on watch, slides up a picture of Sidney Hargreaves and two other panels in the wall. This action reveals a brass-bound box with the name Stanley Hargreaves upon it. The Italian hurries to Braine and tells him that he has discovered the hiding place of the treasure and that the butler is about to secrete it elsewhere.



Braine and the organ grinder follow Jones to a boat landing where they learn that he has engaged *Little Marie*, one of the fastest power boats on the seaboard. The conspirators also engage a speedy motor boat and set off in pursuit.

After cruising about the sound, the conspirators finally spy a launch miles off on the farther shore. Jones is digging furiously, apparently trying to bury his box before discovery, but when his boatman tells him that a launch is heading full speed toward the cove in which they have taken refuge he rushes back to the *Little Marie*. The speedy launch is driven quickly out of the cove into the open sound.

Then starts a desperate race between Braine and his fellow conspirator on the one hand and Jones on the other. The long black craft hired by Braine has a greater supply of gasoline, however, and at last draws near Jones' boat. Jones, seemingly making a last desperate fight for possession of the Hargreave treasure, draws a revolver and shoots a hole in the feed pipe of Braine's launch. He raises the box high in air and casts it into the sea.

Jones then quickly makes his escape and Braine's craft drifts helplessly about. The conspirators can see the treasure box resting on the bottom of the sea, but while they are peering over the edge of their launch, gasoline, seeping through the bullet hole in the feed pipe, is ignited by the sparking motor and in a few minutes the launch is aflame from stem to stern.

Driven from their boat the conspirators plunge one by one, their clothes aflame, into the sea. They have taken only a few strokes from the launch when the gasoline tank explodes and sends the launch to the bottom.

In this by-adventure Jones is merely amusing himself at the expense of the conspirators. Confident of his ability to mislead the members of the Black Hundred unassisted he does not call Norton to his aid. Back at the Hargreaves' mansion the young reporter's love affair with Florence advances by leaps and bounds, always restrained, however, by the chaperonage of Susan Farlow, Florence's instructress and mentor.



Albert C. Froome, who for several years headed the bill at the New York Hippodrome, has joined the Thanouser forces. He is famous in the theatrical profession for his dare-devil stunts and absolute fearlessness. His work in *The Million Dollar Mystery* will carry many of the thrills of the big production. Recently, he starred in a scene in which a racing motor boat was set on fire and then destroyed by an explosion. In a racing boat there is precious little room for passengers. When the fire broke out, Mr. Froome was surrounded immediately by the flames, but he went right on with the action. Just as the boat was blown in pieces by the explosion, Mr. Froome leaped into the water, his clothes ablaze - a bit of realism which had not appeared in the scenario. Frank Farrington also made the leap with him.

Life guards and passing steamers began signaling, and the America's Cup defender, 'Vanitie,' stood by, her crew ready to lower a small boat to the rescue. But Director Howell Hansel passed word that it was not a marine accident, and Mr. Froome and Mr. Farrington clambered aboard the Thanouser launch, jubilant, and ready to do it all over again. *Reel Life*, June 27, 1914.

In the fifth episode of *The Mystery*, President Hite has again striven for realism. The motor boat used by the conspirators was purchased at a price running up into four figures, and thrifty Long Islanders who saw the boat burning up in the waters of the Sound shook their heads at such apparent waste of money. The owner of the craft who built the motor boat with the intention of entering it in the international motor boat races waxed indignant when he saw the boat blown up to provide the spectacle, which constitutes the 'punch' in the fifth episode of *The Million Dollar Mystery*. 'If I had known that my boat was to be used like that,' he said, 'I never should have sold it.' Director Howell Hansel consoled the irate motor boat enthusiast by pointing out that millions of people in the next few weeks will be entertained by the thrilling finish to the motor boat race. Sub rosa, Frank Farrington and Albert Froome are glad that the burning and destruction of the boat was staged only once - and that before the camera. Mr. Farrington's trousers were burning before he leaped from the boat, and Mr. Froome, while swimming away from the burning craft, was struck by a blazing piece of the boat's hull when the gasoline tank exploded. Each episode of *The Million Dollar Mystery* has been designed to contain at least one spectacular feature in addition to the stirring series of adventures incidental to the plot. *Reel Life*, July 18, 1914.

In the fifth installment of the Thanouser serial, the activities of Jones, Hargreave's butler, begin to assume proportions which promise to make him the central figure in the plot action. With able foresight the author of the photo-mystery has conveyed the impression that the butler could tell, if he would, where the treasure of Hargreave was hidden. The conspirators themselves begin to realize that the butler is the key to the situation, and determine to watch him closely. And Jones determines to fool them - which he does.

Sidney Bracy plays his important role with remarkable ability. He conveys by the expression on his face just the right degree of information to his audience without revealing to them anything definite. One knows that he is deceiving Braine and his

cohorts, but one does not know surely whether he is not at the same time deceiving the audience ... Florence LaBadie is the same attractive little heroine of the first four episodes - not at all emotional, and not a great actress - but adequate in her part in that she looks pretty and interesting and quite unaffected. Naturalness is her forte.

Action in the fifth installment is rapid and smooth, but does little to advance any of the main issues of the story. Jones, having observed several men skulking around the premises and realizing from scraps of a conversation which he overhears that a fake advertisement has been sent to Florence signed with Hargreave's initials, determines to put the conspirators off the scent. The advertisement has ordered the girl to remove the treasure to a more secure hiding place. The butler therefore takes a supposed treasure box from the wall behind Hargreave's portrait (while a conspirator looks through a window) and hurries away. The conspirators give chase. Jones takes to the water in a fast motor boat, and the villains still pursue in another fast boat. After an exciting race - the issue of which can never be in doubt to anyone who has ever seen a real motor boat - Jones is overhauled and throws the treasure box overboard. While the conspirators are endeavoring to find some way of recovering the box, which they see resting comfortably on the bosom of Davy Jones, their boat catches fire and they are forced to swim for their lives.

There is one bit of work in this episode which puts the damper somewhat on the realism of the last two reels. Jones is supposed, according to the story and according to all laws of intelligence, to hire a fast racing boat for the attempted escape. Now what he hired may have been fast - although there is no such evidence in the film - but it certainly was not a racing motor boat! The boat of the conspirators has the advantage of looking quite like a fifty-mile-an-hour winner, but the craft in which the butler embarks looks more like a yacht tender than it does like a speed boat. But barring this fault the film is all that previous numbers have led the public to expect it would be. *The Morning Telegraph*, August 2, 1914.

*At the Bottom of the Sea*, the fifth episode in the great *Million Dollar Mystery*, will, of course, be the headliner at Loew's Theatre, as far as the photoplays are concerned, for the first three days of the coming week. The great serial, filled with daring exploits and hairbreadth escapes, is responsible for filling the popular playhouse at every performance, while the usual variety of vaudeville keeps the audience amused between times.

A synopsis of the coming episode is told as follows: The Countess plans a cunning scheme. This causes Florence to despair. Jones, learning of it, secretly removes from its hiding place a tin box labeled 'Sid Hargreave' [*sic*]. Cautiously, he steals away with it, hires a swift motor boat and starts out to sea. The band's spy sees Jones remove the box. After losing sight of him, the spy, joined by Braine, traces him, hires a speeding motor boat and locates him desperately trying to bury the box on a nearby lonely island. They frustrate this plan, pursue him, and in a whirlwind chase close up with him. The scene ends with the pursuing motor boat a mass of flames, the pursuers struggling in the sea,



Jones speeding away safely and the box, still unopened, at the bottom of the sea. *The New Rochelle Pioneer*, June 25, 1914.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (James Norton)

Ethnicity: White (James Norton)

Media Category: Newspaper

Job Title: Reporter (James Norton)

Description: Major: None

Description: Minor: James Norton, Positive

**The Million Dollar Mystery (1914) – Serial (23 Episodes)**

**Episode Six: The Coaching Party of the Countess (July 27, 1914)**

Reporter James Norton (James Cruze), a newspaper reporter.

## MILLION DOLLAR MYSTERY.

THE MILLION DOLLAR MYSTERY (Syndicate Film Corp., Sixth Episode—Two Reels—July 27).—Still firmly convinced that Florence Gray knows where her father's million is hidden, the Countess Olga and the conspirators, led by Braine, plan a coaching party to a suburban inn, where they have engaged the Egyptian room. Accordingly the Countess Olga calls upon Florence who is still unsuspecting of her supposed friend and invites her to join the coaching party.

Hidden behind the curtains in the Hargreaves' home, Jones, the butler, hears of the invitation and at once telephones Norton, the reporter. Jones conveys his suspicions of the Countess to Norton and the two follow the coach and four in a small cycle car of great speed.

They watch the party dining while they hide in the woods near the inn and are amused for a part of the time by the paid entertainers, who dance all the latest steps. While the entertainers are busy tripping the lulufardo and the maxixe, Jones and Norton creep up on Braine and a fellow conspirator and overhear their plans to lure Florence to the Egyptian room.

In one of the inn attendants Norton recognises an old nurse and the aged woman, eager to entertain, shows the reporter a secret passage leading out of the Egyptian room. A few minutes later they return to the spot where the party is still being amused and are just in time to trail one of the conspirators, who, disguised as a French count, leads Florence away from the table on the pretext of showing her the park.

Closely followed by Norton and Jones Florence and the conspirators stroll through the numerous apartments in the inn. When the conspirator has inveigled Florence into the Egyptian room he distracts her attention for a moment and then swiftly locks the door upon her. Florence turns to find herself a prisoner.

Vainly she beats upon the doors of the room. The conspirators, however, have taken good care to draw the great bolts and Florence finally sinks exhausted on a lounge. She realizes that for the second time she has fallen into the trap laid for her by her enemies. This time, she knows, they will not hesitate to use any means to force her to reveal the hiding place of her father's millions, information which the conspirators are unaware she does not possess.



The bogus count hurries back to the garden party and secretly tells Braine and the Countess that he has succeeded in entrapping the girl again and that they once more have the opportunity of using any means that they find necessary to force the girl to their will. Headed by Braine and the Countess Olga, the conspirators excuse themselves from the other unsuspecting guests and hurry to the Egyptian room.

Meanwhile, Norton and Jones, realizing from the actions of the conspirators that they have succeeded at last in trapping Florence, plunge into the mouth of the cave in the woods, which is hidden by shrubbery, and rush along its dark interior to the Egyptian room. They find Florence weeping hysterically with fear. Norton explains his intentions, hurriedly calms her and assists her into the tunnel.

They have barely reached the other end of the secret passage when the Countess Olga and the conspirators enter the Egyptian room. A hasty examination of the room discloses the manner in which Florence made her escape and the conspirators reach the end of the tunnel just as Norton, Jones and Florence mount three horses which they have hastily procured and gallop down the road.

The conspirators engage a powerful motor car and start in pursuit. Jones realizes that they will soon be overtaken and while Florence and Norton gallop on ahead he hides at a turn in the road. When the auto slows up the butler plunges a knife into both rear tires of the car and then runs back through the woods to his horse and gallops off. The conspirators, unable to follow, give up the pursuit in disgust.

*The Moving Picture World*, August 22, 1914, p. 1156

Motion picture patrons accustomed to the slap-dash staging of get-it-out-quick films will be treated to an agreeable surprise in this and succeeding episodes of *The Million Dollar Mystery*. The garden party in the woods required days to stage properly. A cascade was discovered in the woods nearly a hundred miles from the Thanhouser studio and the entire cast atop a smart coach followed the old Boston Post Road to the spot chosen by Director Hansel. Six pairs of professional dancers were engaged in New York, each

couple being specialists in one of the new dances. Starting with the old fashioned rag the dancers in turn exhibit the Apache dance, the maxixe, the tango, the waltz tango and the latest Parisian novelty, the lulufardo. Several of the guests intersperse their interpretations of the gavotte and minuet while a couple dressed in the styles fashionable in the '50s dance a lively polka.

The coach and four used in the episode was loaned to President Hite by a prominent member of the Westchester Country Club. Several prominent members of the Long Island hunting set applied to President Hite for permission to join the party, and arrangements were made whereby they might take part in the jolly jaunt along the Boston turnpike into the Connecticut hills. Upon arriving at the quaint old inn where the pictures were taken the party enjoyed a bounteous al fresco luncheon. *Reel Life*, July 25, 1914.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (James Norton)

Ethnicity: White (James Norton)

Media Category: Newspaper

Job Title: Reporter (James Norton)

Description: Major: James Norton, Positive

Description: Minor: None



**The Million Dollar Mystery (1914) – Serial (23 Episodes)****Episode Seven: The Doom of the Auto Bandits (August 3, 1914)**

Reporter James Norton (James Cruze), a newspaper reporter.

**THE MILLION DOLLAR MYSTERY** (Syndicate Film Corp. Seventh Episode—Two reels—August 3).—Private detective and amateur sleuths kept Jones, the butler, busy answering the thumps of the great silver knocker on the front door of the Hargreaves' mansion for several weeks following the disappearance of the millionaire's treasure. Jones refused admission to many, but when the Duke of Manchester and Archibald White, two friends of the butler's missing master, asked to look over the ground in an effort to solve the mystery they were instantly admitted.

The Duke examined the safe and the relative positions occupied by the conspirators, Jones and his master on the night the house was broken into and Hargreaves was obliged to escape in the balloon of A. Leo Stevens, the aeronaut. He was unable to offer any suggestions which might lead to the capture of the conspirators, however, and left the mansion much puzzled by his old friend's disappearance. Later, Mr. White also examined the safe carefully, but was unable to detect any secret compartments in it within which the money might be concealed.

The conspirators, well aware that the money had been securely hidden, still clung to the theory that Florence Gray, Hargreaves' daughter, held the key to the solution of the mystery. A third time they began to weave their net for the girl, confident that on this occasion she would not escape them. Realizing that Florence and Norton and Jones must be aware of their identity the conspirators made no attempt in person to shadow their prey. Instead, they hired a gangster to keep track of their intended victim.

From a loose-mouthed groom in the Hargreaves' stables, the gangster learned that Florence each morning took a drive along the lake shore road near her home. The tip was sufficient and once Braine and the Countess Olga



were in possession of this information they laid their plans accordingly.

Dressed as a feeble old man the conspirator, who already has been seen as an organ grinder and a French count, places himself in the roadway along which Florence was accustomed to take her morning drive. Leaning heavily on a gnarled cane and disguised in a workman's cap and a long beard the conspirator completely deceives Florence. As she rounds a bend in the road the conspirator falls upon his back, apparently in a fit. Florence leaps from her horse and is about to lift the supposed old man to his feet, when the latter turns upon her and drags her from the roadway. Her frightened horse runs off down the road.

Florence is taken to an abandoned cabin where she is placed in the care of a bully, who bears a resemblance to the original Bill Sykes. The conspirator dashes off to inform the other conspirators that for the third time the girl has been entrapped.

Meanwhile, Jim Norton, the reporter, is busy buying Florence an engagement ring. Their little love affair has progressed to a stage where words are not necessary to a complete understanding. Florence has confessed her love for the gallant young reporter.

Returning to the Hargreaves' mansion Jim learns that Florence has left for her morning gallop. Knowing her route and hoping to overtake her in his cycle car, Jim speeds along the country road. He has gone scarcely half a mile, however, when Florence's frightened mare gallops madly past and farther on he discovers her bouquet he had sent her that morning lying in the dust. Only a short distance away he comes upon her riding whip and hat lying by the roadside. A confused trail of footprints as though someone had been forcibly dragged along, convinces Jim that Florence again has fallen into the hands of her father's enemies. Hurriedly he trails the footprints to the deserted cabin where he rescues Florence after a desperate battle with the bully.



They have barely reached the woods leading to the road when the conspirators return and at once give chase in their high powered automobile. Putting on all speed they rapidly overhaul the small cycle-motor which Norton is driving with Florence.

The chase soon brings them into a small town, which is divided by a stream spanned by a drawbridge. Realizing that he will be overtaken before he reaches the river Norton takes careful aim with his revolver and succeeds in puncturing one of the tires of the pursuing car just as it reaches the open drawbridge.

The mighty splash which follows hides the conspirators from view. After a lapse of a few moments it is only too evident that at least one of the conspirators has been carried down to death beneath the car. The body of another shortly afterward rises to the surface and floats down the stream, while Florence looks on in horror at the catastrophe.

When Norton is assured that spectators and authorities will take care of the survivors of the accident, he and Florence, unwilling to be involved further in the affair, hurry from the scene. Reaching the Hargreaves' mansion Jim finishes the self-appointed task he undertook earlier in the day, before the conspirators interfered and, in the last scene of all slips an engagement ring on Florence's finger and gathers her to him in his arms.

*The Moving Picture World*, August 22, 1914, p. 1156

What exhibitors think of *The Million Dollar Mystery*, the big Thanhouser serial, is shown by the numerous letters which come from all parts of the country declaring it to be a tremendous success. 'We have been turning them away,' writes Walton H. Hill, manager of the Plaza Theatre, Montgomery, Alabama, 'ever since we began to show *The Million Dollar Mystery*. Each succeeding installment of the serial - we have run up to this time seven - has broken the record of the one that preceded it. We started out running four reels of pictures, our regular show at ten cents, when we ran the *Mystery*, then cut to a three reel basis, and now are seriously considering running the *Mystery* by itself in order to keep from turning away our patrons. It is the greatest drawing card we have ever had at our house. *Reel Life*, September 12, 1914.

The Duke of Manchester is gone into the 'movies.' England's titled son is shown in a scene of *The Million Dollar Mystery*, a Thanhouser production. It happened in this way: Manchester was having his first view of motion pictures in the making. Charles J. Hite, president of the Thanhouser Company, escorted him through the studio. When the party arrived in the east building, where some of the *Mystery* scenes are being taken, Mr. Hite called Director Howell Hansel to one side and told him to put the Duke into a scene. It was no sooner said than done, almost before the Englishman realized what was happening. The Duke enjoyed it and laughingly told Mr. Hite to 'crank the camera.' The visitor proved so adept that an actual scene was taken, showing him aiding Miss Florence LaBadie, heroine of the forthcoming serial, to escape from the machinations of the Countess Olga, Miss Marguerite Snow, and her band of conspirators. *The Toledo Blade*, June 3, 1914

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (James Norton)

Ethnicity: White (James Norton)

Media Category: Newspaper

Job Title: Reporter (James Norton)

Description: Major: James Norton, Positive

Description: Minor: None



**The Million Dollar Mystery (1914) – Serial (23 Episodes)****Episode Eight: The Wiles of a Woman (August 10, 1914)**

Reporter James Norton (James Cruze), a newspaper reporter.

THE MILLION DOLLAR MYSTERY (Syndicate Film Corp.—Eighth Episode—Two Reels—August 10).—Raging at the defeat of their efforts to capture Florence which ended in the tragedy of the drawbridge, as told in episode seven, but still determined to gain the secret of the millionaire's treasure, which they are sure she possesses, the conspirators form another plan. Jame Norton, the reporter, is the one man, who, with Jones, the old butler, has thus far successfully thwarted them at every turn. With him out of the way they argue it will be an easy matter to get Florence in their toils. Neither Braine nor the countess Olga as yet know of the closer bond, which now exists between Florence and Norton, although the latter's woman's intuition leads her to suspect something of the kind. Nevertheless, a little bird has whispered the secret abroad, and the Duke of Manchester and the Princess Troubetzkoy, both of whom had been warm friends of her father, together with some of their friends, call to extend their felicitations and good wishes to Florence. Also they seek to aid her in gaining a trace of the missing million, but are forced to leave the Hargreaves' mansion quite as much in the dark as when they entered it.

In the meantime the conspirators have not been idle. One of them (Albert C. Froome) has enlisted the aid of a band of thugs and cutthroats and to them he unfolds the plan which Braine has evolved. He shows them a manhole cover made to look, in every respect, like one of the big iron disks used to cover sewer openings, but which in this case is made of flimsy papier mache. He explains that they are to replace the regular iron manhole cover at the corner of a certain street at a given time with the papier mache duplicate and then await the coming of the victim.

One of the gang becomes a taxi chauffeur at

the instigation of Froome, as none of the chief conspirators wish to take direct part in carrying out the plot, fearing that Norton will recognize them no matter how cleverly they disguise themselves. This man having received his instructions, waits in his car outside the newspaper office where Norton is employed. A telegram, purporting to be from Florence, is then sent to Norton, urging him to come to her with all speed, as she is in danger. Norton's face pales as he reads its contents and seizing his cap he leaves the office without delay.

Hailing the nearest taxi, which happens to be that of the conspirators, he rides off, never suspecting that he is a victim of a plot, his only thought being to hasten to the side of the girl he loves. He urges the chauffeur to put on all speed, but suddenly, as the car comes to the place where the trap is set, the man brings it to a dead stop opposite the manhole with its papier mache cover.

"Something's the matter with the motor," volunteers the chauffeur with a leer, in response to Norton's hurried inquiry. "You'd better walk it or get another machine."

And Norton, his whole thought centered on Florence's need and quite unsuspecting, steps from the car and plunges into the blackness of the sewer.

The conspirators, who have been nearby, replace the manhole cover and hasten away. But the accident has been seen and a few hours later the butler brings the news to Florence and her companion Susan, in the library of the Hargreaves' home, where they had been awaiting the reporter's coming.



They are still reading, with horrified feelings, the accounts in the afternoon papers of Norton's tragic taking off, when the door of the library opens, and he enters, little the worse for his terrifying experience. Florence embraces him tearfully, while he tells them how, unconscious, his body had floated out of the sewer into the river, where he was picked up by some boatmen. He narrates the clever plot of the false manhole cover by which the conspirators have endeavored to make away with him and vows that he will not again so easily be a victim of their wiles.

The next day, the Countess Olga calls to condole with Florence over Norton's disappearance and learns to her astonishment and disappointment, that not only is he not dead or missing, but extremely alive and well, considering his mishap. Dissembling her real feelings before Florence, who thus far does not suspect her, the Countess returns to the headquarters of the conspirators and upbraids Braine and the others for consistently making a fizzle of their plans for sequestering Florence, making away with Norton and learning where the missing million is located.

"You men have done your best—and failed," she says scornfully. "Now let a woman try. I'll show you how to break up this friendship between Norton and the girl. The rest will be easy."

The Countess' plan is simple. Florence has promised to call upon her the following afternoon and, by a subterfuge, Olga gets Norton to call also, but shortly before Florence is due. Previously she arranges with her maid, that when the latter arrives, the girl shall press an electric button which lights a handsome standing lamp in the drawing room where she and Norton are seated.



When this signal comes, she knows that an instant later Florence will enter the room.

Norton arrives and is listening to her rambling talk, wondering just why she has sent for him, when the light flashes. The Countess staggers to her feet, pressing her hand to her heart.

"I am ill," she gasps, tremblingly, her voice full of appeal.

She totters as if about to fall, and Norton, who has also risen, catches her for an instant in his arms. A fatal instant, for within its brief space, Florence has entered the room, seen all, and indignantly withdraws, with Norton none the wiser. A little later, the Countess having now fully recovered, he, too, leaves the house.

When he arrives at his lodgings he is startled and pained to find a coldly formal note from Florence severing their engagement and returning his ring. He is wounded and hurt by this action and the sudden change in her attitude toward him, which seems quite inexplicable, and all his efforts to obtain an explanation are balked. Nevertheless, he sends candy and flowers and pleading notes without end to the Hargreaves' mansion in the hope that she will relent.

But Florence is obdurate. Convinced that she has seen unquestionable proof of Norton's fickleness, she refuses herself to all callers, even declining to discuss her trouble with the sympathetic Susan. Outwardly, she is not unlike the Florence of yore, although coldly indifferent to the things that were most wont to interest her. But inwardly, she is a veritable volcano of conflicting emotions. For she realizes, that in spite of all she has seen, she still loves Norton dearly. And as she battles with herself, torn between pride and love, the conspirators lay their plans for another coup.

*The Moving Picture World*, August 15, 1914, p. 1156

Status: Unknown

Unavailable for Viewing



Type: Movie  
Genre: Serial  
Gender: Male (James Norton). Group.  
Ethnicity: White (James Norton). Unspecified.  
Media Category: Newspaper  
Job Title: Reporter (James Norton). Miscellaneous.  
Description: Major: James Norton, Positive  
Description: Minor: Miscellaneous, Neutral

**The Million Dollar Mystery (1914) – Serial (23 Episodes)**

**Episode Nine: The Leap From an Ocean Liner (aka The Leap in the Dark) (August 17, 1914)**

Reporter James Norton (James Cruze), a newspaper reporter.

THE MILLION DOLLAR MYSTERY (Ninth Episode—Reels 17 and 18).—With Norton discredited and unable to see Florence after the scene in the Countess Olga's home, the conspirators find that the chief obstacle in the way of a successful consummation of their schemes has been removed. Only Jones, the aged butler, stands between them and the capture of the girl, whom they believe possesses the secret of the missing million. In the Hargreaves' mansion she is safe. Acting now under the direction of the Countess Olga, whose sharp feminine wit evolved the plan which had eliminated Norton—temporarily at least—from their reckoning, with the co-operation of Braine, the conspirators weave a cunning web about their victim. An official document, committing Florence to an insane asylum, is forged by one of the gang. Armed with this, it is planned to seize Florence at the first favorable opportunity.

Day after day the conspirators keep a close watch upon her movements but no favorable opportunity offers, until a day that Florence decides to go shopping. Once away from the house with no protector but her companion, Susan Farlow, they feel that success will at last be theirs. After visiting several of the Fifth avenue stores, Florence and her friend dismiss their automobile in front of a florist's in the upper thirties, telling the chauffeur to pick them up later after luncheon. The conspirators who have been trailing them all the morning in a taxi see that their chance has come at last and do not hesitate to grasp it.

At the very door of the shop Braine and the other conspirators seize Florence and drag her into their waiting vehicle. The forged commitment papers are flashed on a policeman, who wants to know what the scuffle is all about, a hurried explanation is made and Florence fighting desperately to free herself in the taxi is carried off, before Miss Farlow, who has entered the florist's shop ahead of her, realizes what has happened.

When the car reaches their headquarters, the conspirators, after a hurried consultation, decide that it will be too dangerous to keep Florence in America. Passages are arranged for on the steamship "George Washington," sailing the same day, and Florence, closely guarded, is taken on board. The false commitment papers again prove useful to the plotters and, despite her pleadings, the girl is made a prisoner in her cabin with a coarse female as her guard and attendant.

Once out of New York harbor Florence is allowed more freedom, although constantly under the espionage of her keeper. Hearing the captain say that on the following night the ship will be off the New Foundland Banks, she forms a desperate resolve. It is nearly midnight, when Florence making certain from the woman's heavy breathing, that her keeper is sleeping soundly, noiselessly glides out of her cabin. An instant she pauses at the ship's rail, gathering herself together for the supreme effort. Then, as the vessel plunges forward on the swell of a wave, she hurls herself over the side.

Numbed by the first shock of contact with the chilling water, Florence mechanically keeps herself afloat, watching with dull eyes, the great ship disappear into the darkness. Suddenly, the realization of her terrible situation comes over her and with a cry, that is lost in the surge of the rolling waters, she strikes out convulsively in its wake. Her frantic efforts soon exhaust her, her brain whirls, a drowsiness that is sweeter than sleep creeps over her head and then—nothingness.

*The Moving Picture World*, September 5, 1914, p. 1428

How long afterward it is that a sharp-eyed lookout on a homeward bound fishing schooner glimpses her drifting form in the darkness, rescuing her from a watery death in the nick of time, no one will ever know. Least of all does Florence. Her memory is gone and with it even her powers of speech. Even among the kind women at the fishing village where they take her, she fails to find her tongue. Only the roar of the sea seems to attract, while it terrifies her. Meanwhile Norton and Jones, distracted, have all but given up hope of finding a trace of the missing girl, when they read in the papers the wireless reports of a mysterious disappearance at sea. It may be a clue, but if a clue, whither does it lead? And despair seizes them. *Reel Life*, August 15, 1914.

Having succeeded in making Florence believe that her lover, Jim Norton, is false, the conspirators strive again, desperately, to get Florence into their game. They secure a certificate, signed under threat of death, by two leading physicians to the effect that



Florence is insane. Armed with this it is a simple matter to abduct her and to carry her aboard an outgoing ocean liner.

Florence, of course, is frantic, but again she displays that splendid fearlessness which is so characteristic of her. She is a splendid swimmer, so when the pressure which the conspirators bring to bear on her becomes too intolerable, without a moment's hesitation she leaps through a porthole, expecting to be drowned, of course, but with a faint half hope that by some miracle she may be rescued. And the miracle occurs. She is picked up by a little fishing schooner, unconscious. The kindly, rough men care for her until they get ashore, and then the captain takes her to his home to be nursed tenderly by his wife. And slowly Florence fights her way back to health - but her mind is a blank! *Herald No. 9* (a four-page publicity sheet issued in connection with the serial), circa August 1914.

### MISS LA BADIE JUMPS FROM SHIP'S DECK.

Florence La Badie, heroine of "The Million Dollar Mystery," has added a new deed of daring to her already long list. Miss La Badie leaped into the water last week from the deck of the George Washington, as that big ship steamed past Sandy Hook. Passengers on the deck of the liner were appraised of the girl's intention, and cheers followed her as she threw herself into the waters below. A camera on a tugboat caught Miss La Badie's leap and her struggles in the water. Strong swimmer as the young woman is, the waves caused by the movement of the big liner tossed her about. Director Howell Hansel, megaphone in hand, stood on the tugboat shouting encouragement to Miss La Badie. Towering above her the great hulk seemed to spell destruction to anyone caught within its suction. Miss La Badie responded to the instructions of Director Hansel and plowed through the waves until the ship had left her far astern, giving full play to the camera. Then a rope was thrown to the actress and she was pulled aboard the tug.

*The Moving Picture World*, July 25, 1914, p. 594

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (James Norton)

Ethnicity: White (James Norton)

Media Category: Newspaper

Job Title: Reporter (James Norton)

Description: Major: James Norton, Positive

Description: Minor: None

**The Million Dollar Mystery (1914) – Serial (23 Episodes)****Episode Ten: The Eavesdropper (aka The Past a Blank) (August 24, 1914)**

Reporter James Norton (James Cruze), a newspaper reporter.

THE MILLION DOLLAR MYSTERY (Episode 10—Reels 19 and 20).—While a hundred false clues lure Norton and Jones on as many wild goose chases in quest of the missing girl and while Braine and the other conspirators, certain that she has gone to her death in the midst of the grim Atlantic, devise new schemes to get a trace of the vanished treasure, Florence, herself, bereft of speech and memory, is cared for by the kindly folk of the tiny fisher-village, whither her rescuers have brought her. Days and weeks pass, but although she rapidly regains her strength, Florence gives no sign that she recalls anything of her past. Then it happens that Jackson, one of Braine's lieutenants in search of recreation, comes to the village. Fate throws him across Florence's path, he recognizes her, and at once apprises Braine of her whereabouts. Braine and the Countess Olga, already at their wits' end to locate the whereabouts of the Hargreaves' fortune, at once take counsel, and it is arranged that Braine, who has been informed of Florence's condition, shall go at once to the fisher-village.

In the meantime Norton and Jones have not been idle. Jones has set off on a false scent, while Norton remains to keep a watch on the conspirators, whom he is sure are holding Florence in their power. Discovering that he is dogging their footsteps, two of the gang lay a clever trap for the reporter. As if making every effort to conceal their movements, they lead Norton by a roundabout route to a house on the water side, where an artfully concealed



trap-door leads to a vault into which the river enters at high tide. Seeing the men enter this house, after a short delay Norton forces his way in also, sure that he has located Florence's prison at last. An instant later the trap is sprung and he is precipitated into the noisome pit below.

When the conspirators find that he still breathes, they form a sudden plan, which promises to eliminate him from interference with their schemes quite as effectually as would his death. The plan is nothing less than to "shanghai" him. Within the hour he is dragged aboard a vessel leaving for a three-year cruise in Northern waters, and, with the aches and pains of returning consciousness, he is put to work at the various rough tasks, which are part of a seaman's life aboard a whaler.

Meanwhile Braine arrives at the fisher-village, and after some days of reconnaissance, learns all that the simple folk know of Florence's rescue and her ensuing history. Disguised as an old man he poses as her father and attempts to get possession of the girl, but something about him—some recollection hidden away in the misty depths of Florence's mind—causes her to show fear of her pseudo parent, which makes the old fisherman at whose home she is living, suspect that Braine is not what he claims to be. He is driven from the house and for a time his plans are frustrated. But Braine is not to be foiled so easily. He engages a fast motor yacht, and, when his opportunity comes, seizes Florence at a time she is alone on the beach. In spite of her desperate struggles he carries her aboard this boat and makes off. The seizure is seen by the old fisherman, who vainly gives chase, but too late to save the girl from her fate, and soon the yacht is a mere speck upon the horizon.

Many miles have been put behind the speeding boat, when a sudden rush of smoke from the vessel's hold gives warning of a new danger. Flames burst out of the cabin and soon drive all hands over the side. Fortunately a sailing vessel sees their plight and Braine and Florence are taken aboard. Braine, who is still in disguise, by promising a large sum of money to the captain, arranges to be put ashore with Florence at the nearest port. Because of her pitiful condition Florence is allowed the freedom of the deck. She does not observe the intent gaze of a sailor, who has eagerly watched her every movement since her arrival on board, nor does she see him follow her to a sequestered part of the deck. Suddenly she hears her name spoken in a voice which she knows well. It is only a whispered word, but a new light—the light of returning understanding—leaps into her eyes.

"Jimmy—dear Jimmy!" she gasps, and the next minute she is held close in that young man's arms. In a flash her reason returns to her, and with a realization of her imminent danger. She nestles closer in her lover's embrace, all her doubts gone. As for the "shanghaied" Jimmy, who has already pierced Braine's disguise and heard his arrangements with the captain, it does not take him long to evolve a plan which will release them both from their difficulties.

The next morning, when the vessel arrives at the port, where it has been agreed to land them, strange to say, there is no sign of Norton. As Florence and her pseudo father, after paying over the stipulated sum to the captain, climb down the ship's side to the waiting boat, the reporter is nowhere to be seen. His absence is readily explained, however, as soon as Florence and her companion are out of sight of the sailors, who bring them ashore. With a swift and dexterous twist of his hand, her escort tears off the wig, whiskers and goggles, that have thus far concealed his identity and discloses—not Braine, but the missing Norton.

And Braine, bound and gagged and stripped to his shirt, and outward bound, rages vainly in his cabin.



Status: Unknown  
Unavailable for Viewing

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

**The Million Dollar Mystery (1914) – Serial (23 Episodes)**  
**Episode Eleven: In the Path of the Fast Expression (August 31, 1914)**  
Reporter James Norton (James Cruze), a newspaper reporter.

THE MILLION DOLLAR MYSTERY (Episode Eleven—Reels 21 and 22).—We left Florence Gray and her faithful swain, Jimmy Norton, hastening toward the railway station, while Braine, bound and gagged in the cabin of the whaler, struggled vainly to free himself. But their escape was not to be made so easily, for Braine, managing finally to work the gag out of his mouth, attracts attention of the whaler's captain and is set ashore. He reaches the railway station, just as the train which bears Florence and Norton steams out. His first angry disappointment, however, is but momentary. Braine is nothing, if not resourceful and, realizing that the couple are headed for New York, he sends a wire to the Countess Olga instructing her to meet the train at a point as far from its destination as possible.

With Jackson, the conspirator who discovered the whereabouts of Florence, the Countess boards the train, when it is still many miles from New York and, pretending that she is returning from a visit to a country friend, in mock surprise and delight at seeing the girl again, embraces Florence warmly. Norton she also congratulates, expressing her concern at his strange disappearance, but before she can learn from either of them their version of the

strange mishaps that have befallen them, concerning one phase of which she is already quite familiar, there is a terrific, grinding crash. The car lurches heavily to one side, tossing the passengers about in confusion. Many are rendered unconscious, among them being Florence, Countess Olga and Norton. Jackson alone is unhurt.

Dragging himself to Florence's side, Jackson carries her senseless body out of the train and into the woods. Reaching a road he hails a farmer driving a buggy and quickly makes arrangements with him for the use of his vehicle for the afternoon. For Jackson knows he is near a dilapidated hut, which is the resort of a desperate gang of thugs and cutthroats in the pay of the conspirators, and thither he takes the still unconscious Florence, who by this time is beginning to recover from her swoon. When she does so she is in the clutches of the gang, and despite her struggles, tears and pleadings, she is threatened with instant death unless she reveals the secret cache of the missing million.

While Florence is in this desperate plight, Norton comes slowly to his senses. Failing to find her and thinking she has been already rescued by some of the trainmen, he carries the Countess from the wreck and with her finds refuge in a nearby house. There he learns from the farmer, who had turned over his buggy to Jackson, of Florence's capture and, mounting a horse, he hurriedly makes his way in the direction taken by the conspirators. As he draws near the hovel where Florence is confined, the lookout sees his approach and notifies the ruffians within. Hurriedly binding the girl, the men hasten to a part of the road which Norton must pass, and there they lay in wait for him. As he comes up they drag him from the horse and after a desperate struggle carry him bodily into the hut. There they threaten Florence that unless she at once divulges the hiding place of the Hargreaves' treasure, they will carry Norton bound, to the railway, where the flying "Lightning Express" is nearly due. When she tearfully and for the thousandth time pleads her ignorance of its whereabouts, without further parley, they proceed to carry out their threat.



Florence, left home in the hut, struggles vainly with her bonds. Working her way to a window, she smashes it with her pinioned feet, and, with a haste born of desperation, succeeds in sawing through the cords that hold her wrists on a fragment of the shattered glass. Once freed, the girl runs wildly toward the railway, in imagination seeing Norton crushed and mangled by the wheels of the on-rushing express.

Nor is she any too soon, for hardly has she reached the reporter's prostrate form, when the whistle of the train warns her that she will not have time to untie his bonds before the engine will be upon them. With an energy born of desperation she darts down the track in the direction of the on-coming train and throws the switch. The next instant, the express rushes by at top speed, but on the track next to that on which Norton has been bound by the conspirators. It is but the work of another instant for Florence to cut the cords that hold Norton.

But their troubles are not yet over, for Jackson and his gang, viewing from a safe vantage point the escape of their would-be victim, give chase and rapidly overtake the couple, both of whom are suffering from their recent trying experiences. Before they do so however, Norton has made good use of the signal box at the switch, sending a hurry call for help to the nearby town. Fortunately, the police station is near the railway and without delay several stalwart bluecoats requisition a handcar and set out to aid them. Even then they do not arrive any too soon for the gang have caught up with the fleeing couple and Norton is fighting desperately for their lives, when the guardians of the law reach his side and scatter or capture the ruffians.

*The Moving Picture World*, September 12, 1914, p. 1564

After their escape from the tramp freighter, Florence and Norton, feeling safe at last, board a train for New York. But they have reckoned without taking into account the almost diabolical cleverness and cunning of Braine. He has anticipated their every move,

and on board this same train they see the Countess Olga, Vroon, and several other members of the Black Hundred.

Norton and Florence are still hoping for a chance to escape, ignorant as they are of the Black Hundred's determination to keep Florence away from Jones at all costs - when there is a terrific crash - and then oblivion. The conspirators have wrecked the fast express! Vroon is uninjured, and he picks up the unconscious Florence, puts her into a buggy which he secures and takes her away to a cabin in the woods - a prisoner again. Jim Norton finds the countess, assists her to a farmhouse, and there learns of Florence's re-capture. He first wires Jones to send out a rescue party, then sets out for the cabin. The conspirators discover and attack him, but just at the moment of his and Florence's greatest peril, Jones and the officers arrive and again the conspirators are foiled. *Movie Pictorial*, August 29, 1914.

THE MILLION DOLLAR MYSTERY, Episode No. 11 (Thanhouser), September ——This two-reel instalment is episode No. 11 in this series. Flo and Jim, just escaped from Braine, are caught in a train wreck with two of the conspirators. The scene was apparently taken at a real wreck. Later Jim is tied to a railroad track; Flo escapes from the gang and saves him by throwing the switch before the approaching train. There is good suspense throughout this number.

*The Moving Picture World*, September 19, 1914, p. 1647.

Railroad Wreck Comes Handy for Stunt of Thanhouser Stars: It was with a relieved feeling of 'God's in his heaven, all's right with the world,' that I emerged from the New York, New Haven & Hartford train at the New Rochelle station on a bright and beautiful Sunday morning. The relieved feeling was due to the fact that I had managed to get there safe, sound and with none of my members missing, for I had been most lugubriously started on my way by the dark man who carried my bundles from the station to the coach. I arrived and emerged beaming, as I have said, and, surrounded by the small and hungry-looking boy who had insisted on annexing my baggage, I walked out of the depot and looked around for eager welcomers. But there was not a sign of a familiar face or one that might hope to become familiar. Not even a taxi! So, sighing, I nodded to a dilapidated driver who was making high signs in my direction, was deposited in a dilapidated shay drawn by what, I imagine, had many years ago been known as a horse, and was driven toward my destination.

As I alighted in front of mine inn [the Pepperday Inn], which is right across the street from the Thanhouser studios, I noticed, drawn up before the latter, two automobiles surrounded by excited and gesticulating men. They spotted me, and one of them, a blonde man with his hat on awry, tore across the street. He grabbed me by my arm. 'You'll do!' he shouted. He threw a bill to the driver and said to him: 'Bags upstairs!' and started back toward the automobile, pulling me with him. Like a mule, I planted my feet and balked.

'What'll I do? I'll do nothing of the kind. I just came. I'm Mae Tinee. I...'

'I know it,' the blonde man said. 'Come on. Hurry up! Wreck! Need some dead women.'



All right, John.' John was the chauffeur. 'Ready, everybody?' Chug, chug-bzz-zz-zz - and we turned around on two wheels and were beating it up Main Street. Have you ever been kidnapped? Well, neither have I. But I know just how it would feel. Some sensation! We tore along - past sleeping stores, past people, around a curve - and just then we were in front of a church. The blonde man gave a yelp.

'John - there they are! Stop!' The machine stopped so suddenly that it nearly went over and the blonde man leaped out, chased up the steps of the church and clutched at a pretty woman all dolled up and a man in a frock coat and silk hat. Back he came, dragging them, protesting, after him. He chucked them into the machine and said: 'Beat it, John!' and again we were on our way, pretty well into the country by this time, with scandalized chickens, indignant family cats, and harshly protesting dogs scurrying from our path. The other automobile followed closely after.

Above the noise of the wind as it sizzled past our ears I could hear the pretty woman saying: 'The very idea, Hansel! To take me away from the church like that! It's in my contract that I have Sundays off!' She turned to me suddenly and put out her hand. 'Why, who is this?' she inquired.

'A dead woman,' I told her stolidly. 'He' - I pointed to the blonde - grabbed me and said I'd do - that he needed some dead women.' Now they all laughed and introductions followed. The blonde, I learned, was Howell Hansel, formerly one of David Belasco's most popular leading men, now one of the principal directors of the Thanhouser Company; the pretty woman was Miss Marguerite Snow, known fondly to her intimates as Peggy, and the wife of the man in the silk hat, who was none other, dear children, than your own Jimmy Cruze. When the other automobile drew up just after us at the scene of the wreck I met Florence LaBadie, Lila Chester and Sidney Bracy.

The wreck - to my great relief - proved to be one of those miraculous affairs where everything is completely demolished but nobody is hurt. The track and the road by the track near Harrison were covered with overturned and demolished cars. But the dead, wounded and dying were missing, and this was where we came nobly to the fore. Mr. Hansel assumed command, while the cameraman set up his apparatus and prepared to take what will figure someday soon as a 'thriller.'

'Florence, lie half in - half out - of that wreckage there. Sidney, put a couple of boards over there. Arms out, limply, Florence - you're dead, you know. Here, you' - to a couple of extra men and an extra woman - 'form a group, leaving her well exposed. You are grief-stricken - horrified. No, you're not registering the proper amount of horror there. Face up to the sky, Florence - that's right. Here, wait a minute.'

He rushed to a mud puddle, stuck his hand in it, and, going over to Miss LaBadie, smeared a streak across her forehead. The dead gave decided signs of life. 'Mister Hansel! Oogy!'

'Oogy?' returned the directors, eying her with rapture. 'That's just the touch! That's really artistic, Florence!' He tore over to the camera and squinted through it. 'Fine! Now let's see you register horror. All right! Ready to take!' They took. Mr. Hansel beamed and shifted his attention to Miss Snow - all in her Sunday clothes, the last person one would ever suspect of having just gone through the awful catastrophe about to be cast on her shoulders.

'Peggy - crawl under that car. Jim, remove your hat, please! You - ' But Peggy was speaking belligerently: 'Crawl under a car in this suit! I should say not! It would positively ruin it! I'll do anything for you, Mr. Hansel, but ruin this suit - that I kinnot. I fought six rounds with the tailor to get him to make it so I could walk in it, and I am able to fight no more. If it was a dark suit, Mr. Hansel, I wouldn't mind - but it's so beautiful and light.'

Mr. Hansel looked about, and as he looked his eye rested on poor me, who happened to have a dark suit on. He took me by the arm. He said kindly: 'Right under the car - there, Peggy shall die some other way, Now, you're in agony! These men are trying to pull you out and the pain is something frightful. Let's see you register pain.'

Obediently I crawled under the car; thought of the time I had to take gas to have a tooth pulled and register - something - which was evidently not pain, for the blond director crouched down beside me and gave a half hour's private instruction. It took time and patience, but by the time he was through I was going through a list of expressions that would have brought sorrow to the heart of a surgeon. And then we rehearsed the pulling process - it was done so realistically that I shall have no qualms in turning in a bill for a new suit. You would never have recognized this humble interviewer had you seen her just after the wreck. Nevah!

Well, they took that picture. (Haunt the movies and tell me what you think of the acting.) Then Peggy had to take her turn. They compromised with her by sticking her in between two cars where she assumed a limp pose, tilted her hat over one eye and looked pale. Along came Jimmy Cruze, his silk hat and frock coat off - and rr-rescued her bravely - the new suit awry, but intact. Speaking of the hat and coats - he had given them to an extra man to hold. The extra man started walking away from the wreck. As he did so an official who had just arrived at the scene of operation stopped him. Mae Tinee, *The Baltimore American*, July 5, 1914.

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Serial  
Gender: Male (James Norton)  
Ethnicity: White (James Norton)  
Media Category: Newspaper  
Job Title: Reporter (James Norton)



Description: Major: James Norton, Positive

Description: Minor: None

**The Million Dollar Mystery (1914) – Serial (23 Episodes)**

**Episode Twelve: The Elusive Treasure Box (September 7, 1914)**

Reporter James Norton (James Cruze), a newspaper reporter.

THE MILLION DOLLAR MYSTERY (Episode Twelve—Parts 23 and 24).—After her trying experiences in Episodes Ten and Eleven, which culminated in her rescue of Norton from death under the wheels of the "Lightning Express," Florence, upon her return home, determines to remain within the safe walls of the Hargreaves' mansion for an indefinite rest. Not so Norton, who, little the worse for his desperate adventure, redoubles his efforts to learn the plans of the conspirators. The Countess Olga, now recovered from her injuries in the wreck, is brought back to the city by Braine, whose fertile mind is still filled with schemes for getting trace of the missing million.

Meanwhile, a ship, bound for the Bahamas, while weighing anchor in New York harbor, brings up a mysterious strong-box from the mud and sand at the bottom of the bay. One of the sailors, realizing that it may contain treasure, hides it in his gunny-sack. At the end of the voyage, however, he loses the box overboard again in a fight with the mate, but not before he has seen the name "Hargreaves" upon it. All this, of course, neither the conspirators nor Florence know. What Braine and the others do know, however, is that a mysterious stranger has been loitering around the grounds of the Hargreaves mansion and has had several secret conferences with old Jones, the butler.

Just who it is, that Braine suspects this stranger to be, is not entirely apparent, but that he menaces the plans of the conspirators seems certain. Learning, late one evening that the man is lurking in the Hargreaves' grounds, Braine and the Countess Olga take a hurried trip thither in a taxi. While the Countess remains in the taxi, Braine makes a hurried reconnaissance. He sees the mysterious man in earnest colloquy with Jones, and, taking careful aim with his revolver, prepares to remove him forever from interference with the conspirators' schemes.

Just at that moment, however, Florence, who has come to her window to enjoy the limpid moonlight, sees Braine in the garden and realizes his deadly intention. Quick as a flash she seizes a pistol from her bureau drawer and fires, just in time to wound Braine's upraised hand. Balked, the conspirator makes a hurried escape in the waiting taxi, and when old Jones returns to the house, in spite of Florence's inquiries, strangely enough he refuses to disclose the identity of the personage with whom he was conferring, still less the subject of their conversation. In the meantime, Jackson, loitering in one of the rough resorts by the harbor, overhears the sailor, who had first found and then lost the mysterious treasure box, recount his strange experience. A few questions and he makes certain that it is none other than the strong-box which contains the missing million. Having learned its approximate location, he hastens to the meeting-room of the conspirators and makes a report. After some discussion one of the members of the gang is sent to Bahamas



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with instructions to bring back the box, no matter what the cost.

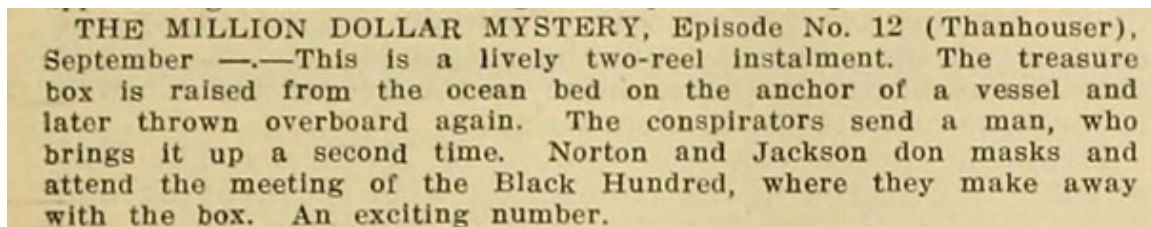
The conspirators, having ceased their activities, Norton realizes that something important is in the wind, but is unable to ascertain just what it is. Becoming certain that Jackson holds the secret, he trails him steadily and at last plans to take desperate measures. Following Jackson to the grounds of the Hargreaves' mansion, he attacks him and with the aid of Jones, leaves him pinioned behind a thick hedge. From papers in Jackson's pocket he learns the secret of the conspirators' haunt and the passwords necessary to enter it, and also the fact that the gang are momentarily expecting the return of their agent from the Bahamas. Providing themselves with the necessary masks, Norton and Jones set out for the conspirators' den. Neither of them have formed any plan, but decide to trust to developments after they obtain entrance. These come rapidly. Hardly have they entered the room where the conspirators are gathered, than the messenger returns with the precious box.

Braine, with his hand still injured by Florence's shot, is sent for, as is the Countess Olga, and the masked conspirators gather round the table on which the box is laid. With a hammer and cold chisel one of the gang makes ready to open it. Just as he raises his arm to strike the lock a smashing blow, the lights are suddenly extinguished. At once there is the greatest confusion and when, a moment later, the lights are turned on again the chest is gone. While the infuriated Braine and his satellites search wildly for the traitors, whom they then know for the first time have been in their midst, Jackson suddenly appears. He has managed to struggle out of the bonds with which Norton and Jones had bound him and the news which tells the other conspirators of the search the two had made of his pockets, is not all comforting. The conspirators hurry vainly in every direction to head off Norton and Jones, but to no purpose. They have vanished utterly and with them the elusive treasure. In the last scene two mysterious hands are seen lowering the fateful treasure box into the depths of an old well.



As the anchor arises from the water, a sailor on a tramp steamer, due to sail for the Bahamas, notices a strange box suspended from the iron prong - climbs down the chains - takes it from its uncertain position. As he smuggles it to his room, he wonders as to its painted inscription: 'Stanley Hargreave.'

Arrived at their destination, he attempts to take the box ashore - quarrels with a fellow sailor, and the box slips into the sea! About this time a mysterious stranger calls on Jones. Who is he - twin, double or - who? As Braine and Olga watch through the shrubbery, Braine raises his pistol to fire. Florence, through her window above, sees him grasp a revolver, fires - Braine's right arm drops limp at his side! Upon the sailor's return, he talks volubly about the treasure-chest. Vroon hears - calls into service a man with a wonderful deep sea diving record and at the Bahamas the box is rescued from the sea. Brought north, it is hurried to the Black Hundred rooms. They crowd around it to view its contents. The lights go out. The box is gone; with it three Black Hundred members vanish! Who were the traitors? *Movie Pictorial*, August 29, 1914.



THE MILLION DOLLAR MYSTERY, Episode No. 12 (Thanouser), September —.—This is a lively two-reel instalment. The treasure box is raised from the ocean bed on the anchor of a vessel and later thrown overboard again. The conspirators send a man, who brings it up a second time. Norton and Jackson don masks and attend the meeting of the Black Hundred, where they make away with the box. An exciting number.

*The Moving Picture World*, September 19, 1914, p. 1647

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (James Norton)

Ethnicity: White (James Norton)

Media Category: Newspaper

Job Title: Reporter (James Norton)

Description: Major: James Norton, Positive

Description: Minor: None

**The Million Dollar Mystery (1914) – Serial (23 Episodes)****Episode Thirteen: The Secret Agent From Russia (aka An Agent From Russia)  
(September 14, 1914)**

Reporter James Norton (James Cruze), a newspaper reporter.

THE MILLION DOLLAR MYSTERY (Episode 13—Parts 25-26).—With the mysterious disappearance of the Hargreaves' treasure, or rather the box in which the conspirators believed it to be, as narrated in Episode Twelve, Braine and his companions are puzzled what to do next. For a time they make no attempt to molest Florence, and she and Jimmy Norton spend many happy hours together. Then the Countess Tagalavia, a titled Russian, who has been a girlhood friend of the Countess Olga, visits the latter and Braine. She brings a message from far-off Russia, which interests the chief conspirator greatly. A few days later, at a meeting of the conspirators, a strange knock is heard at the door. After certain preliminaries are gone through, the newcomer is admitted and his papers investigated and found correct. He is the secret agent from Russia, whose coming had been hinted at by the Countess Taglavia. Bearing with him the supreme authority from the inner council of the secret organization in Russia, he at once assumes command.

Meanwhile the Countess Olga, who knows nothing of the agent's arrival, visits Florence. At the time of her arrival, Florence, who as yet has found no reason to suspect her of complicity in the many plots of the conspirators, is opening the morning mail. She has just opened a mysterious-looking missive as the Countess enters, but at once lays it aside to greet her pseudo friend, whom Jones, the butler, is beginning to regard with a chary eye. They are deep in an animated conversation, when there comes a crash in one of the rooms upstairs, and a moment later a weeping maid comes to tell Florence that she has smashed a priceless bust.

Florence excuses herself for a moment, to ascertain the damage the maid has done, and the Countess Olga, left alone, does not neglect her opportunity. Almost the first thing that her roving eye lights upon is the letter, which Florence has just opened, but has not read. The Countess hurriedly reads the written page. As she does so her eyes light up in startled amaze, for this is what she reads:



My Dear Daughter:

I must turn the treasure over to you. Danger threatens me and I can no longer keep it in my charge. Meet me at eight o'clock tonight in the summer house by the old stone wall on the estate. Do not fail me, for unless I see you the treasure will be lost and my life will pay the forfeit. Your father,  
SIDNEY HARGREAVES.

The Countess Olga's mind moves fast. Hargreaves then is alive after all? It is he who holds the secret of the vast fortune which she and the other conspirators have vainly sought to solve. Rising quickly, she steps toward the clock on the mantelpiece and turns its hands backward a full half hour. That done, she breathes a quick sigh of relief, and as Florence re-enters the room, makes ready to say her adieus. As for Florence, on picking up the letter after her visitor has gone, her astonishment is quite as great as was that of the Countess on reading it.

In the garden by the old stone wall that evening, two cloaked mysterious figures meet. The taller of the two, in his slouched hat, bears a curious resemblance to the missing millionaire—the other hooded form to Florence.

"The treasure is in an office downtown," says the man in a low voice, "There I can tell you all in safety."

Not far off, a taxi is waiting and in it they speed cityward. Strangely enough they draw up at a building, which if Jimmy Norton or Jones had been with them would have roused the suspicions of Florence's faithful defenders. But the caped and hooded figure of the girl makes no serious protest as her companion leads the way to a room in the upper part of the building. Flinging open a door at the end of the hallway, he suddenly thrusts the shrinking girl into a room in which the masked conspirators are gathered.

"Here," he says dramatically, pushing her roughly before him, "is the girl you have been seeking so long."

For an instant there is a tense silence. It is broken by peals of sneering laughter, as the girl throws aside her cape and hood, disclosing the face and form of the Countess Olga. "Seize him," she says quickly. "It is Hargreaves—and he has the treasure." Almost as quickly as herself, the man tears aside the beard and wig that disguise him, displaying the features, not of Hargreaves, but of the secret agent from Russia. As for their intended victim, she sits weeping, alone in the Hargreaves' mansion. "If the clock hadn't been slow," she is saying, "I should have seen my father."

*The Moving Picture World*, September 26, 1914, p. 1832

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (James Norton)

Ethnicity: White (James Norton)

Media Category: Newspaper

Job Title: Reporter (James Norton)

Description: Major: James Norton, Positive

Description: Minor: None



**The Million Dollar Mystery (1914) – Serial (23 Episodes)****Episode Fourteen: Tracked by the Secret Service (aka Norton Makes a Discovery)  
(September 21, 1914)**

Reporter James Norton (James Cruze), a newspaper reporter.

THE MILLION DOLLAR MYSTERY (Episode 14—Reels 27 and 28).—While Florence and Jimmy Norton pursue their idyllic courtship, lulled to a false sense of security by the apparent inactivity of the conspirators, Braine and the others plan a desperate coup. It is nothing less than effort to place Florence and the old butler under the ban of Uncle Sam's secret service. With them out of the way, the conspirators reason, it will be a comparatively simple matter to search the Hargreaves' mansion from top to bottom, thus learning once for all whether the treasure is located within its walls.

In pursuance of this plan Jackson and some of the gang break into the house at dead of night and hide a bundle of counterfeit bills behind the tapestry on the wall of the library. Old Jones hearing the crooks in the house, fires at them, but they make good their escape, having successfully accomplished their mission. The next day Braine, in the writing room of a New York hotel, sends an anonymous note to the chief of the secret service, telling him that the Hargreaves' house is the haunt of a gang of counterfeiters, whose product is "passed" by Florence and Norton. A considerable amount of the "queer," writes Braine, is concealed behind the tapestry in the library. It happens that a few minutes after Braine has gone, Jimmy Norton enters the hotel writing room and sits down in the identical place just vacated by the other. By accident his eye catches Florence's name on the blotter, which the chief conspirator has just used, and holding it up to a mirror, Norton speedily deciphers the message. Instantly the whole scheme is apparent to him. Hastening back to the house he shows Jones the betraying blotter and the two soon find the counterfeits behind the tapestry, replacing them with an equal amount of genuine bills. That done, Norton sets out for the headquarters of the secret service, being assured of a hearing by the chief through his newspaper connections.



Soon after his arrival he is closeted with the head of Uncle Sam's sleuths and to him he tells his suspicions. The veteran sleuth nods his head understandingly as Norton tells him of the activities of the conspirators, the object of their latest plot and the probability that they are engaged in gigantic counterfeiting operations. When Norton has finished, his auditor outlines a plan, which he believes will thwart the conspirators and which may result in the capture of the whole band. Then he calls in two of his men and directs them to go with Norton to the Hargreaves' mansion, where they are to install a dictograph. The chief's plan is simple. It is to make a false arrest of Florence and her companion and old Jones, while the two men with Norton wait in the house to see what the conspirators try to do. By means of the dictograph they hope to get evidence which will convict the whole band. Yet like many of the best laid plans this one fails to achieve its object.

With the two secret service men Norton goes to the Hargreaves' house and acquaints Florence with the ruse they intend playing. The dictograph is installed and the men sit down to await events. Not long afterward a number of other secret service men arrive and search the house, finding the money which Norton and Jones had hidden behind the tapestry. Jackson, posing as a newspaperman, is with them and he chuckles inwardly as he sees how well the conspirators' scheme is working. After a few formal inquiries the secret service men place Florence and Jones under arrest and take them, outwardly protesting, to headquarters.

As soon as they are gone, the conspirators, who have been watching the house closely, make haste to enter it, whereupon they commence a thorough search for the treasure. Every possible place where it might be concealed comes in for their scrutiny, but they find no trace of it. All the while, in an upper room, Norton and the two sleuths are keeping a close watch on their movements by means of the dictograph. They hear the conspirators laugh among themselves at the ruse which has left the house open for their search. They hear, too, of the counterfeiting plant which the gang are operating. Just as they are ready to capture the crooks, however, one of the latter by the merest chance learns of the officers' presence and gives the alarm.

But the sleuths are not to be balked so easily. Norton springs to the telephone and calls police headquarters. A few hurried directions and he, with the two secret service men, sets out for the meeting place of the conspirators. There they meet the police reserves who had been sent in answer to Norton's tele-



phone call. With these reinforcements they seek to gain entrance to the conspirators' secret meeting room. Battering down the door they enter, just in time to see the last conspirator disappearing through a trap door in the far corner of the room. The police hurry pellmell after them, but too late to effect their capture.

*The Moving Picture World*, October 10, 1914, p. 252.

THE MILLION DOLLAR MYSTERY, Series No. 14 (Thanhouser).— In this two-reel instalment the conspirators plant some counterfeit money in Florence's home. A pretended arrest is then made, so quickly they enter the house and search for the million. The closing scene, where the police are slid down a fake stairway, was a good one. The number is not exceptional in any way, but continues the interest in the story.

*The Moving Picture World*, September 26, 1914. 1778

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (James Norton, Jackson)

Ethnicity: White (James Norton, Jackson)

Media Category: Newspaper

Job Title: Reporter (James Norton, Jackson)

Description: Major: James Norton, Positive

Description: Minor: Jackson, Negative

**The Million Dollar Mystery (1914) – Serial (23 Episodes)****Episode Fifteen: The Borrowed Hydroplane (aka Another Trap Set) (September 28, 1914)**

Reporter James Norton (James Cruze), a newspaper reporter.

THE MILLION DOLLAR MYSTERY (Episode Fifteen—Reels Twenty-nine and Thirty).—After the narrow escape of the conspirators, for a time Braine and the others remain under cover. Their determination to gain possession of the missing treasure did not waver. Braine soon develops a new scheme. While Norton is in town attending to his duties, Florence receives a telephone message from the gang. "Norton is seriously injured," she is told over the wire. "Come to the Queen Hotel at once." And the girl, calling for her companion Susan to accompany her, readily falls into the trap.

Meanwhile a desperate struggle has been going on at the Hargreave garage, where Florence's chauffeur has been attacked by Braine and one of the conspirators. He puts up a game fight, but is overpowered and one of his attackers, disguised in the chauffeur's hat, duster and goggles, drives the car to the Hargreave mansion to take Florence on her mission of rescue. Without suspicion, Florence and her companion step nimbly into the machine and direct the pseudo chauffeur to hasten to the Queen Hotel. They have not gone far, when the auto stops near the waterside, and another of the conspirators drag Florence out. He threatens to disfigure both the girls if any outcry is made, and compels Florence to go with him to the wharf, where a speedy motorboat, already engaged, is awaiting them. Cowering with terror, Susan sees Florence placed aboard the craft, which at once speeds away. Meanwhile, Braine, who has awaited his opportunity on the grounds of the Hargreave mansion, slips a note under the door, rings the bell and hastens away. Old Jones answering the ring finds this message:



"The girl is now in our power. Nothing can save her except the surrender of the treasure before midnight tonight.

(Signed) "THE BLACK HUNDRED."

At once the venerable butler sends for Norton, who arrives post haste on learning of Florence's peril. Both are considering what is best to be done, when the telephone rings. It is Susan, miles away, who has hurried across fields, through briars and brambles, to tell of Florence's danger.

"They put her—on a—fast motorboat," she gasps breathlessly, "at the foot of—Storey street."

Norton waits to hear no more and he is soon speeding in his runabout to the river. There he looks around for some speedy boat. There is none. But a fast hydroplane is on the beach, with only a mechanic on guard. To him Norton tells his urgent need, a few bills pass between them, and in a twinkling, the reporter is off in the hydroplane in the wake of Florence and her captors.

From the merest speck in the distance, the motor-boat, as the speedy hydroplane overhauls it, soon assumes its normal size. Flying low Norton calls on Florence to jump, although the craft is going at the rate of forty miles an hour. She, with every confidence in his word, leaps behind the speeding boat. A minute later, the hydroplane has alighted on the surface, she is taken in, and the rescuer and rescued are off like an arrow.

Meanwhile, old Jones has been having his troubles. Two of the gang have entered the house and under threat of death have given him fifteen minutes to divulge the hiding place of the treasure. The old servant, anxious to gain time, writes a hurried note to Norton, telling him the two men are in the house, and throws it out upon the driveway. That done, after all other subterfuges to gain time, Jones shows the thugs, how by pressing a secret spring on the wall beside a picture of the vanished Hargreave, the portrait slides up disclosing a hidden panel. Touching another spring the panel discloses a space in the wall, apparently the hiding place of the missing million. While the conspirators stare in surprise and delight, Jones thrusts his hand into the aperture and brings forth—not the treasure but a loaded revolver with which he covers the precious pair. As he does so he hears Norton's whistle and knows that he has got his message. Norton, who has been helping Florence homeward, rushes into the house, while she runs for aid.

The reporter's entrance is the signal for a desperate struggle, for the two crooks have nearly overpowered old Jones. The battle is soon over for the arrival of the police brought by Florence ends the fray. Both men are made prisoners and once more Florence and the treasure are safe.





*Flo La Badie and James Cruze as the heroine and hero of The Million Dollar Mystery*

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**THE BORROWED HYDROPLANE** (Thanouser), Oct. —.—This is the fifteenth episode of "The Million Dollar Mystery." It continues the general interest of the series, the chief feature being Jim's dash in a hydroplane to rescue the girl from a fleeing motor boat. This makes an interesting exhibition of the manner in which this invention works and James Cruze and Florence La Badie seem very much at home in this type of machine. One of the gang of conspirators is captured while trying to get hold of the box containing the million.

*The Moving Picture World, October 24, 1914, p. 494.*



Florence LaBadie, the 'actress unafraid,' performed last week the most difficult feat, actual risk of life considered, thus far attempted in a motion picture play. The scene is one of the thrillers in *The Million Dollar Mystery*, Thanhouser's big serial. Miss LaBadie leaped from a hydroplane, going at a high rate of speed and was then picked out of the water by James Cruze, her story hero, who arrives at the critical moment in a hydroaeroplane. The scene was taken at Shippan Point, near Stamford, Connecticut, cottagers and summer residents turning out to witness the young girl's daring. Asked what her sensations were, as she hurled herself from the speeding hydroplane, Miss LaBadie calmly commented: 'I only remember that I lost my breath when I struck the water. The rest of it was fine.' *Reel Life*, August 8, 1914:

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (James Norton)

Ethnicity: White (James Norton)

Media Category: Newspaper

Job Title: Reporter (James Norton)

Description: Major: James Norton, Positive.

Description: Minor: None

### **The Million Dollar Mystery (1914) – Serial (23 Episodes)**

#### **Episode Sixteen: Drawn into the Quicksand (aka Treachery in the Household) (October 5, 1914)**

Reporter James Norton (James Cruze), a newspaper reporter.

In this, the 16th Episode of *The Million Dollar Mystery*, are some of the most effective scenes which have thus far been shown in this popular serial. Norton's rescue of Florence from the conspirators - a scene but lightly touched upon in the foregoing narrative - in which he carries her out upon the fire-escape and over the roofs, while Braine and his aids vainly pursue, is filled with thrills, as is also the scene in which the crooks discover that Susan has been substituted for their intended victim. The fight between Norton and the driver of the pest house ambulance is also realistic in the highest degree. *Reel Life*, October 3, 1914.



## Drawn Into the Quicksand

In episode No. 16 of *The Million Dollar Mystery* is a thrilling portrayal of an **actual quicksand** into which Flo La Badie falls. See this exciting scene. See this struggle between life and death. See the daring rescue by James Cruze.

This sensational episode indicates the reason for the tremendous popularity of *The Million Dollar Mystery*. Undoubtedly, this is the biggest success ever known in motion picture circles.

## THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath      Scenario by Lloyd Lonergan

**Thanhouser's Million Dollar Motion Picture Production**

Episode No. 16 has just been released. A two-reel episode is released each week. The entire story is produced in 23 episodes. Bookings on all episodes are now being made.

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Friday, Oct. 17, "The Benevolence of Conductor 106." A one-reel drama illustrating the goodness of charity. The cast includes Hilkey Chamberlain, Helen Badgley (Thanhouser Kidlet), Marion and Madeline Fairbanks, Fan Bonnie, Joe Sparks and J. S. Murray.  
Sunday, Oct. 19, "The Rescue." One-reel drama featuring Mildred Bellar, Harry Denham and Wayne Hall.

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THE MILLION DOLLAR MYSTERY (Episode 16—Reels 31 and 32).—The capture of the crooks in their attempt to wrest the secret of the vanished treasure from old Jones, made the conspirators weary. It was not long before they recommenced their operations. The prize was too great to permit them to lay aside their hopes of getting possession of the Hargreave fortune. This time fate played into their hands. The Countess Olga, who still possessed Florence's confidence, called one day at the Hargreave home. Soon afterward, Susan, Florence's friend, was taken mysteriously ill. At once there was a great excitement. Only the Countess kept her head. She recommended calling a certain Dr. Webster to aid the stricken girl. Florence begged her to telephone for him.

Her hurried call brought Braine, disguised in a beard and big horn glasses, who, as the pseudo Dr. Webster, after ministering to Susan, declared complete rest at the seashore would be the only cure for her malady. Both girls at once set out for a quiet beach resort near the city, where Norton could run down over the week ends. The two enjoyed themselves greatly. Susan showed marked improvement. Norton

came down and joined them and there were many delightful parties on the ocean's edge and canoe trips on the river. One day the pseudo Dr. Webster appeared, ostensibly to visit his patient, stayed to enjoy the salt breezes himself, and thereafter events began to happen.

In accordance with a well-laid plan, he paid a professional call on Florence and Susan. While the latter was absent, he persuaded Florence, who was indisposed, to drink a preparation containing a powerful drug. Then with consummate audacity, as soon as she had fallen under its effects, he informs the hotel office that she has contracted smallpox and that rigid quarantine must be enforced until he can notify the health officials. Later he appears with two confederates and an ambulance, ostensibly from the pest house, and makes ready to carry Florence away.

Susan, learning of Florence's plight, sends for Norton. The two, after vainly seeking to get past the guard at the door, climb down the fire-escape from Norton's room, only to find Florence unconscious on the couch, where the conspirators have laid her. Susan takes her place on the couch, while Norton carries Florence, beginning to recover her senses, out on the fire-escape to the roof. The conspirators returning discover the ruse, and after binding and gagging Susan give chase to the others, but without success. Then they carry Susan to the waiting ambulance, which sets off toward the pest house.

On the road the vehicle overtakes Florence and Norton, who are hastening from the danger which threatens. Only one of the gang—the driver of the ambulance—is with it, Braine and the others having set out in pursuit of Florence and Norton. Telling Florence to flee, Norton attacks the ruffian, and after a desperate struggle fells him. Making certain the man is senseless, he hastens to free Susan, but hardly has done so when he hears Florence calling for help. In her flight she has rushed unawares upon a treacherous quicksand and before she is able to turn and retrace her steps she has found herself struggling in its depths.

Were it not for her warning cry, Norton, running to her rescue, would also have become engulfed. He draws back just in time. He runs back to the ambulance for the rope which has bound Susan. At the side of the marsh is a telephone pole from which is strung a strong cable and up this Norton hastily climbs. He works his way out on this cable sailor-fashion, until he is directly over Florence, who by this time has sunk into the quicksand up to her armpits. Throwing her the rope, Norton climbs down the pole again, and after several moments of strenuous effort drags the exhausted girl to terra firma, hurrying with her to the ambulance, where terrified Susan is awaiting them. Norton drives off, just as the conspirator, who had been knocked senseless, begins to recover consciousness.



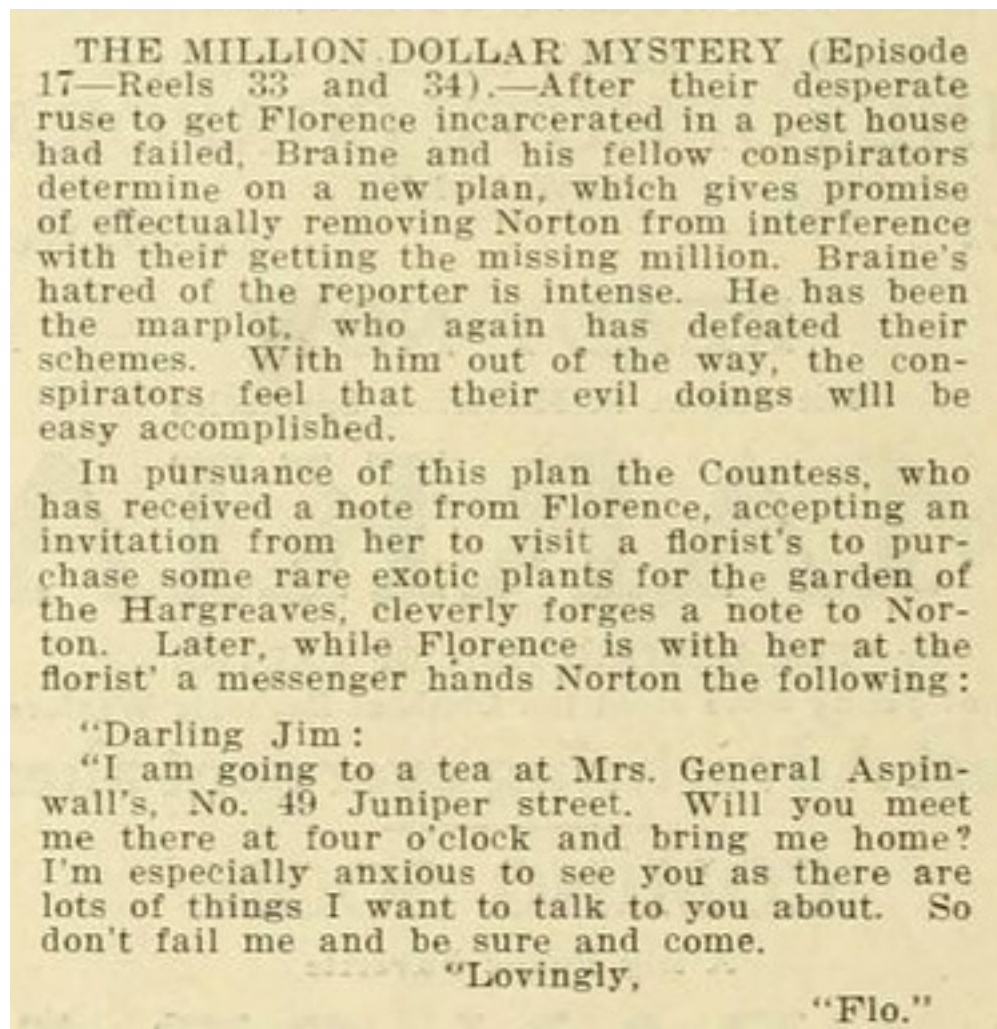
Status: Unknown  
Unavailable for Viewing

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

**The Million Dollar Mystery (1914) – Serial (23 Episodes)**

**Episode Seventeen: A Battle of Wits (aka Setting Traps for Norton) (October 12, 1914)**

Reporter James Norton (James Cruze), a newspaper reporter.



Having seen Florence the evening before, Norton is surprised to receive the note, as she had said nothing about this engagement, but suspects nothing. Telephoning the Hargreave home he learns that Florence is out for the afternoon and this makes him certain that everything is all right. When Florence returns, after bidding good-bye to the Countess, she learns that Norton has telephoned to say he will meet her in response to her note. She becomes frantic with the realization that he must be in danger. A hurried inquiry at his office, where she learns that he has gone for the day, confirms this. She bursts into tears.

Meanwhile much has been happening. A suspicious-looking individual loitering about the Hargreave grounds attracts old Jones' attention. He follows the man, when he leaves. Trailing him to a small house in a remote district, to the butler's great astonishment he sees Norton enter the house by the front door soon after the other has entered by the back. Realizing the reporter is walking blindly into a trap, Jones, after a minute's wait, walks to the back door where he gives the signal, which he had seen the



conspirator give. He is admitted by the Countess Olga, her features concealed by a heavy veil. On recognizing him, struggles to prevent his entrance. There is a sound of breaking glass, and shrieked imprecations in the room beyond. Jones, realizing that Norton is battling for his life, brushes the Countess aside and rushes toward the sounds of strife.

When Norton entered the house he was received by Braine, disguised as a venerable military man, who told him Florence had stepped out with his daughter. While they waited her return, would Mr. Morton partake of an old soldier's hospitality? The reporter assented. Yet there was something about the glass of wine which the servant offered him, which made him pause ere taking it. Instead, he poised it in the air before him while his white-haired host offered a toast. A curious thing happened. Norton saw in the depths of the goblet, as in a mirror, the figure of a man—the same that old Jones had trailed—whose upraised hand brandished a heavy blackjack. Norton, quick of action, dashed the wine over his shoulder into his attacker's face. At once a desperate struggle began. One of the conspirators threw open a trap door in the floor of the room, which opened into an iron walled vault in the cellar. Toward this Braine and his confederates fought to force Norton.

At the instant when their efforts were successful, old Jones burst into the room. Rushing at Braine and the servant, the other thug having been knocked out by a blow of Norton's before they were aware of his presence, Jones tumbled them both through the trap into which they had just forced the reporter. Seizing a heavy tablecloth he lowered it to Norton, who had put both Braine and the other man out of action. The reporter soon was dragged back through the trap door into the room. There was a brief struggle with the third crook, who, recovering, attacked them with a knife, but he was subdued, and Norton and Jones, thinking they had the gang all safe, went for the police.

But they had forgotten the Countess Olga. Before the two reach the police station, she has opened the secret door leading to the vault and freed her comrades. When the police arrive they find that the birds have flown.

The following is an excerpt. The balance of the article will be found under Miss Snow's biographical entry in the present work: "We got along splendidly together, Marguerite Snow and I. The whole proceeding had much more the spirit of a social call, as against a cut-and-dried interview. She was a perfect interviewee, and she pronounced me an equally satisfactory interviewer, 'so different from a horrid man who called upon me the other day and whose first words were, 'Now, say something brilliant!' The attractive Miss Snow, so surprisingly free from affectations of any sort, I found, can be delightfully witty and entertaining, without any such absurd, fatuous cue as that.

Our chat began early in the morning, at the Thanhouser studio in New Rochelle, when a group of players were starting out for a morning's work upon the 17th episode of *The Million Dollar Mystery*, and I was bidden to join them. Though feeling momentarily a bit *de trop* and somewhat like excessive excess baggage, I climbed into the waiting automobile and boldly plumped my person between the radiantly dark Marguerite Snow and the divinely fair Florence LaBadie, upon my left and right sides respectively. It was a thrilling ride, I can tell you.

Having learned by long experience that in the matter of motion picture chats it is quite necessary to plunge into business at every possible opportunity, I tried to preserve my equanimity while sandwiched between such loveliness, and gather material while I could.... [We soon] reached our destination, which was the famous House of Mystery, the background for many of the thrilling events which occur in *The Million Dollar Mystery*, and here we found awaiting us James Cruze, Frank Farrington, Sidney Bracy, and director Howell Hansel. Almost immediately they plunged into the business at hand, and dainty Miss Snow (she is really one of the most exquisite creatures imaginable) was soon engaged in the villainous, nefarious schemes on which the wicked Countess Olga has been employed from the very first in the 'Million Dollar' episodes. A luxurious limousine, the mysterious house, a heavily veiled lady, the iniquitous Braine (in the person of Frank Farrington), a suitcase, a bunch of jonquils, all were picturesquely, heterogeneously mixed together, forming another link in the chain of circumstances in this most absorbing tale.

When a moment's respite came, I asked Miss Snow whether she like portraying such a picture of moral depravity as the Countess Olga. 'No, I do not,' was her unhesitating reply, 'though I begin to feel now as if I had never played anything else. It seems as if I had been a part of *The Million Dollar Mystery* always.' Her face clouded, momentarily, as she added, 'I really haven't played a part I liked for almost the past year. I don't like being an adventuress anyway.'

More work followed. Olga was again exercising her evil influence over the heroine, Florence Gray (and what an adorably pretty heroine Florence LaBadie does make, to be sure), after which Director Hansel pronounced the morning's work completed. 'Until three o'clock, when you may report at the studio again.'...



[Later, while having luncheon with James Cruze and Florence LaBadie at the actress' home] we were interrupted by the arrival of a caller in the person of Dr. Daniel Carson Goodman, the author of that notorious novel, *Hagar Revelly*, and an intimate friend of the Cruze-Snow family. It seems that Dr. Goodman frequently turns his hand to scenario writing and he has lately completed a play called *Zudora*, in which Miss Snow is to play the name part. At once, of course, conversation turned upon that subject and Dr. Goodman, apparently a stickler for detail, endeavored to make it clear to his heroine exactly what sort of costumes he wanted her to wear.

'The sort of thing I want *Zudora* to wear, for both house and street dresses, must be modeled along the lines of the dancing costumes worn by Lady Constance Stewart Richardson.' Miss Snow gave *Zudora*'s creator one look. 'What!' she exclaimed, 'appear in the streets in a garb like that? It can't be done!' Right then and there I resolved to see the Goodman scenario when reproduced upon the screen, especially to note the ultimate compromise effected in *Zudora*'s street apparel - for I am all with Miss Snow!..." Johnson Briscoe, *The Photoplay Magazine*, November 1914.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (James Norton). Group.

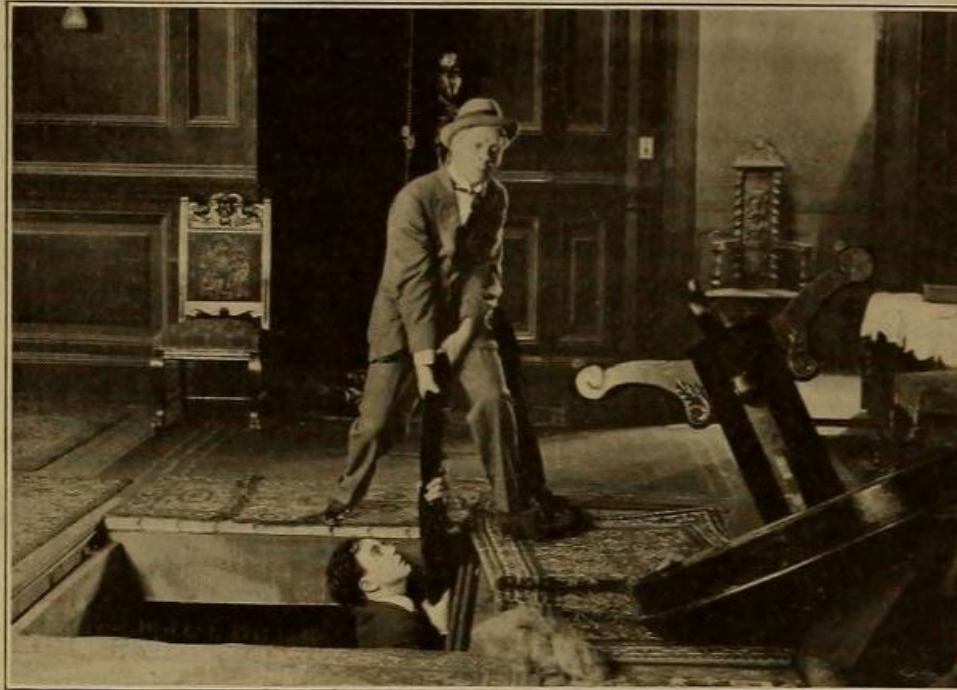
Ethnicity: White (James Norton). Unspecified.

Media Category: Newspaper

Job Title: Reporter (James Norton). Miscellaneous.

Description: Major: James Norton, Positive

Description: Minor: Miscellaneous, Neutral

**The Million Dollar Mystery (1914) – Serial (23 Episodes)****Episode Eighteen: Trapped by the Flames (aka The Masked Ball) (October 19, 1914)**

*Jones rescues Norton from the basement dungeon.*

Reporter James Norton (James Cruze), a newspaper reporter.

**THE MILLION DOLLAR MYSTERY** (Episode Eighteen—Reels Thirty-five and Thirty-six).—The narrow escape of the conspirators after attempting to capture Norton, determine them to solve the secret of the vanished million. A news item in one of the daily papers catches the Countess Olga's eye and she hastens to apprise Braine. It is a notice of a masked ball Princess Parlova is to give. The Countess sees an opportunity for a grand coup. Braine tells her that the Princess was formerly a member of the Black Hundred, long since inactive, but must still be true to her oath if called upon. He gives Olga a mystical ring, identifying her as a member of the secret order. He compels the Princess to accede to any request she may make.

With this ring and a note from Braine, the Countess goes to the Princess Parlova and demands that the Princess write invitations to Norton and Florence and also give her four blank invitations for herself, Braine and two of the gang. The Princess, not daring to refuse, is compelled to grant her demands.



Norton and Florence receive their invitations. While wondering why they received them, the Countess Olga arrives and is promptly told of their good fortune. She suggests they go with her to a costumer's, as original costumes are not always easy to be had. The two accept the courtesies of her car and are soon set down before the shop. Norton chooses a court suit such as was used in the time of Louis XV., and Florence a flounced and ruffled dress of the same period; they return home. Meanwhile Braine, who has been notified they are at the costumer's, arrives and, when they have gone, enters the shop and obtains two suits exactly the same.

At the ball, Florence and Norton, and Braine and the Countess Olga, their respective disguises the duplicates of each other, present themselves to the Princess Parlova. The princess, seated in a sort of sedan chair, receives her guests and gives the signal for the dancing to begin. Later Norton and Florence are approached by two of the masked dancers, one of whom asks Florence for a dance. An instant later she is whirled away on his arm. When the dance is over, Braine, whose garb is identical with Norton's, approaches and asks her to follow him. "I have discovered something important," he mumbles. "Come where we can talk." Suspecting nothing, Florence follows him and she suddenly finds herself again in the power of the conspirators. Braine and the Countess Olga bid the Princess goodnight and calling Florence's car hurry to the Hargreave mansion. There, once the unsuspecting chauffeur has passed around to the back of the house, they retrace their steps to another auto waiting for them outside the grounds. Norton, convinced that something is wrong, hastens to the Hargreave house. After a hurried colloquy with the chauffeur, he and Jones set out for the Princess Parlova's home.

Meanwhile, Florence is in desperate straits. She has been bound tightly and threats have been made to force her to reveal the hiding place of the Hargreave fortune. One of the conspirators shows her a deadly clock-work bomb, which he sets going, and threatens to leave beneath the chair unless she reveals the precious secret. Florence pleads ignorance of its whereabouts.

As Norton and Jones arrive there is a tremendous explosion. The bomb has gone off. In an instant panic seizes the conspirators and the guests. Shrieks of alarm and the dust of the shattered walls fill the house. Norton plunges in search of Florence. He finds her, frees her, and drags her to a window. The flames are nearly upon them as Jones throws him a rope by which he lowers Florence to the ground. That done, he essays to descend himself, but the fire reaches and burns through the rope and he plunges heavily to the ground.

*The Moving Picture World*, October 31, 1914, p. 708

Claire Kroell, new leading woman with the Thanhouser Company, does strong work in the 18th episode of *The Million Dollar Mystery*. She is an exceptionally talented actress of strikingly handsome appearance. Although she plays the part of the Russian Princess Parlova, she is seen costumed as an Egyptian lady of royal blood, attired for the masqued ball which she gives in the film.... Her Moorish servant stands waiting to deliver to her a huge bouquet of roses and orchids, the gift of a diplomat much in her thrall. Then, borne by three other servants in the same picturesque garb, Parlova in her litter will be carried into the ballroom where her guests already are assembling.

It is at this ball that the Countess Olga (Marguerite Snow) and Braine, chief of the conspirators (Frank Farrington), by duplicating the fancy dress of Florence Gray (Flo LaBadie) and James Norton (James Cruze), succeed in trapping the heiress. The princess, a former member of the Black Hundred, has been intimidated into inviting the conspirators to her house, but is unaware what outrage they are plotting to perpetrate. No more thrilling chapter of the great serial has been produced. And the gorgeousness of the costuming and settings, with Claire Kroell as the brilliant and fascinating hostess, is an excellent example of Thanhouser's high artistic standard." *Reel Life*, October 10, 1914.

The fire at the masked ball in *The Million Dollar Mystery* was very real indeed. Several pieces of scenery were completely destroyed, so that it had to be replaced for later picture taking, and Florence LaBadie was severely burned before her rescuers arrived. Jimmy Cruze was unhurt, however, the only nice gentlemanly way of being a hero. This actual injury of Miss LaBadie, if indeed it occurred, was not reported elsewhere to the author's knowledge. *Photoplay*, September 1915.



Status: Unknown  
Unavailable for Viewing

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

**The Million Dollar Mystery (1914) – Serial (23 Episodes)**  
**Episode Nineteen: A Blank Sheet of Paper (October 26, 1914)**



*Florence tells Olga of the invitation.*

Reporter James Norton (James Cruze), a newspaper reporter.

**THE MILLION DOLLAR MYSTERY** (Episode Nineteen—Reels Thirty-seven and Thirty-eight—October).—After Norton's thrilling rescue of Florence on the night of the Princess Parlova's masked ball, both he and Florence are unmolested for a time. One day he goes for a

walk through the woods with his collie, Shep, while Florence is horseback riding. Both wander in the direction of a cave near the water-side where the conspirators meet. Soon afterward they find themselves in danger. While Florence is out, the Countess calls at the Hargreave mansion. As she leaves a stranger, taking her for Florence, puts a note into her hands. "It will put an end to the persecution of your father, Sidney Hargreave," he says, and turning, vanishes into the woods. The Countess finds the note is only a blank sheet of paper. She hastens to the cave, where she believes Braine and the others to be; but finds only one of the gang there, the others being engaged in repairing, under Braine's direction, a fast motor boat at a dock a short distance away. Thither she goes to convey news of her strange experience.

Meanwhile Florence, riding through the woods, sees Shep, Norton's dog, limping painfully. She dismounts and draws a sharp thorn from his foot. After putting her riding coat under the dog, she is about to look for Norton, whom she knows is not far away, when through the trees she sees the Countess Olga descend from a taxi and enter the woods. Florence follows her. She sees the Countess stand before a cliff beside a waterfall. She fumbles a moment in a bunch of grass, as if seeking a hidden spring. The next instant a section of the rocks swings outward and the Countess enters the cave. Florence waits in amazement, and a few moments later, when she sees the Countess and another of the gang leave the cave to find Braine and the others, her curiosity being aroused, she finds and presses the hidden electric button which the Countess had pushed. The rock opens and she steps into the underground chamber of the Black Hundred.



While she is investigating its mysteries, Norton sees her horse, its bridle held by Shep, and sets out in search of her. Shep leads him to the cave, but the rock has closed again and Norton, thinking Shep has lost the scent, being perhaps attracted by a rabbit or chipmunk, pays no attention to the dog's frantic efforts to get into the cave. Instead he follows the path down to the river, thinking Florence has gone in that direction. Florence, still in the cavern, finds a subterranean stream of considerable size runs through it, by which at certain times, when the tide is right, access may be had to the cave from the river.

Hardly has she made this discovery, when she hears the rock at the entrance open, and has barely time to conceal herself in a niche in the cavern wall, when Braine, the Countess Olga and several others of the gang enter. They seat themselves at a table and by the light of a candle examine the missive which the Countess has received. Florence hears the words of the mysterious stranger repeated: "It will put an end to the persecution of your father, Sidney Hargreave."

When the conspirators have finished their consultation, one of them puts the note in his pocket and Florence, quick to seize her opportunity, deftly abstracts it. The gang have barely left the cave, when the loss of the paper is discovered, and one of the men returns for it. Florence, realizing that discovery is certain, if she remains, discards her riding boots and plunges into the stream. A few minutes later, the conspirator having discovered her in the river, drags her into a rickety craft, and begins a battle which would hardly have ended in her favor had not Norton seen the struggle from the shore. Diving into the water, and soon followed by Shep, he swims toward the rowboat. He is none too soon, for the other conspirators, seeing their companion is in difficulties, come to his rescue in a fast motor boat. Norton has hardly finished with him when they are upon him.

Then a terrific struggle ensues. After dragging Florence aboard the motor boat, both men are tumbled overboard. With three men striving to drown him, the odds are too great. Norton is about to give up, when Shep swims into the melee and soon extricates his master from danger. Gaining the motor boat, Norton drags Shep aboard and with Florence speeds away to safety, leaving the conspirators struggling in the water.

Status: Unknown  
Unavailable for Viewing

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



**The Million Dollar Mystery (1914) – Serial (23 Episodes)**  
**Episode Twenty: The Secret Warning (aka Braine Tries Another Weapon)**  
**(November 2, 1914)**

Reporter James Norton (James Cruze), a newspaper reporter.

THE MILLION DOLLAR MYSTERY (Episode 20—Reels 39 and 40).—When Norton, Florence and the faithful Shep returned to the dock after their exciting battle with the conspirators in the motor boat, as set forth in Episode Nineteen, Norton 'phoned for a taxi and all three, wet and dripping as they still were, piled into it and set out for the Hargreave mansion. As they alighted, a mysterious man, who hid himself carefully in the shrubbery surrounding the house, watched old Jones open the door in response to their ring. While the astonished butler listened to their story, the man darted along the side of the house and peering through the lattice work at the end of the porch, saw Florence hand Norton the paper, which she had taken such desperate risks to obtain, and which she believed held the secret that would free her father from further persecution by the Black Hundred.

Norton put the precious document in his cap and took his leave to return to his rooms and dress, while the spy made haste to report his discovery to Braine. But he did not see Norton, who hurried to change his clothes that he might the sooner be with his sweetheart, take the mysterious paper from his cap and conceal it in his necktie. Nor was he aware that Jones, suspecting his espionage, had loaded two revolvers to be prepared for any emergency that might arise.

So it happened that when Norton was returning to visit his fiancée he was set upon by Braine, the spy and another of the gang. While he lay senseless they hurriedly searched his garments in the hope of finding the precious paper, but without success. Before they had finished the search, Norton recovered consciousness and made a game effort to defend himself. But in this he would have been speedily worsted had not old Jones, hearing the commotion in the garden, ung open a window and fired at the struggling men.

A minute later he was at Norton's side and together they gave chase to the fleeing thugs,

who, however, having a good start, easily make their escape. Braine, infuriated by his defeat, upbraided his companions for their obtuseness in not making a more thorough search of Norton's clothes, and then by a roundabout way returned to the Hargreave grounds in the hope that he might yet have an opportunity to get possession of the paper. Through the library window he saw Florence and Norton and the butler examining it.

At first its blank appearance seemed to puzzle them, but suddenly it occurred to one of the three, that the writing might be in invisible ink, which the application of heat would bring out. A candle is procured and holding the paper carefully over its flame, the three are astonished to read the following message:

"Dear Hargreave:

The Russian Minister of Police is stopping at the St. Roland's Hotel under the name of Henri Servan. He is investigating the workings of the Black Hundred and if you could lay before him the evidence that you have, he will be enabled to apprehend them and put an end to the persecution which you have suffered.

Faithfully,

A Friend."

Braine, his eyes glued to the shutter, could not read the message, but he realized that it was important, by the looks of the three interested parties. He saw Florence burn the paper until it was nothing but a heap of ashes, but a quick movement toward the window by the old butler prevented him from seeing more. A short time later, however, when Jones left the house, he followed him.

Left to themselves, Norton and Florence engaged in a worsted-winding match, Florence trying to roll the skein thrown across Norton's arms into a ball, and Norton doing his best to entangle her in its fuzzy lengths, a feat in which he finally succeeded. Meanwhile, neither are aware of the events that have been happening at the St. Roland's Hotel, whither Jones has gone.



There the venerable butler has been closeted for some time with the Russian Minister of Police, to whom he has made himself known by means of a mysterious handshake. With their heads close together, they discuss plans to round up the Black Hundred in thorough fashion, unaware that Braine, who has kept close on Jones' trail, is watching them through the keyhole. The minister decides to consult with one of his agents and when he and Jones go out, Braine lets himself into the apartment with a skeleton key. Once there he makes a quick survey of the premises and going through the papers on the Russian police head's desk, ascertains who he is. But he tarries too long and before he can leave, Jones and the other return. There is a short, sharp conflict and a moment later Jones and the police official, baffled, vainly attempt to batter down the locked door, while Braine makes good his escape.

*The Moving Picture World*, November 14, 1914, p. 992

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (James Norton)

Ethnicity: White (James Norton)

Media Category: Newspaper

Job Title: Reporter (James Norton)

Description: Major: James Norton, Positive

Description: Minor: None

**The Million Dollar Mystery (1914) – Serial (23 Episodes)****Episode Twenty-One: The Documents in the Treasure Box (aka A Packet of Papers) (November 9, 1914)**

Reporter James Norton (James Cruze), a newspaper reporter.

**THE MILLION DOLLAR MYSTERY** (Episode Twenty-one—Reels Forty-one and Forty-two).—After Braine's narrow escape the conspirators kept under cover for a time, fearing that the Russian Minister of Police, Henri Servan, might have some plan made for their capture. Norton, realizing this, leaves on a hurried trip to Washington, where he meets Vice-President Marshall, Speaker Champ Clark, Secretary of War Garrison, United States Treasurer Burke and a host of other dignitaries, whose interest he seeks to enlist in locating the vanished Hargreave and in frustrating the future schemes of the gang, who have so often threatened Florence's life.

In the meantime there is a mysterious visit to the well in which the treasure box has been concealed. The same mysterious hands remove the chest from the depths, open it, and taking out one of the sealed receptacles it contains, extract an official looking document. The treasure chest is then returned to its former resting place in the well. That night Braine and the Countess Olga seated in the Broadway Rose Gardens see a mysterious hand thrust itself through the curtains near their table. The hand holds the document, which had lately reposed in the treasure box. It is addressed to Henri Servan. The Countess Olga takes the document, the hand vanishes, and with Braine she quickly leaves the Gardens.

Meanwhile Florence, who has become suspicious of the Countess Olga, pays a visit to the house, and here she is concealed when the Countess and Braine return. She sees the Countess conceal the document under a piece of statuary and as soon as she is left alone, she makes off with it. Later, when the loss is discovered, Braine and Olga realize that it must have been Florence who stole the precious paper.

Braine at once sets out for the Hargreave mansion. On the way he meets another member of the gang who accompanies him. In the garden they see old Jones, the butler, and another man, whom Braine recognizes as the Rus-



sian Minister of Police, conferring on a rustic bench. They are closely examining the much-sought papers. Waiting until Jones goes into the house on an errand, the two conspirators fall upon Servan and after gagging and binding him securely to the bench, recover the papers.

Florence and Norton, who have just returned from a horseback ride, have left their horses with the groom in front of the stable, and thither Braine makes his way. Before the astonished groom realizes his intention, he has sprung into the saddle of the nearest mount and made off. Running into the house, the groom informs old Jones of what has happened, and the butler feeling certain that the conspirators again have the precious documents in their hands, sets out in pursuit on the other horse.

While Jones is galloping madly after Braine, Servan manages to free himself from his bonds and rushing frantically into the house he tells the astonished Norton and Florence of his loss. Norton, whose automobile is at the door, without waiting for the others to follow him, springs into it and sets off in the wake of Jones and the fast fleeing Braine. Unfortunately, however before has gone far, he commences to have engine trouble, and after several ineffectual attempts to keep the car running, he leaves it in the road and hastens on foot to a nearby garage, where he engages another machine and continues the mad chase.

As he comes near a high bridge he sees Jones and Braine engaged in a life and death struggle. Both fall from their horses and continue the battle on the bridge. Old Jones is putting up a game fight, but his years and the superior strength of his antagonist make the struggle one-sided. Leaping from the auto Norton throws himself into the melee and Braine realizes that his advantage is lost and that he is in desperate danger of capture. Slipping his coat, although it contains the papers for which he had risked so much, he leaves the garment in the hands of his two antagonists and dives over the bridge rail into the river forty feet below. Jones and Norton, content to have regained the precious document, watch him swim to safety.

*The Moving Picture World*, November 21, 1914, p. 1148

Status: Unknown

Unavailable for Viewing

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

**The Million Dollar Mystery (1914) – Serial (23 Episodes)**  
**Episode Twenty-Two: The Waterloo of the Conspirators (aka A Night of Adventures) (November 16, 1914)**  
Reporter James Norton (James Cruze), a newspaper reporter.

A photograph of a film program or poster for 'The Million Dollar Mystery'. The text is printed in a serif font on a light-colored, slightly textured background. The title is in all caps, followed by the episode number and reel information in parentheses. The main body of text is a paragraph describing the plot of the episode, mentioning characters like Braine, Jones, Norton, Spies, Hargreave, the Countess Olga, Old Jones, and Henri Servan.

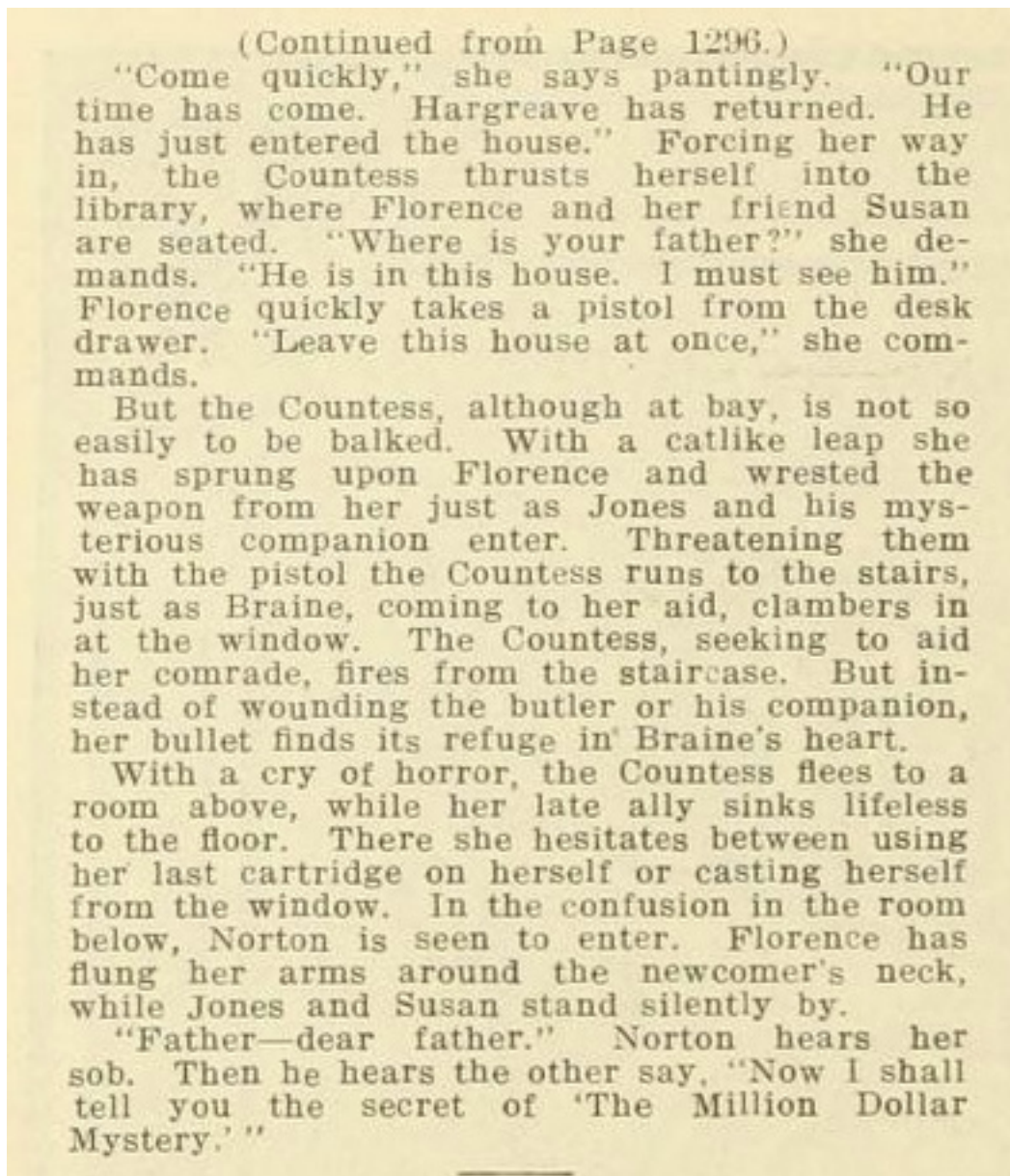
THE MILLION DOLLAR MYSTERY (Episode Twenty-two—Reels Forty-three and Forty-four). —The conspirators redouble their efforts to recover the mysterious documents after their loss and Braine's narrow escape from capture by Jones and Norton at the bridge. Spies are constantly to be seen on the Hargreave grounds, there are many conferences of the gang at their rendezvous in the cave and Braine and the Countess Olga strive desperately to form some adequate plan which will head off the imminent danger to their schemes. Old Jones, the butler, also makes many trips between the Hargreave mansion and some mysterious place, where he holds many consultations with Henri Servan, the Russian minister of police and another party, whose identity is concealed.



Realizing their danger the conspirators determine on a desperate plan. It is nothing less than the capture of Norton or Jones. A taxi, which is driven by one of the gang, lays in wait, and Norton, coming from a visit to Florence, falls into the trap. But he has not proceeded far when the discovery of a black masque on the floor of the car enlightens him as to the real designs of the chauffeur. As they come in sight of a policeman, Norton nonchalantly orders the man to stop and then before the other is aware of his designs has him placed under arrest. After a brief struggle the three proceed to the station house, where the reporter lays before the lieutenant on duty the information he has about the gang, and asks for a detail to aid him in raiding their headquarters in the cave. Previously posted by Servan, the official quickly acquiesces and a squad of bluecoats are placed at Norton's disposal. With them the reporter goes to the cave and surrounds it. Then while some of the policemen enter the cave from the water side, the rest of the raiders wait at the other entrance until the conspirators are driven out. There is a short, sharp battle, in which Norton's dog, Shep, plays no small part, and all the gang are rounded up and placed in cells at the police station. Braine and the Countess Olga, however, are not among them.

Meanwhile much has been happening at the Hargreave mansion. Old Jones' frequent trips to and fro have been closely tallied, and on his return from a short absence, he is accompanied by a tall, gaunt man, whose cleanshaven features bear a strange resemblance to the venerable butler's. The Countess Olga, who has been concealed on the grounds with another of the gang's scouts, hastens to Braine.

(Continued on page 1300.)



*The Moving Picture World*, November 18, 1914, pp. 1296, 1300

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (James Norton)

Ethnicity: White (James Norton)

Media Category: Newspaper

Job Title: Reporter (James Norton)

Description: Major: James Norton, Positive

Description: Minor: None



**The Million Dollar Mystery (1914) – Serial (23 Episodes)****Episode Twenty-Three: The Missing Million (aka The Mystery Solved, The Secret of the Million, The Solution of The Million Dollar Mystery) (February 22, 1915)**

Reporter James Norton (James Cruze), a newspaper reporter.

“It will be remembered that the Countess Olga had darted up the stairs during the struggle between Braine and his captors. The police who had followed her were recalled to pursue one of the lesser rogues. This left Olga free for a moment. She stole out and down as far as the landing. Servan, the Russian agent, stood waiting for the taxicab to roll up to the porte cochere for himself, Braine, and Vroon. Norton had taken Florence by the hand, ostensibly to conduct her to the million. Suddenly Braine made a dash for liberty. Norton rushed after him. Just as he reached Braine a shot was heard. Braine whirled upon his heels and crashed to the floor.

“Olga, intent upon giving injury to Norton, whom she regarded equally with Hargreave as having brought about the downfall, had hit her lover instead. With a cry of despair she dashed back into Florence's room, quite ready to end it all. She raised the revolver to her temple, shuddered, and lowered the weapon; so tenaciously do we cling to life.

“Below they were all stunned by the suddenness of the shot. Instantly they sought the fallen man's side, and a hasty examination gave them the opinion that the man was dead. Happily a doctor was on the way, Servan having given a call, as one of the Black Hundred had been badly wounded. But what to do with that mad woman upstairs. Hargreave advised them to wait. The house was surrounded; she could not possibly escape save by one method, and perhaps that would be the best for her. Hargreave looked gravely at Norton as he offered this suggestion. The reporter understood: the millionaire was willing to give the woman a chance.

“And you are my father?” said Florence, still bewildered by the amazing events. ‘But I don't understand!’ her gaze roving from the real Jones to her father. ‘I don't doubt it, child,’ replied Hargreave. ‘I'll explain. When I hired Jones here, who is really Jedson of Scotland Yard, I did so because we looked alike when shaven. It was Jedson here who escaped by the balloon; it was Jedson who returned the five thousand to Norton; it was Jedson who was wounded in the arm; it was he who watched the doings of the Black Hundred and kept me reasonably well informed. I myself guarded you, my child. Last night, unbeknown to you, I left, and the real Jones - for it is easier to call him that - took my place.’

“And I never saw the difference?” exclaimed Florence. ‘That is natural,’ smiled the father. ‘You were thinking of Norton here instead of me. Eh?’ Florence blushed. ‘Well, why not? Here, Norton!’ The millionaire took Florence's hand and placed it in the reporter's. ‘It seems that I've got to lose her after all. Kiss her, man; in heaven's name, kiss her!’ And Norton threw his arms around the girl and kissed her soundly, careless of the fact that he was observed by both enemies and friends.

Suddenly the policeman who had been standing by the side of Braine ran into the living room. 'He's alive! Braine is alive! He just stirred!'

"'What!' exclaimed Norton and Hargreave in a single breath. 'Yes, sir! I saw his hands move. It's a good thing we sent for a doctor. He ought to be along here about now.' Even as he spoke the bell rang, and they all surged out into the hall, forgetting for the moment all about the million. Olga hadn't killed the man, then? The doctor knelt beside the stricken man and examined him. He shrugged. 'Will he live?'

"'Certainly. A scalp wound that laid him out for a few moments. He'll be all right in a few days. He was lucky. A quarter of an inch lower and he'd have passed in his checks.'

"'Good!' murmured Servan. 'So our friend will accompany me back to good Russia? O', we'll be kind to him during the journey. Have him taken to the hospital ward at the Tombs. Now for the little lady upstairs.'

"A moment later Braine opened his eyes and the policeman assisted him to his feet. Servan with a nod ordered the police to help the wounded man to the taxicab which had just arrived. Braine, now wholly conscious, flung back one look of hatred toward Hargreave; and that was the last either Florence or her father ever saw of Braine of the Black Hundred - a fine specimen of a man gone wrong through greed and an inordinate lust for revenge. The policeman returned to Hargreave. 'It's pretty quiet upstairs,' he suggested. 'Don't you think, sir, that I'd better try that bedroom door again?'

"'Well, if you must,' assented Hargreave reluctantly. 'But don't be rough with her if you can help it.' For Braine he had no sympathy. When he recalled all the misery that devil's emissary had caused him, the years of hiding and pursuit, the loss of happiness that had been rightfully his, his heart became adamant. For 18 years to have ridden and driven and sailed up and down the world, always confident that sooner or later that demon would find him! He had lost the childhood of his daughter, and now he was to lose her in her womanhood. And because of his implacable hatred the child's mother had died in the Petrograd prison fortress. But what an enemy the man had been! He, Hargreave, had needed all his wits constantly; he had never dared go to sleep except with one eye open. But in employing ordinary crooks Braine had at length overreached himself, and now he must pay the penalty. The way of the transgressor is hard, and though this ancient saying looks dingy with the wear and tear of centuries, it still holds good.

"But he felt sorry for the woman up above. She had loved not wisely but too well. Far better for her if she put an end to life. She would not live a year in the God forsaken snows of Siberia. 'My kind father!' said Florence, as if she could read his thoughts.

"'I had a hard time of it, my child. It was difficult to play the butler with you about. The times that I fought down the desire to sweep you up in my arms! But I kept an iron grip on that impulse. It would have imperiled you. In some manner it would have leaked out, and your life and mine wouldn't have been worth a button.' Florence threw her arms



around him and held him tightly. 'That poor woman upstairs!' she murmured. 'Can't they let her go?'

"No, dear. She has lost, and losers pay the stakes. That's life. Norton, you knew who I was all the time, didn't you?"

"I did, Mr. Hargreave. There was a scar on the lobe of your ear; and secretly I had often wondered about the likeness between you and the real Jones. When I caught a glimpse of that ear then I knew what the game was. And I'll add that you played it amazingly well. The one flaw in Braine's campaign was his hurry. He started the ball rolling before getting all the phases clearly established in his mind. He was a brave man anyhow; and more than once he had me where I believed that prayers only were necessary.'

"And do you think that you can lead Florence to the million?" asked Hargreave.

"For one thing, it is in her room and has always been there. It never was in the chest."

"Not bad, not bad," mused the father.

"But perhaps after all it will be best if you show it to her yourself."

"Just a little uncertain?"

"Absolutely certain. I will whisper in your ear where it is hidden." Norton leaned forward as Hargreave bent attentively. 'You've hit it,' said the millionaire. 'But how in the world did you guess it?'

"Because it was the last place anyone would look for it. I judged at the start that you'd hide it in just such a spot, in some place where you could always guard it and lay your hands on it quickly if needs said must."

"I'm mighty glad you were on my side," said Hargreave. 'In a few minutes we'll go up and take a look at those packets of bills. There's a very unhappy young woman there at present.

"It is in my room?" cried Florence. Hargreave nodded.

"Meantime the Countess Olga hovered between two courses: a brave attempt to escape by the window or to turn the revolver against her heart. In either case there was nothing left in life for her. The man she loved was dead below, killed by her hand. She felt as though she was treading air in some fantastical nightmare. She could not go forward or backward, and her heels were always within reach of her pursuers.

"So this was the end of things? The dreams she had had of going away with Braine to other climes, the happiness she had pictured, all mere chimeras! A sudden rage swept over her. She would escape, she would continue to play the game to the end. She would

show them that she had been the man's mate, not his pliant tool? She raised the window and in slipped the policeman who had patiently been waiting for her. Instantly she placed the revolver at her temple. A quick clutch and the policeman had her by the wrist. She made one tigerish effort to free herself, shrugged, and signified that she surrendered.

"I don't want to hurt you, miss," said the policeman, "but if you make any attempt to escape I'll have to put the handcuffs on you."

"I'll go quietly. What are you going to do with me?"

"Turn you over to the Russian agent. He has extradition papers, and I guess it's Siberia."

"For me?" She laughed scornfully. "Do I look like a woman who would go to Siberia?"

"Be careful, miss. As I said, I don't want to use the cuffs unless I have to." She laughed again. It did not have a pleasant sound in the officer's ears. He had heard women, suicide bent, laugh like that. "I'll ask you for that ring on your finger."

"Do you think there's poison in it?" "I shouldn't be surprised," he admitted. She slipped the ring from her finger and gave it to him. "There is poison in it, so be careful how you handle it," she said. The policeman accepted it gingerly and dropped it into his capacious pocket. It tinkled as it fell against the handcuffs. "Before you take me away I want you to let me see...my man."

"I can do that." At that moment the other policeman broke in the door. "All right, Dolan; she's given up the game." "She didn't kill the man after all," said Officer Dolan. "He's alive?" she screamed. "Yes; and they've taken him off to the Tombs. Just a scalp wound. He'll be all right in a day or two."

"Alive!" murmured Olga. She had not killed the man she loved then? And if they were indeed taken to Siberia she would be with him until the end of things. With her handsome head proudly erect she walked toward the door. She paused for a moment to look at the portrait of Hargreave. Somehow it seemed to smile at her ironically. Then on down the stairs, between the two officers, she went. Her glance traveled coolly from face to face and stopped at Florence's. There she saw pity.

"You are sorry for me?" she asked skeptically. "Oh, yes! I forgive you," said the generous Florence. "Thanks! Officers, I am ready." So the Countess Olga passed through the hall door forever. How many times she had entered it with guile and treachery in her heart? It was the game. She had played it and lost, and she must pay her debts to Fate the Fiddler. Siberia! The tin or lead mines, the ankle chains, the knout, and many things that were far worse to a beautiful woman! Well, so long as Braine was at her side she would suffer all these things without a murmur. And always there would be a chance, a chance!

"When they heard the taxicab rumble down the driveway to the street Hargreave turned to Florence. 'Come along, now, and we'll have the bad taste taken off our tongues. To win



out is the true principle of life. It takes off some of the tinsel and glamor, but the end is worthwhile.' They all trooped up the stairs to Florence's room. So wonderful is the power and attraction of money that they forgot the humiliation of their late enemies.

"Hargreave approached the portrait of himself, took it from the wall, pressed a button on the back, which fell outward. Behold! There, in neat packages of a hundred thousand each, lay the mystic million! The spectators were awed into silence for a moment. Perhaps the thought of each was identical - the long struggle, the terrible hazards, the deaths that had taken place because of this enormous sum of money. A million, sometimes called cool; why nobody knows! There it lay, without feeling, without emotion; yellow notes payable to bearer on demand. Presently Florence gasped, Norton sighed, and Hargreave smiled. The face of Jones (or Jedson) alone remained impassive.

"A million dollars is a marvelous sight. Few people have ever seen it, not even millionaires themselves. I daresay you never saw it, and I'm tolerably certain I never have, or will! A million, ready for eager, careless fingers to spend or thrifty fingers to multiply! What Correggio, what Rubens, what Titian could stand beside it? None that I thought of.

"Florence, that is all yours, to do with as you please, to spend when and how you will. Share it with your husband to be. He is a brave and gallant young man and is fortunate in finding a young woman equally brave and gallant. For the rest of my days I expect peace. Perhaps sometimes Jones here and I will talk over the strange things that have happened; but we'll do that only when we haven't you young folks to talk to. After your wedding journey you will return here. While I live this shall be your home. I demand that much. Free! No more looking over my shoulder when I walk down the streets; no more testing windows and doors. I am myself again. I take up the thread I laid down 18 years ago. Have no fear. Neither Braine nor Olga will ever return. Russia has a grip of steel.'

"Three weeks later Servan, the Russian agent, left for Russia with his three charges - Olga, Braine, and Vroon. It was a long journey they went upon, something like 10 weeks, always watched, always under the strictest guard, compelled to eat with wooden forks and knives and spoons. Waking or sleeping they knew no rest from espionage. From Paris to Berlin, from Berlin to Petrograd, then known as St. Petersburg; and then began the cruel journey over the mighty steppes of that barbaric wilderness to the Siberian mines. The way of the transgressor is hard.

"On the same day that Olga, Braine, and Vroon made their first descent into the deadly mines, Florence and Norton were married. After the storm the sunshine; and who shall deny them happiness? Immediately after the ceremony the two sailed for Europe on their honeymoon; and it is needless to say that some of the million went with them, but there was no mystery to it!" Harold MacGrath, "The Solution of the Million Dollar Mystery," *Photoplay Magazine*, April 1915.

THE MYSTERY SOLVED (Thanouser), January.—This final episode, No. 23, of "The Million Dollar Mystery" Series, holds the interest closely. It calls particular attention to the work of Sidney Bracy in the double role of the butler and the millionaire father. Margaret learns at last the secret of her parentage, she being the wealthy man's daughter. She also learns where the million dollars is hidden, in the back of his picture, together with a portrait of her mother. She is married to Jim Norton, thus bringing the series to a successful close.

*The Moving Picture World*, February 27, 1915, p. 1289

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (James Norton)

Ethnicity: White (James Norton)

Media Category: Newspaper

Job Title: Reporter (James Norton)

Description: Major: James Norton, Positive

Description: Minor: None



**Millions for Defence (1914)**

Newspaper Article affirms that a millionaire is a confirmed bachelor.

**MILLIONS FOR DEFENCE (Mar. 27).**—Young, pretty and flirtatious, "Billie" is spoiled by too much attention. She refuses Arthur when he proposes, and later boasts to her girl friends she can make any man propose. Arthur's chum, Bob Clinton, is a millionaire, and, according to a newspaper article, a confirmed bachelor. The girls see this, and "Billie" immediately determines to make Bob propose. She sends Bob her picture and a declaration of war, reading, "I have decided to marry you!" Angry and worried, he replies, "Millions for defence, but not one cent for tribute." He then orders the butler, who is smitten with her picture, not to admit "Billie," should she call.

"Billie" goes to see Bob and talking sweetly to the butler, walks right by him into Bob's presence. He is greatly surprised and becomes rather frightened. Rushing outside, he calls up a detective agency and the manager sends a score or more plain clothes men for his protection. "Billie" says, "Shame, calling detectives!" and goes out, promising to call again. On her next visit she is unable to get in the house. She intercepts a telegram to Bob from his mother, gets an idea, and again visits Bob, disguised as his mother. She gets in all right and Bob is horrified when he discovers the deception. He calls up Arthur, requesting him to come at once, to take "Billie" away and marry her. Arthur arrives, adopts a butler's disguise and on "Billie's" next call, stops her and tries to kiss her. She slaps his face and runs out, but comes back later. After a chase, Bob has just succeeded in locking her in a side room, when his mother drops in. After many exciting and anxious moments, Bob decides to have it over with, and going into the room, proposes to "Billie," who turns him down. As they come out, "Billie's" father, who has learned of the incident, enters. In order to explain the situation, "Billie" and Bob pretend to be engaged. Their parents are surprised, but offer congratulations and depart. Finding they really love each other, Bob, after a genuine proposal of marriage, tenderly clasps her in his arms.

*The Moving Picture World*, March 21, 1914, p. 1566

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

### **A Modern Free-Lance (1914)**

Reporter Robert Randall (Edward Coxen) is fired because he spends most of his time writing a play.

A MODERN FREE-LANCE (American), Mar. 16.—This is a romance of newspaper and theatrical life and depicts the deprivations a young reporter experiences while holding down his job, writing a play and loving a girl at the same time. He loses his job, his meal ticket and nearly his girl. In an almost starving condition he finishes his play, which is accepted and produced while he is in a hospital convalescing. He reads in a newspaper of its wonderful hit and finds he has several hundred dollars coming in royalties. He grabs the money, the girl and a license and locates on easy street. This is all to the good, Mr. Exhibitor.

*The Moving Picture World*, March 21, 1914, p. 1526



**A MODERN FREE-LANCE (Mar. 16).**—Robert Randall, a reporter, writing a play when he should be at his work, gets himself in the habit of arriving at the office late and in consequence finds himself out of work. In the meantime, Necia, his sweetheart, shows preference for his rival, Desmond, but he finds consolation in thinking of Mary Rollins, the little waitress at the restaurant where he eats. Receiving his pay from the newspaper office, he spends it all in food, which he takes to his room, and locking himself in, works until he finishes his play. After considerable trouble he finds a theatrical manager who gives his manuscript consideration.

Finding himself hungry, he goes to his former eating place, but not having money, he cannot get food. The little waitress, Mary, who has been friendly to him, would help, but the manager refuses. After leaving the restaurant, he is so weak from lack of food that he can only stagger to a seat in a park nearby, where he is seen by Mary. She succeeds in sending something to eat to him, for which he is very grateful and writes a message of thanks to her. Later he gets a chance to help her and by so doing is knocked down and so badly injured as to require medical treatment and detention in a hospital for about three weeks. In the meantime his play is accepted and makes a great sensation. Through an incident in the theatrical office, his address is destroyed and he does not know of the success of his play or of its acceptance until the day of his leaving the hospital, when he sees a notice in the paper. This brings prosperous times

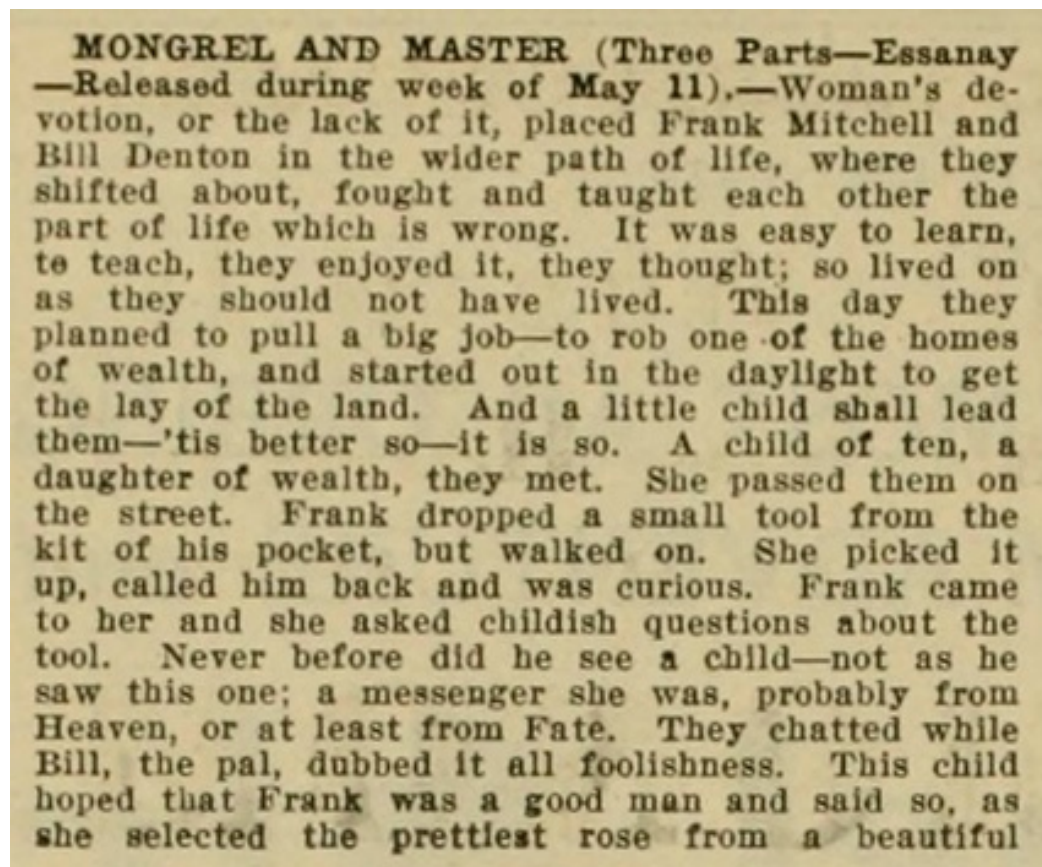
to him and his prosperity. Mary, who has been in constant attendance with him at the hospital, is not forgotten. With his success also comes Necia, but this time it is his turn to have the choice and it falls to May, whom Robert has learned to love.

Status: Unknown  
Unavailable for Viewing

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

### **Mongrel and Master (1914)**

Newspaper Owner Big Bill Denton (Rapley Holmes), the Mongrel. Editor Nixon (Bryant Washburn) of the *Blade*. Newspaper owned by Denton attacks mayor when mayor refuses to help him court his daughter.





bouquet and presented it to the burglar, Frank. That night, or in the wee small hours of the morning, they entered the mansion to steal. Bill paraded through the house gathering the booty. Frank was about to open the safe when he discovered a photograph of the child—the very same child. All the good in him came to the surface. He was saved. New life was his gift. He wrote a note to the child telling that she had saved him and that he would be a good man as she had hoped. He left the note with the guns and burglar tools on the table, and left, forcing his disgusted partner before him. Frank labored for years, and during these years he studied law, while Bill associated himself with a clique of rascals that bought and sold votes and made themselves rich on questionable contracts. The two pals did not meet and the little girl grew to young womanhood. Frank became the clerk in her father's law office. Then he met her. They did not recognize each other, they never met before—they thought. It was not long before a strong and vital love was theirs. Her father, Mr. Stone, was elected mayor of the city. He was elected by Bill's crowd. Then Bill fell in love with the mayor's daughter. This affection was not mutual, the girl told Bill that she did not love him and was not the least interested in him—wished him well and told him to go. Bill went to the mayor and demanded that that official speak to his daughter in his favor. To do this the mayor refused. Bill was angry and immediately began his planning. He discovered that Frank, now the mayor's secretary, was no other than his partner in crime and then he compelled Frank to live in fear of him.

Then came the "frame-up." A newspaper owned by Bill came out with strong stories accusing the mayor. Although he was innocent, the mayor could not, in the face of the system, prove it. So the girl's father stood open to impeachment and disgrace. The love affair between the girl and Frank was found out. Bill threatened Frank, said he would show him up in his old life. This held Frank in check. Now, just at this time when the town was completely up in the air over the fearful news regarding their worthy mayor, Ruth decides to sacrifice her happiness to save her father. She went to Bill asking for time until Saturday to reconsider his offer of marriage. You can guess Bill was elated—he was winning in a walk. So he promised her to hold off his fight on the mayor. Then the newspaper bows and begs the mayor's pardon.



Frank musters up courage enough to ask Ruth to marry him. He almost insists. Then she tells him of the planned sacrifice. Frank is sorrow-stricken, but can do nothing. So life wore wearily until Saturday. Bill's crowd of grafters are hot on his trail. They are after their share of the money derived from swindling the city government of funds which had been appropriated for the Poorhouse. Finally they meet him and make their demands. With the display of all the cunning of a fox, Frank manages to hear the time, place and date for the distribution of the graft money by Bill. With Ruth, a gang of detectives and a stenographer, and not without a lot of trouble, Frank gets evidence complete enough to put Bill and the gang away and rid the city of a lot of bad men. This was Saturday night. Bill was to call at the mayor's home for his answer. And he did, too. Little Ruth greeted him. For his answer, Frank and the detectives marched in his gang of grafters and confronted him with his crime. This all takes place in the room where years ago Frank and Bill were going to put over the robbery. Bill is placed under arrest. He sees his game is up, then he plays his only card against Frank, knowing that he can at least deprive him of the girl. He explains to the mayor that Frank was his pal in the old crook days and that they had attempted to rob his house and that they had committed many other crimes. The old tools are taken from the library, where they have been kept as a great family novelty. The mayor looks to Frank to discredit the statement made by Bill. Frank only stands with head bowed and ashamed. Then it happens—Ruth brings the note in to play its part—and it does. Why, yes, they were happily married, that girl and the remade man.

*The Moving Picture World*, May 16, 1914, p.1022

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Big Bill Denton, Editor Nixon). Group.

Ethnicity: White (Big Bill Denton, Editor Nixon). Unspecified.

Media Category: Newspaper

Job Title: Publisher (Big Bill Denton). Editor (Editor Nixon). Miscellaneous.

Description: Major: Big Bill Denton, Negative

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



**Mother's Choice (1914) (aka A Mother's Choice)**

Newspaper Article reveals that a woman's son, given away when he was a baby, is now wealthy and visiting the city and the woman vows to go see him.

A MOTHER'S CHOICE (Two Parts—Sept. 1). —Anna Lehnberg, the wife of an anarchist, lives in daily terror of the police. Her husband, an expert chemist, has invented several explosives to be used against the enemies of the cause, and the woman fears that her baby son will be trained to follow his father's dangerous life. A woman in the same tenement dies, and Anna substitutes her own child for the infant of the dead woman. She realizes that the bereaved husband, a man of high character, not knowing that the child is not his own, will give it the best of care. Later, when the anarchist is experimenting with his explosives, he is killed and she is left alone with the baby, who has taken her own child's place. Years pass, and George, her foster son, now grown to manhood, has won her heart, but she often thinks of her own child. Reading in the newspaper that her real son, now wealthy, is visiting the city on his yacht, she determines to see him. Posing as a flower seller, she goes to the yacht and after seeing her son to whom she does not disclose her identity, she sets out for shore. The boat is upset and she is rescued from drowning by her own son, and by George the lad whose place he has taken. Realizing the wrong she has done him, she confesses to George the secret of his birth, but learns he is perfectly happy with her, and as she has grown to care more for him than for her own child, she leaves the young millionaire in blissful ignorance of the fact that the "flower woman" whom he rescued was his own mother.

*The Moving Picture World*, September 12, 1914, p. 1558

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

### **A Mother's Heart (1914)**

Newspaper Article on a man being sentenced to death prompts his mother to go the city in an effort to save him from the death chair.

A MOTHER'S HEART (Four Parts).—L. Hampton, a young lawyer, being in very poor health, is advised by his physician to go to the Canadian wilds on a hunting trip. In accordance with this advice he makes the trip, and under the assumed name of Iveson, joins a hunter's colony. He is introduced to the hunter's daughter, and in a comparatively short time falls in love with her. With the consent of her father, the two are married. Sometime later Hampton is called back to the city by one of his clients to conduct a very important case. He takes leave of the hunter and his wife, giving as a reason for not taking her with him that her customs and crude speech would act against him in the city. He promises, however, to return for her upon completion of the trial. Upon returning to the city, he is informed by his friends that the trip made a new man of him. He at once takes charge of the case, and in due time, wins it for his client, a beautiful lady, whom he decides to marry, completely forgetting about the wife whom he married under the assumed name of Iveson.



Time passes, the unfortunate daughter of the hunter ever thinking of her husband. After a lapse of fifteen years, her son, tired of life in the woods, decides to go to the city and seek employment. On arrival, he makes the acquaintance of the captain of a barge, the two become fast friends, and young Iveson is engaged by his friend to work on the barge. One day, while the two were in a saloon, the captain happens to flash a big roll of bills, which immediately attracts the attention of one of a number of ruffians. The ruffian kills the captain. In the mixup which ensues, the assailant makes good his escape, while a general tumult follows, after which young Iveson is charged with murder he did not commit. He is held, tried and convicted on so-called "Circumstantial Evidence." Sentence of death is passed by his own father, who had since been elevated to the judiciary. Being quite a popular judge, he is nominated for the office of Governor.

In the meantime, Mrs. Iveson, through a newspaper, learns of the predicament her son is in, and resolves to go to the city in an effort to save him from the death chair. In pleading with the judge for leniency she recognizes in him the man who had deserted her. The recognition becomes mutual. Hampton realizes that a word from the woman would ruin his political career, and endeavors to come to terms with her. There is only one condition on which the woman will maintain silence regarding the unlawful second marriage of the judge, and that is that he sets her son at liberty. This the judge has no power to do, but promises, that after his election to the Governorship, he will pardon young Iverson. Hampton is elected Governor, but neglects to fulfill his promise as to the pardon. Iveson's mother, who left for her home, now returns to the city with the intention of exposing the Governor. While on her way to the executive chambers, she meets the second wife of the Governor and their daughter. After a conversation, the unfortunate mother decides not to ruin the lives of Mrs. Hampton and her daughter, but asks them to use their influence in the securing of the pardon. The pardon is eventually granted and young Iveson is restored to his now happy mother.

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

### **Motherhood and Politics? (1914)**

Newspaper Article prompts a mother to give her child up for adoption.

**MOTHERHOOD OR POLITICS? (Hepworth—2 parts—Jan. 19).—**The suffragettes are carrying on a strenuous campaign, and the lives of one couple in particular, and their child, are seriously affected by it. The mother is persuaded to join the ranks of the women who demand suffrage and equal rights. In a short time she becomes a full-fledged campaigner and is of great help to the cause. Seeking votes consumes a great part of her time and the child is necessarily neglected. The father reads a notice in the newspaper that a couple, who, having no children of their own, wish to adopt one. This appeals to the mother, who is aware of the fact that her child does not receive sufficient attention, but rather than abandon her work, decides to part with her baby. A large clothes-basket is secured, into which the little fellow is placed, with a note explaining the reason for its presence. The basket is left at the home of the couple who wished to adopt a child. Great was their surprise, upon opening the hamper, and finding a cute youngster and a note, saying that fighting for women's rights gave the mother no time to attend to him. The child is given a good home and is dearly loved by its new parents.



On the anniversary of the child's second birthday, the real mother begins to realize that her child would be more to her than a vote. She persuades her husband to try and get her child back for her. But the present parents refuse to part with him and the mother is heartbroken. She only begins to feel how foolish she had been and now declares that she is through with women suffrage. Day and night she longs to have her boy back and finally the father tells her that he will get the child back at any cost.

The father drives around to the child's home and finds him playing in the garden with a collie dog. Without any delay, he seizes the youngster and jumps into a waiting machine. In the meanwhile the step-mother misses the boy. The dog's queer actions attract her attention and she sends the dog to find the baby. The animal starts out in full pursuit of the auto, but at the time it arrives at the home, where the boy is taken, the child has been placed on a bed to rest. Jumping upon the bed, the dog wakes him and makes him understand, by means of whatever power there exists between children and animals, that he must follow the dog. Obeying his dumb friend, he takes hold of the dog's leash and is lad away from the house. It is not long before the mother discovers that her child is gone and that a dog must have aided in

the escape, by the footprints on the bed clothing. Naturally they hasten back to the home of the step-parents, but the child has become tired in the meanwhile, and stopped to rest with its companion. A thorough search fails to recover the child and both the real parents and the step-parents are nearly frantic. While the child is resting, the dog sees a hunter across the field and attracts his attention to the child. The baby tells the huntsman that he does not know where he lives but that the "doggie" does. The hunter lets the animal show the way and the clever animal brings them to where the step-parents are. Great are the rejoicings that follow the return of the lost one. Rather than run the risk of having the child taken away again, the step-parents decide to move to a distant village. Shortly after their departure the real parents arrive, and find the house deserted. They follow in their machine and overtake them on the road. The father offers to hire the step-father as his head gardener and the step-mother for a nurse for the child. All concerned are perfectly willing and the child is restored to its parents with its step-parents constantly around to care for him and grant his every wish.

*The Moving Picture World*, January 17, 1914, p. 348

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral



**The Mysterious Lodger (1914)**

Newspaper Article says a man suspected of murder is wanted by the authorities so the man decides to continue in hiding.

**THE MYSTERIOUS LODGER (August 27).—**Returning home from a matinee, Ralph Brent, a poor actor, finds his step-child dead. The child's mother returns intoxicated, having purchased drink instead of medicine for the child, with the money he had given her. He accuses her of causing the little one's death, and snatching the bottle of liquor from which she is about to drink, throws it away. Infuriated, she springs at her husband with a bread knife, stumbles and accidentally kills herself. Fearing that he will be suspected of murder, Brent hastily makes up in the disguise of an old man and leaves the house. He secures board and lodging with Mrs. Lane and Lucy, her daughter, who regard the "old man" as somewhat of a mystery. He reads in the newspaper that he is wanted by the authorities, and decides to continue in hiding for the present. One day Lucy discovers Brent's identity when his wig slips off. He admits he is the husband of the woman supposed to have been killed by him, and after telling his life story, she is convinced that it was an accident. Lucy has fallen in love with Brent and sympathetically offers to help him escape. She persuades her uncle to lend him the money to go to Canada, and sees him to the train. They tenderly clasp hands, and he suddenly stoops and kisses her as the train pulls out. One year later Lucy receives an affectionate letter from Brent, who is now a prosperous farmer, asking her to come to him on the next train. The note also asks her to bring her mother, and encloses a money order for \$100.00.

*The Moving Picture World*, August 15, 1914, p. 1136

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

### **Mysterious Mr. Davey<sup>6</sup> (1914)**

Newspaper. Man pays a visit to the local newspaper office to set the record straight.

THE MYSTERIOUS MR. DAVY (Dec. 2).— Though recently married Henry Murray pines to satisfy his vanity in a flirtation. He accordingly writes an old friend, Kate Davey, who is not aware of his marriage, makes an appointment and takes her out to dine. To make his absence easier to explain, he pretends to have a male friend, "Mr. Davey," whom he represents to be a lonely "woman-hater." Henry is continually getting messages from "the mysterious Mr. Davey," asking him to dine with him as he feels so blue. Henry at one time refuses to accept, but his wife, whose sympathies have been aroused at the thought of the lonely "Mr. Davey," persuades him to go. So Henry becomes a "martyr" and is soon enjoying himself wining and dining with Katie. Shortly afterwards, Henry's office telephone is out of order, so he sends two letters, one addressed to his wife and the other to Katie. A fatal error occurs when he gets the messages mixed. Katie learns Henry has a wife, while Mrs. Murray becomes suspicious of "Mr. Davey." When he meets Katie at the restaurant, he finds her with a strapping young man, whom she introduces very sweetly as her fiance. That settles



it for him and he goes home. His wife quietly shows him the message he sent her by mistake, reading, "Katie, please dine with me tonight, usual place, Henry." He is momentarily flustered, but soon recovers and, taking a pencil, shows her where the "mistake occurred." He crosses out the word Katie and replaces it with the word, "Davey." She is decidedly skeptical, and informs him she will believe the story if he will introduce her to "Mr. Davey." Henry desperately resolves that the only solution is to kill his "friend," so he pays a little visit to the local newspaper office, with the result that next morning his wife reads in the paper of the death of "H. W. Davey, the well-known woman-hater." Imploring his forgiveness for doubting his faithfulness, she caressingly endeavors to soothe him in his "grief" at loss of his friend.

*The Moving Picture World*, November 18, 1914, p. 1266

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 Mystery of Room 643 (1914)**

Reporter. Private Investigator Richard Neal (Francis X. Bushman) pretends he is a reporter to get a valuable paper from a suspected thief.

**THE MYSTERY OF ROOM 643 (Special—2 parts—May 8).**—During one of his visits to Mr. Hamilton's home, after the rescue of Judith, Hamilton's daughter, and the recovery of the priceless scarab, which was all told in "In the Moon's Ray," Richard Neal, private investigator of crime, meets Milton Wade. He learns that the two young people are engaged and it is with a touch of disappointment—for perhaps—who knows?—he had cherished the idea that perhaps some day he might care for Judith himself. The next morning Neal receives an urgent message from Mr. Hamilton. Certain papers that he must have, have mysteriously disappeared from the safe, which was guarded by a secret alarm. Hamilton alone knew the combination. It is indeed a mystery. Not so to Neal, however. By a simple deduction he solves the mystery of the disappearance almost immediately. He gives Mr. Hamilton an envelope, telling him to lock it in the safe. This is done. Neal leaves, but when he returns a few moments later and asks Mr. Hamilton to open the safe, the latter's surprise is genuine, as the envelope has disappeared. This the detective hands to Hamilton. Neal has now discovered the way the valuable papers disappeared. Now to find the thief.

Neal has decided that the only man who could have an interest in the papers is Blackburn, the man whom they concern. He visits Blackburn in the guise of a reporter, and while there, gets possession of the valuable paper which he knew was on his person. The note was to the effect that Blackburn was to call that night at a certain place if interested and to "bring the check book." At Hamilton's office, Judith unknowingly gives Neal the final link in his chain of evidence against Wade. At the typewriter, Judith playfully pounds out a few words. The "e's" are clogged. This is funny,



because the "e's" in the note Neal took from Blackburn's pocket are in the same condition. Neal suspects Wade and tells Hamilton so. The private investigator of crime tells Hamilton he will bring the guilty one to his office at eight o'clock, and, true to his word, he captures Wade in a lowly dive where he had gone to meet Blackburn. The thief is taken to Hamilton's office, where Judith learns the terrible truth. She pleads with the detective to let him go, that her father will not appear against him, and he does. Hamilton thanks the shrewd detective and wishes that his daughter were in love with him—but who knows, perhaps Fate may bring the two together again—and undoubtedly it will.

*The Moving Picture World*, May 2, 1914, p. 708

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (Richard Neal)

Ethnicity: White (Richard Neal)

Media Category: Newspaper

Job Title: Reporter (Richard Neal)

Description: Major: Richard Neal, Negative

Description: Minor: None

**The Mystery of the Glass Cage (1914)**

Newspaper Account of another mysterious death of a rich man amuses a baron's valet who knows exactly how they died.

**THE MYSTERY OF THE GLASS CAGE (2 parts).**

—Mr. and Mrs. Robert Morris are visited by their friend Mrs. Dalbret. They arrange to go for a short excursion on a sailing yacht. Among other passengers on board is Baron Dacre, who is anxious to make the acquaintance of Mr. Morris and his party and being utterly unscrupulous as to his methods he has one of his henchmen push Mrs. Morris overboard as if by accident. The Baron then plunges in to her rescue. Of course Mr. Morris is very grateful to his wife's rescuer. They exchange cards and the Baron is formally presented to the two ladies. In the meantime we see the Baron's valet reading a newspaper account of "another mysterious death" of a rich clubman, who after winning heavily at the Casino, a fashionable gambling club, is found dead and the police attribute it to suicide. The valet chuckles over their stupidity, for he well knows the secret of their death.

A few days later, Mr. and Mrs. Morris with their



guest decide to attend a masque ball at the Casino and the Baron lays his plans accordingly. He induces Morris to try his luck at "rouge-et-noir" and he wins a large amount. The Baron has two women accomplices who are to be introduced to Morris and to make up a supper party at the Baron's house. By accident, however, Mrs. Morris and Mrs. Dalbret being masked and dressed very much like the other two ladies, are mistaken for them by the Baron, and when he tells them mysteriously to come with him and "follow instructions" they think it is some practical joke and fall in with his plans. They all go to the Baron's house and the Baron gets Morris alone in a room and while he is seated talking, suspecting nothing, the Baron touches an electric button and a large glass cage descends and imprisons him.

He thinks it a joke and laughs heartily, but as he notes the change in the Baron's expression, a vague fear seizes him, for the smile of friendship has given place to a crafty, cruel, leer, of triumph. The Baron then explains that the cage can be filled with a deadly gas and to emphasize his statement he slowly turns it on. As the poisonous fumes begin to affect his victim, the Baron opens a small window in the cage and tells Morris he can save his life by giving up all the cash he has with him and also signing a check for \$15,000. Morris indignantly refuses, but as the gas is turned on stronger he realizes that he is in the power of a merciless demon and hands over his money and signs the check. After securing the money, however, the fiendish assassin sets his infernal mechanism to pour in a still greater volume of gas, so as to insure the death of Morris.

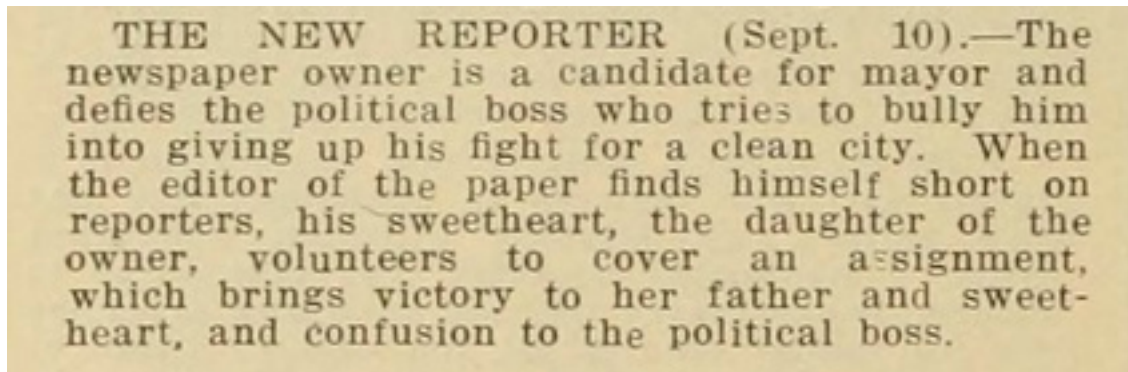
In the meantime the two ladies becoming tired of waiting in another part of the house, come into the room and discover Morris in the cage. They are unable to release him and seek a means of escape to go for help. As the outer doors are locked, Mrs. Morris lifts Mrs. Dalbret through an attic window, where she makes her way over the roof and along a narrow cornice to the adjoining house and is assisted to the street. Mrs. Morris after Mrs. Dalbret escapes, secures a heavy knife and succeeds in cutting the pipe which carries the gas into the cage, but is herself overcome by the fumes. The Baron after counting and gloating over his ill-gotten gains discovers Mrs. Morris unconscious and carries her upstairs to the "death room," where he finds to his astonishment that Morris is reviving and the gas is no longer flowing. While he is examining the apparatus the door is broken in by the officers led by Mrs. Dalbret and the scoundrel is arrested. Morris is released from the cage and falls into the embrace of his faithful wife and her brave friend who have rescued him from a terrible death.

Status: Unknown  
 Unavailable for Viewing

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

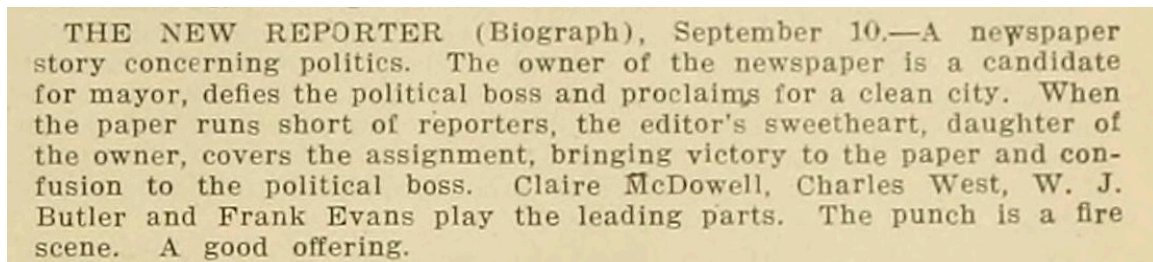
### **The New Reporter (1914)**

Newspaper Owner (William J. Butler) is a candidate for mayor and defies the political boss who tries to bully him into giving up his fight for a clean city. When the City Editor (Charles West) of the paper finds himself short on reporters, his sweetheart (Claire McDowell), the daughter of the Newspaper Owner (William Butler), volunteers to cover an assignment, which brings victory to her father and sweetheart, and confusion to the political boss. *The Biograph Weekly*



THE NEW REPORTER (Sept. 10).—The newspaper owner is a candidate for mayor and defies the political boss who tries to bully him into giving up his fight for a clean city. When the editor of the paper finds himself short on reporters, his sweetheart, the daughter of the owner, volunteers to cover an assignment, which brings victory to her father and sweetheart, and confusion to the political boss.

*The Moving Picture World*, September 12, 1914, p. 1548



THE NEW REPORTER (Biograph), September 10.—A newspaper story concerning politics. The owner of the newspaper is a candidate for mayor, defies the political boss and proclaims for a clean city. When the paper runs short of reporters, the editor's sweetheart, daughter of the owner, covers the assignment, bringing victory to the paper and confusion to the political boss. Claire McDowell, Charles West, W. J. Butler and Frank Evans play the leading parts. The punch is a fire scene. A good offering.

*The Moving Picture World*, September 26, 1914, p. 1775

Status: Unknown  
 Unavailable for Viewing



Type: Movie

Genre: Drama

Gender: Male (Newspaper Owner, City Editor). Female (Newspaper Owner's Daughter). Group.

Ethnicity: White (Newspaper Owner, City Editor, Newspaper Owner's Daughter). Unspecified.

Media Category: Newspaper

Job Title: Publisher (Newspaper Owner). Editor (City Editor). Reporter (Newspaper Owner's Daughter). Miscellaneous.

Description: Major: Newspaper Owner, City Editor, Reporter, Positive

Description: Minor: Miscellaneous, Neutral

### **The Newsboy Tenor (1914)**

Little Jimmy (Baby Lillian Wade), the Newsboy.

**THE NEWSBOY TENOR** (Sept. 26).—Dora, a widow, is supporting herself and her six-year-old son, Jimmy, by working as Ware's secretary. Ware falls in love with her and they arrange to marry. Dora believes Ware to dislike children, and desiring to keep him in ignorance of Jimmy, places him to board with Mrs. Gray. While on their honeymoon, a fire occurs in the tenement where Mrs. Gray lives, and Jimmy is taken charge of by Mrs. Dick, a shrewish woman, who ill treats him. Mrs. Dick sends Jimmy on the street to sell newspapers, and he helps business by singing in a marvelously sweet voice. When Dora and her husband return from their honeymoon, she cannot find Jimmy, and engages a detective to search for him. Overcome by grief, she determines to tell her husband all. In the meantime, Ware, her husband, has heard Jimmy singing on the street corner, and takes him to his office. Dora finds husband and son there, and they are happily reunited.

*The Moving Picture World*, July-September 1914.

Status: Unknown

Unavailable for Viewing

Type: Movie

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

### **The Night Riders of Petersham (1914)**

Editor Burnay of the local newspaper.

**THE NIGHT RIDERS OF PETERSHAM** (Three Parts—Vitagraph).—Richard arrives at Petersham to claim his inheritance papers from his guardian and uncle, J. B. Coke, Petersham's leading citizen. He meets Emily Burnay and learns that her father, the editor of the local paper, has many enemies on account of declaring that some of Petersham's prominent residents run an illicit still in the hills. Coke has confiscated Richard's securities and plans to conceal the fact. Richard and Burnay become friends and when the editor is warned to beware of the "Night Riders," Richard decides to stand by his friend. One night Coke steals a box supposed to contain Richard's securities. Richard stabs at him, misses him and cuts off a piece of Coke's sleeve. Coke escapes and Richard goes downstairs, awakens his uncle, who is feigning asleep, and tells him of the occurrence.

Burnay is again warned by the "Night Riders." Emily and Richard, now lovers, gain the everlasting gratitude of Job Trainor, the village blacksmith, by caring for his little daughter when she is injured. The "Night Riders" capture Elmer, the editor's son and he recognizes among them a well-known citizen. They bind him and set him adrift on a raft. Richard discovers the boy's plight and rescues him. Bringing him to Burnay's office, Richard finds the "Riders" have left a note, threatening to burn the place if another edition of the paper is published. Burnay declares his intention of getting out the next one in spite of their threats.

*The Moving Picture World*, April 18, 1914, p. 430

Status: Unknown  
 Unavailable for Viewing.

Type: Movie  
 Genre: Drama  
 Gender: Male (Editor Burnay).  
 Ethnicity: White (Editor Burnay)  
 Media Category: Newspaper  
 Job Title: Editor: (Editor Burnay)



Description: Major: Editor Burnay, Positive  
Description: Minor: None

**The Nihilists (1914)**

Editor of local paper.

Prosecuting attorney Thomas Madison is warned that the city is “infested with a desperate gang of Russians who teach Nihilism.” Madison responds by instructing the local paper to publish that he intends to crush the movement. As a result, he is marked for death by the bomb throwers. Madison’s brother, Frederick, has been receiving medical treatment from Dr. Petrosky, a leading member of the nihilists. Frederick has also fallen in love with the physician’s stepdaughter, Zena. She is later selected to deliver the bomb that will kill the offending attorney. But when she discovers that he is the brother of her lover, Zena breaks with the nihilist gang and informs Thomas Madison of their plans. Detectives rush to Petrosky’s home, only to find him and an associate dead from the poisonous fumes of their “infernal machine.” Madison Slade Shull, *Radicalism in American Films, 1909-1929*, p. 182

THE NIHILISTS (Oct. 30).—Thomas Madison, prosecuting attorney, has been warned several times that the city was infested with a desperate gang of Russians who teach Nihilism. He determines to crush this spirit. The daily paper publishes this fact. He becomes a marked man for the bomb throwers as the result.

His brother, Frederick, a young architect, while superintending the construction of a large building, breaks his arm and is taken to a doctor for treatment. This physician is a prominent Nihilist. Later the gang decide who will carry out the decision of their council. The lot falls to Zene, the stepdaughter of Dr. Petrosky. When the day is close at hand Alexoff, one of the band, takes her to the court house to point out their victim. As the attorney comes down the steps, she is nearly overcome because of his striking resemblance to the young architect, whom she has learned to love. Zene meets her lover soon after, and from him learns that the prosecuting attorney is his brother.

On the day set for the killing of the attorney Zene breaks with the gang and goes to Thomas Madison and warns him. With detectives they hasten to her home to arrest her stepfather. In the meantime Dr. Petrosky has finished the infernal machine, and is explaining it to Nickolas Alexoff. Accidentally, he turns over a vial containing some of the poisonous fluid. The fumes asphyxiate both the physician and Alexoff. On the arrival of Zene and the attorney they find the stepfather and Alexoff dead, victims of their own machinations.

*The Moving Picture World*, October 17, 1914, p. 398

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Editor)

Ethnicity: White (Editor)

Media Category: Newspaper

Job Title: Editor: (Editor)

Description: Major: None

Description: Minor: Editor, Positive



**The Nurse and the Counterfeiter (1914)**

Newspaper Article alerts a nurse and physician that one of their patients is a notorious counterfeiter and that there is a reward offered for his capture. So they try to capture the criminal.

**THE NURSE AND THE COUNTERFEITER** (April 25).—Betty Gordon, a nurse at the City Hospital, and Dr. Andrews, the resident physician, are sweethearts. Through an item in one of the newspapers, the two discover that Haggard, one of their patients, is a notorious counterfeiter. A reward is offered for the man's capture. Keefe, one of Haggard's confederates, overhears Betty and Andrews planning the criminal's capture. The man enters Haggard's room and gives the alarm. The two escape by leaping out of the window, and dashing away in Keefe's auto. Betty, Andrews and a policeman enter the room in time to see the criminals disappearing down the road. A letter dropped by the fleeing counterfeiters betrays their destination. Ordering the policeman to summon help, Betty and Andrews take up the pursuit in the doctor's machine. The lovers succeed in finding the counterfeiters' rendezvous, but their attempt to enter the house is discovered and they are captured. Betty is taken into the room used as a laboratory by Haggard, while Andrews is thrown, bound and gagged, on the kitchen floor. By a clever ruse, Betty drugs Haggard. Taking his pistol and donning his duster, the girl enters the room where Keefe and a henchman are standing guard over her sweetheart. The criminals are taken aback when Betty confronts them with an automatic pistol. Keefe, however, distracts the girl's attention. A moment later, both counterfeiters leap upon Betty and disarm her. The men are about to do away with the lovers when the police arrive. Breaking down the door, the officers engage in a hot battle with the criminals, and succeed in placing them under arrest.

*The Moving Picture World*, April 18, 1914, p. 408

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

**The Old Letter (1914)**

Newspaper Reporter Dick Prendle.

THE OLD LETTER—(Dec. 30).—Lindsey Arnold, a detective, is engaged to marry Mary Dare. He goes abroad and in his absence Mary falls in love with Dick Prendle, a newspaper reporter. She writes Lindsey a letter, asking to be released from their engagement. He still loves Mary and writes a fond note of renunciation. Mary slips the letter in an old book which she is reading at the time.

Dick and she are married, but Dick develops an insane jealousy. He becomes acquainted with Lindsey and brings him home to dinner. Dick immediately becomes jealous. Then Dick finds the letter in the old book, and has a terrible scene with his wife and later with Lindsey.

Dick leaves his signet ring in a washroom where it becomes the innocent cause for charges against him of having committed a robbery. Lindsey works on the case and discovers the real thief. He succeeds in freeing Dick, whereupon Dick forgets his jealousy and comes to learn at last the truth that his wife loves him dearly and that Lindsey is a genuine true friend.

*The Moving Picture World*, December 18, 1914, p. 1881

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Dick Prendle)

Ethnicity: White (Dick Prendle)

Media Category: Newspaper

Job Title: Reporter (Dick Prendle)

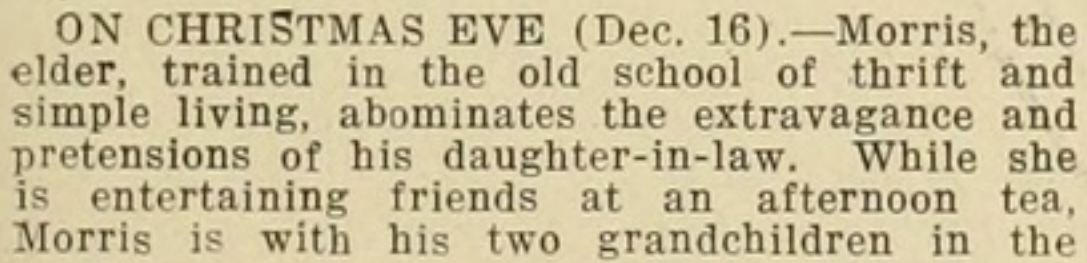
Description: Major: Dick Prendle, Negative

Description: Minor: None



**On Christmas Eve (1940)**

Newspaper Article reveals that a man's son is ruined financially.



ON CHRISTMAS EVE (Dec. 16).—Morris, the elder, trained in the old school of thrift and simple living, abominates the extravagance and pretensions of his daughter-in-law. While she is entertaining friends at an afternoon tea, Morris is with his two grandchildren in the

library. The gaiety of his daughter-in-law's guests becomes boisterous, and the old man peeps between the portieres to find its cause. The curiosity of the children prompts them to do likewise. On seeing the guests depart, the youngsters enter the living room, and proceed to a furtive dispatch of the goodies. They are called to task by a quick-eyed maid, and ousted. Mrs. Morris, Jr., is stopped by her father-in-law, as she returns from bidding good-bye to her guests. He cautions her against further extravagant use of her money. She lets him understand that, if she and her husband begin to reduce expenses, he must not let it slip his mind that they are giving him a home gratis, and that his departure would be a good start. A conference on this subject between husband and wife leads to the old man being turned adrift.

A week before Christmas, the grandfather, who is quartered in a municipal lodging house, sees an advertisement calling for a Santa Claus for street corner charity work, makes application and is assigned as a Santa to keep a coin pot boiling for the Newsboys' Christmas dinner. While scanning a newspaper, he comes across an item, setting forth how his son has met with heavy financial losses, and that his business is ruined. While out marketing with the maid, Tommy Morris is attracted by the ringing of Santa Claus' Christmas bell and slips away from the maid to beg Santa to bring him a Christmas gift. The old grandfather recognizes his little grandson, and, with a promise to call, sends the child across the street to join his little sister and the maid. Tommy tells his sister of his meeting with Santa, and of Santa's promise, and on Christmas night, the old grandfather enters his son's home, and is heard by him. He learns that his son is able to settle one hundred cents to the dollar, and is shortly confronted by his daughter-in-law, whom the frown of Fortune has considerably subdued. With the old man reinstated in the Morris home, the children are brought in and learn Santa's identity. The peace and good will of Christmas now permeates the Morris home, and while father and mother set up and trim the Christmas tree, the children, nestling with their grandfather, watch them light heartedly.



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

**On Moonshine Mountain (1914)**

Reporter Brice Gordon (Edgar Jones).

ON MOONSHINE MOUNTAIN (Dec. 11).— John Ford, revenue officer, is ordered to Moonshine Mountain to track illicit distillers. He has a posse of officers, disguised as railroad laborers. In the mountains he meets Anne, a mountain girl, with whose mother he obtains board. He admires her. Brice Gordon, overworked at his desk in a newspaper office, leaves for a vacation, and selects Moonshine Mountain for a fishing trip. He also secures board at Anne's house. Jake, a moonshiner, attempts to kiss Anne while he is drunk and Brice rescues her from him, thus earning Jake's enmity.

Anne and Brice have fallen in love with each other, and Ford becomes jealous. He is tracking Jake through the woods in the hope of finding the still when he comes upon Brice and Anne. He forgets his purpose in his wild jealousy and turns from his eavesdropping to find himself covered by Jake's rifle. Ford saves himself by telling Jake that Brice is the real revenue officer, and Jake hurries off to warn his companion at the still. Ford follows. He tracks Jake, but is discovered by the moonshiners when they leave the still and pursued down over the mountain.

Meanwhile, Brice and Anne have returned to the little farm, where Brice assists Anne in the barnyard. There is an old bell near the house, formerly used to call the men to dinner, but now abandoned. Ford, pursued by the moonshiners, wounds Jake, but, followed by the others, he tries to reach the bell in time to give the alarm to his posse at the railroad. Just as he is about to pull the rope, he is shot by Zeb, one of the moonshiners. Badly wounded, he manages to reach the house, just as Brice, who has heard the shot, rushes up. The two moonshiners, arriving at that moment, take Brice for the man they have pursued and cover him with their guns. He tries to explain, but Zeb sees the reporter's badge which he wears on his vest and is convinced that he is the officer. Anne, alarmed for Brice's safety, hurries from the barnyard. She reads the inscription on the badge and tells them what it is. They are about to release Brice, when the wounded Jake arrives, and declares that "Them as wear badges, gets strung up." He tells one of his men to get a rope. Anne tries to escape to get help, but is captured by Jake. Zeb goes for a rope and sees only the one attached to the old bell. He pulls it from its fastening. The bell rings. At the railroad the posse hear the alarm. Ford, in the cabin, watches the preparations for Brice's death unmindful of his wound in the knowledge that his rival will be out of the way. The rope is around Brice's neck. He looks a farewell at Anne. Jake holds her in his arms. Zeb is about to swing Brice from the ground when the posse dashes in. Brice is released. In the cabin Ford lies dead upon the floor. Later, when Brice returns to the city, Anne goes with him.



ON MOONSHINE MOUNTAIN (Lubin), Dec. 11.—About the ordinary interest obtains in this story of the moonshiner, as in those numerous ones which have preceeded it. There are one or two thrilling scenes which are reasonable. Vivid melodrama, which becomes tiresome, and a few absurdities spoil the merit of this picture. The acting is creditable and the wild scenery in the hills which has been beautifully photographed aid in making this release a fair one.

*The Moving Picture World*, December 26, 1914, p. 1840

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Brice Gordon)

Ethnicity: White (Brice Gordon)

Media Category: Newspaper

Job Title: Reporter (Brice Gordon)

Description: Major: Brice Gordon, Positive

Description: Minor: None

**On Suspicion (1914)**

Newspaper Article over a controversy reminds the participants to behave better.

ON SUSPICION (Special—Two Parts—Nov. 19).—Maud Grey has a heated argument with John Maddox, the prosecuting attorney, who is her fiance, over a third degree account in the newspaper. Maddox arrogantly defends the system and he and Maud part in a huff. The next morning Maud receives a letter from a wayward brother, asking her to come to Havenhurst, a nearby seaside resort. Telling her father that she intends to spend the night with a girl friend, Maud leaves the city. On the morning Maud is to reach Havenhurst, the hotel management receives a warning that Meg Slade and Speed Coyne, notorious hotel thieves, are operating in the territory. The warning is handed to the house detective.

He meets the train on which Maud arrives and spots her for Meg Slade. Meanwhile, Speed Coyne has gone to work at the hotel and planned his loot in a pearl necklace, the property of a wealthy matron at the hotel. Meg Slade arrives by motor car as an ultra-fashionable lady, and is met by Speed in his capacity of bellhop. Meg makes the acquaintance of the matron and provides an opportunity to weaken the clasp of the necklace. That night while Meg entertains the matron, who through the breaking of the clasp has been forced to leave the necklace in her suite, Speed creeps down the fire escape from Meg's apartment and secures it.

During the day, Maud has met her brother and given him money. He leaves, swings a freight train, and starts back to the city. Maud, shadowed by the hotel detective, returns to the hotel. In the morning she leaves early. Following her departure, the robbed matron announces her loss. The detective hurried to the



depot too late to head off Maud. Meg calmly walks out of the hotel with the necklace in her luggage, and dashes away from the hotel in her auto driven by Speed. The hotel detective telephones to the city police and the chief issues an order for the arrest of Maud and her brother. Both are apprehended and brought to headquarters and put through the third degree. When confronted with her brother Maud faints and is carried to cell. In the throes of hysterics, she answers "yes" to every question put to her. This constitutes a "confession" upon which the chief secures a complaint from Maddox. In the meantime Meg and Speed have been arrested for speeding and brought to Maddox's office. While his fiancée has been undergoing the third degree, the prosecutor has been talking to the real crooks and lets them go as he issues a complaint for his betrothed. Maud is arraigned in court. All indications point to her guilt. The house detective has arrived and identifies her. Her confession is before the judge. He is about to hold her when Maddox enters court to handle the arraignment. He recognizes Maud and rescues her. In Maddox's office, Maud recovers her composure. As her eyes glance about, they discover the newspaper and the article over which she and her fiancée had the controversy. She points to it. Maddox hangs his head and admits he has learned a lesson.

*The Moving Picture World*, November 21, 1914, p. 1114

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



**On the Minute (1914)**

Newspaper Article states that the Mayor is determined to veto a gas franchise bill forcing his opponents to take action.

**ON THE MINUTE** (Special—2 parts—May 11).—Marion Biddle, the daughter of an author of note, Henry Biddle, acts as his amanuensis. He is in ill-health and when he is notified by his lawyer of the failure of a big investment, and the shock proves fatal. Marion is out riding in her auto when she gets wind of this news and throws on full speed, but is arrested by a flat tire. The chauffeur attempts to open his tool box and make quick repairs, but finds he has lost the key. A guard in charge of a gang of convicts working the road, observing their plight, calls to Jimmie Nolan, who has earned his spurs and is serving time as an expert burglar and lock-pick. Marion loans the fellow in stripes a hairpin, and he deftly picks the lock, the tire is repaired, and they proceed on their way. Arriving at home, she finds she has come too late—her father is already dead.

Then she learns that his affairs are in a desperate state, and she is penniless. She is far from helpless, however, and her father's solicitor secures her employment, and she is appointed secretary to the newly elected Mayor. A year later, Nolan, the burglar, is released from prison on probation, and immediately seeks out Thomas Regan, an influential "Ward Boss," whom he has known in the past. Regan and some of his companions are rushing through a big gas franchise bill, which is a menace to the people. He, however, is sure of Mayor Weaver's co-operation, and sends Nolan with a note reminding him that he is expecting him to sanction the bill, and unwisely adding: "Then WE will shake the plum tree." Nolan visits the Mayor's office, and in his attempt to see that functionary, gets a fair look at the secretary, and she looks at him in return, and vainly tries to remember where she has seen him before.



Although "the cards have been stacked," Regan is furious when he sees an article in the newspaper stating that the Mayor is determined to veto the bill. He goes to the mayoralty office; he threatens Weaver with political ruin and the loss of the prospective nomination for Governor, but the Mayor stands firm, and Marion, who overhears the interview, has her admiration firmly fixed for this righteous Mayor with the backbone. Regan is desperate, and he knows that if the letter he has written to the Mayor is used against him, it will be "good-night." So he determines to secure it at all hazards. When the Mayor leaves for his home in the suburbs in the early evening, Regan's mercenaries waylay him on the road. His car is stopped; his chauffeur overpowered, and they are both taken by force to a lonely roadhouse to be held prisoners until the franchise is granted.

The Mayor and his chauffeur chafe under the restraint of ropes tied to the chairs as prisoners, while their watchers make merry and pass "the flowing bowl" until the late hours in the morning, and finally, in spite of themselves, sink into drunken slumber. The Mayor is almost overwrought with anxiety, because he has realized from the talk that the great Gas Steal will become a law by default if he is not in the Council Chamber by noon to repeal it with veto. Finally, the chauffeur, who has twisted himself free from his bonds, leans over and frees his employer. They make a break, locking the doors after them, and succeed in jumping into their own car, and speed toward the city, shaking off some of the gang, who have climbed upon the running-boards, for the Mayor is a man of power and fights with desperation. It is after 11 o'clock in the morning, and they have only until noon to get to the city hall, and miles away.

Marion is worried and anxious over the continued absence of the Mayor. She opens the safe and tidies up the office. Regan, the "Ward Boss," and his accomplice, the slick-fingered Nolan, go to the Mayor's office on pretext of business. As Marion enters the room, Nolan slips behind a screen, and Regan, pretending anxiety at the Mayor's absence, leaves

shortly. She follows him out to see that he is safely away. Nolan, who has examined the safe, finds that the incriminating documents have probably been transferred from it to the Mayor's desk. So the instant he is left alone, he begins his old handiwork on the lock of the drawer. Marion returns quickly. In a flash she recognizes him; reaches into another drawer, seizes the Mayor's revolver, and covers Nolan before he realizes what has happened. Knowing his cleverness, she forces him at the point of the pistol to open the private compartment in the safe. This he is obliged to do, and Marion comes into possession of the Gas Bill with the Mayor's veto attached, something which he could not previously procure. The clerk of the office comes in at this moment. She gives him the gun to guard Nolan as a prisoner, and rushes to the Council Chamber, reaching there just in time to prevent the passage of the iniquitous measure by default. The Mayor arrives a few moments later, but finds the situation has been saved by a clever young woman's wit "On the Minute."

*The Moving Picture World*, May 16, 1914, p. 846

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



**One Wonderful Night (1914)**

Reporter Henry R. Hunter (Howard Watrous).



ONE WONDERFUL NIGHT (Essanay—Four Parts—July 18).—Eight hours is not a very long time, yet it completely changed the lives of a girl and a man. A man's life was fanned out by fate, criminals were caught and punished, and a battle of wits took place, while the mystery baffled New York City. The Earl of Valletort insisted that his daughter, Lady Hermione, marry a Hungarian Count. The Count saw a clear path to the throne of his country. Money was necessary; he must have wealth; thus his choice of Lady Hermione. The Earl himself had no money. When his wife passed away she left every dollar, and a big estate it was, to her daughter. The Count promises to do wonders for the girl if the latter would arrange to have his daughter marry him. The Earl tries to force his daughter to marry the Count, but he was not the man of her heart, so she escaped to America. She considered the marriage vile, and would avoid it at any cost. She took with her a plotting Frenchman, who was known to her father. She was not aware of this at the time, so when she arrived in America, she decided to marry him. (He agreed to protect her with his name, nothing more.) She had arranged to marry Jean de Courtois to escape the Hungarian nobleman, disappear suddenly and later secure a divorce.

De Courtois tries every method imaginable and every excuse ever invented to delay the wedding. He finally meets a newspaper reporter, whom he had met in America before, and gives him the whole story, but not his permission to use it. De Courtois promises he will give his consent in a day or so, and keeps the scribe waiting so long that he becomes disgusted. A few days later the scheming Hungarian gets in touch with a few questionable characters, who make their headquarters on the East Side in New York. He instructs them to watch de Courtois. Henry Hunter, the newspaper reporter in mention, insisted that de Courtois allow the wedding to take place immediately, but the latter complained of having lost the license. The Count's men have learned of this through their leader, Antoine. They also were aware of the fact that Hunter was to get another.

John Delancey Curtis, with his friend, Howard Devar, arriving from China, register at the Central Hotel, and, unknowingly, secures a room quite near that occupied by de Courtois. That night the Count is overpowered by the Hungarian's paid men, bound and gagged to await the arrival of the newspaper reporter. Hunter arrives and just as he steps from the taxicab, is killed. Curtis is the only eye witness. The police demand that he hold himself ready for the inquest in the morning.



Late that night, while strolling up Broadway, Curtis discovers that he is wearing the coat of the murdered man. In the pocket he discovers a marriage license, made out to Lady Hermione and Jean de Courtois. This thrills Curtis, and he decides to see Lady Hermione and find out just what the license means. He arrives at her quarters and is informed that the man to whom she was to be married was nothing to her, except as a protector from the Hungarian. Curtis believed that de Courtois had been killed. He was not aware of the fact that the newspaper reporter had been sent for the license, and now Lady Hermione believes what Curtis had told her. Curtis offers himself as a bodyguard, and she accepts him, marrying him a few minutes later.

The Earl arrives in New York, is informed of the whereabouts of his daughter, and rushes to the minister's home, only to discover that Lady Hermione is married. They try to interfere with Curtis, but the young American, filled with spirit and enthusiasm, punches the Count in the eye, scaring the Earl almost out of his wits. Curtis and his bride catch a taxicab and leave the infuriated nobleman bewildered. They secure a suite at the Hotel Plaza. When the American returns to his room at the Central Hotel he is met by the Earl and the Count, who furiously reprimand him. Steingall, chief of detectives, links Curtis with the murder of de Courtois.

De Courtois is later discovered in the room almost exhausted. He refuses to talk. Steingall found telegrams from the Earl, asking to delay the ceremony until his arrival—and that he, de Courtois, would be paid well. Curtis manages to convince the detective that he is guiltless and later discovers the car in which the murderers had escaped. He follows the machine. With the aid of the detectives, Curtis and Devar capture the East Side assassins.

The Earl endeavors to have Curtis arrested on the charge of abduction, but when Steingall makes it plain to the Count and Earl that they must leave this country immediately, or he will arrest them in connection with the murder of the reporter, they are glad to leave. The adventure brought about an undying friendship between Steingall, Curtis and Devar, and it is said by those who know that Curtis and Lady Hermonie lived happily ever after—in fact, she did not remember that she had married him for a bodyguard, for she loved him with her whole heart and soul, and he worshiped the ground she walked on.

*The Moving Picture World*, July 18, 1914, p. 485



## “One Wonderful Night”

Essanay's Production of Louis Tracy's Widely Read Novel  
Filled with Stirring Heart Interest Throughout.

Reviewed by James S. McQuade.

**M**ANY complaints have been made of the evils of padding by exhibitors, of late, and these complaints have been founded on good and reasonable grounds. In direct antithesis to such padding, “One Wonderful Night,” in four parts, will commend itself as an exemplar both for condensation of story and for continuous rapid action. Indeed, so true is this the spectator will find added pleasure in viewing the films a second, a third, and even a fourth time.

When one remembers that the many incidents, the plotting and counter-plotting, the changes wrought in the lives of the principals, and the triumph of good over evil in the face of almost insuperable difficulties all take place within the eight short hours of a single night, condensation and rapid action must of necessity govern the production, in order that the spectator may insensibly join in the winged rush of events. The word “winged” is used advisedly, for, at the close, one unconsciously inhales a deep breath, just as if the pace had been a telling one physically.

Director E. H. Calvert has put forth his finest efforts in the production. He has succeeded in visualizing the story so that it will make a strong appeal to those who have already read it in serial or book form as well as to those who have not. The former will have their interest heightened, because they are furnished the actual scenes amid which the incidents of the story took place and the living action of the characters in person; the latter will be enabled to follow the story at first hand by visualization, connectedly, dramatically.

Exception may be taken to the method employed by Mr. Calvert in the introduction of the characters at the outset. The dialogues accompanying these instructions will have



the tendency to confuse the spectator as to the point where the photoplay actually begins. The dividing line is indicated on the film, however, by the subtitle, "Dusk. The beginning of 'One Wonderful Night,'" but many may overlook it, as I did, at the first viewing.

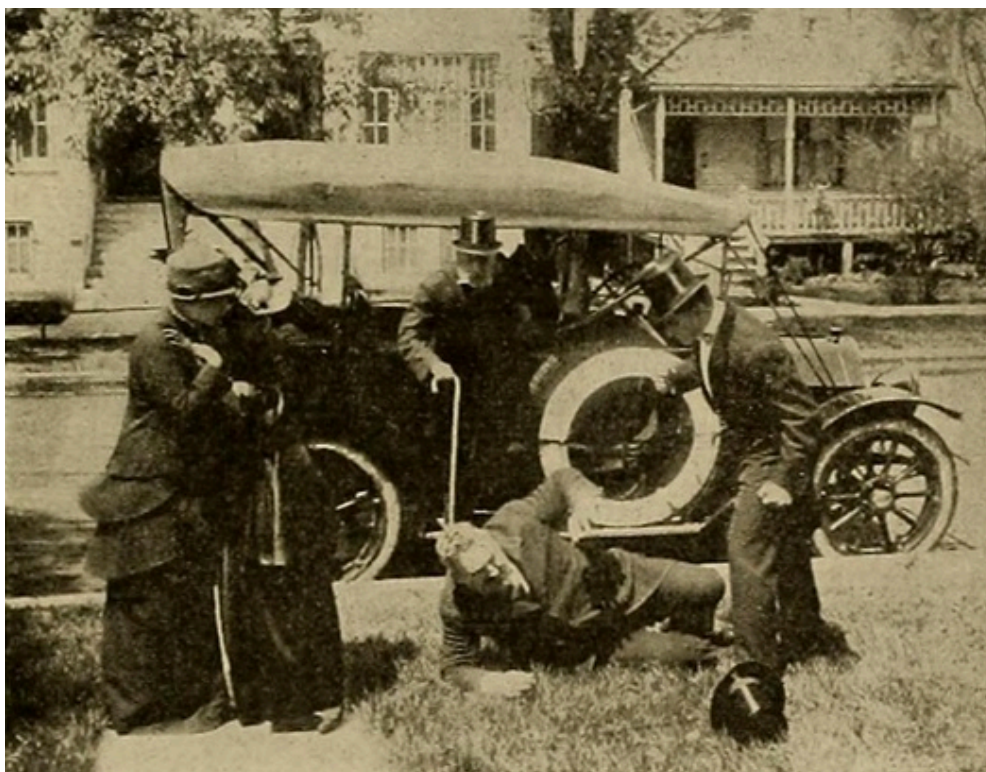
All the stirring scenes of the photoplay have been brought out spiritedly and realistically. The wild chase of Lamotte, one of the three bad men of the story, through the crowded streets of New York, out to Riverside Drive, at a point on which he drives his auto over a frowning embankment, barely escaping death by jumping from the machine before it crosses the edge; the attack on Hunter, the newspaper man, by the ruffians Martiny and Rossi, and the gallant attempt of Curtis to seize them; the knockdown of the Hungarian Count Vassilan by a sledge hammer left by Curtis, who has just married the heroine of the story in the Little Church Around the Corner; the "roughhouse" in the restaurant, in the Hungarian quarter, and the capture of Martiny and Rossi are as real as the actual could make them.

#### THE CAST.

John D. Curtis, a civil engineer.....	Francis X. Bushman
Horace P. Curtis, uncle of J. D. Curtis.....	John H. Cossar
Mrs H. P. Curtis, his aunt.....	Miss Helen Dunbar
Lady Hermione.....	Miss Beverly Bayne
Marcelle, her maid.....	Miss Lillian Drew
Howard Devar.....	Bryant Washburn
Earl of Valletort, father of Hermione.....	Thomas Commerford
Count Vassilan, who seeks Hermione's hand.....	Rapley Holmes
Steingall, chief of detectives.....	E. H. Calvert
Clancy, an assistant.....	Harry Mainhall
Henry R. Hunter, a newspaper man.....	Howard Watrous
Jeane de Courtois, a schemer.....	Leo White
Antoine Lamotte,	Ed Babilie
G. Martiny,	} the conspirators.....
Ferdinand Rossi,	
Lawyer Schmidt.....	
	Chas. Hitchcock
	M. C. Von Betz
	Robert Bolder

The entire cast is to be commended; not only for marked ability in individual work, but for fine "team" work as well.





It is always pleasant to see the members of a dramatic, or photodramatic, company combining as a unit to make the big scene true to life, just as each player does his or her level best in the scenes where he or she holds the stage. It is due as much to the enthusiasm displayed while acting in combination as it is to clever individual acting that "One Wonderful Night" makes a strong appeal, not overlooking, of course, the influence of the fine story of the photodrama.

I am frankly of the opinion that no better choice could have been made by the readers of the Ladies' World for the hero of "One Wonderful Night" than Francis X. Bushman. In the role of John D. Curtis Mr. Bushman is exceedingly happy. In his impersonation Curtis is a clean-cut American gentleman; fearless of consequences when the right is at stake, and gentle as a woman in affairs of the heart. There is never a sign of braggadocio or of the-center-of-the-stage mannerism in Mr. Bushman's characterization. In the scenes which he dominates he makes Curtis create the impression that he is only playing the part of a man and a gentleman, who has never a thought other than to meet in the best and most effective way the difficulties that confront him. In the scene where Curtis arrives at his apartments and discovers the note left by Lady Hermione, charging him with deceit, Mr. Bushman discloses the true gentleness of the character of the hero. There is no explosion of expletives; no burst of passion at being wronged; just a deathlike sickness of the heart, expressed in sorrow-laden eyes, at being so grievously misunderstood. For me the acting in this scene carried greater weight than that in any of the other scenes where the hero seizes the broad eye of the multitude.

Miss Beverly Bayne is charmingly sweet as Lady Hermione, and Miss Lillian Drew in the part of her maid, Mar-



celle, is pleasing. The two strong characters, the Earl of Valletort and Count Vassilan, are excellently impersonated by Thomas Commerford and Rapley Holmes. There is a suppressed humor in the Count of Mr. Holmes that catches one's risibilities.

E. H. Calvert, in addition to his activities as producing director, has given us a very faithful impersonation of Steingall, chief of detectives. Steingall's assistant, Clancy, is ably represented by Harry Mainhall, who, by the way, is "some shucks" himself as a director. But I came near overlooking Bryant Washburn, whose Howard Devar is presented in Mr. Washburn's customary finished style of acting. Jean de Courtois, the schemer, is cleverly drawn by Leo White, and John H. Cossar and Miss Helen Dunbar make the parts of Mr. and Mrs. Horace P. Curtis stand out prominently. Lamotte, Martiny and Rossi, a trio of cutthroats, live up fully to their reputations in the care of Messrs. Babilie, Hitchcock and Von Betz. The lawyer Schmidt of Robert Bolder is a well-drawn character. But the messenger boy, who figured so prominently in the "roughhouse" in the Hungarian restaurant, must not be overlooked. He plays his little part with enthusiasm and will be heard of some day.

"One Wonderful Night" was released Saturday, July 18, through the feature department of the General Film Co.

*The Moving Picture World*, August 8, 1914, pp. 810, 811

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Henry Hunter)

Ethnicity: White (Henry Hunter)

Media Category: Newspaper

Job Title: Reporter (Henry Hunter)

Description: Major: Henry Hunter, Positive

Description: Minor: None



**Only a Sister (1914)**

Editor Falk of the local paper.

**ONLY A SISTER (June 18).**—Although his father and sister, Molly, try to induce Bob Falk to give up his desire for liquor and be a man, it is of no use. He is peremptorily discharged by the foreman of the factory where he works. Bob's father is the editor of the local paper and publishes an article attacking Bill Rank, a gambler, and his followers, who swear vengeance against the editor. Mollie has saved up five hundred dollars for a course at college. Bob comes home one evening intoxicated and is sternly ordered out of the house by his father. Rank and his gang plan to strike at the editor by ruining his son. They find him drinking hard, inveigle him into a card game and after fleecing him of every cent, induce him to draw a worthless check for \$500 on the San Antonio Bank. In the morning, he is informed Rank has already started with the check for San Antonio. Knowing his forgery will soon be discovered, he rushes home and tries to make away with himself, but is prevented by Molly. She listens to his story and determines to sacrifice her own ambitions. Taking her savings, she jumps on a horse and rides like mad to reach the bank before its opening. After a terrific ride, she gets there in time to prevent Rank's plan and returns home in triumph. She then gets her brother's job back for him and feels amply rewarded when Bob convinces her he will "make good."

*The Moving Picture World*, June 11, 1914, p. 1582

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Editor Falk)

Ethnicity: White (Editor Falk)

Media Category: Newspaper

Job Title: Editor (Editor Falk)

Description: Major: None

Description: Minor: Editor Falk, Positive

**Our Mutual Girl (1914)**

Our Mutual Girl was unique. Not quite a serial, not quite a newsreel and not strictly an advertisement, it combined elements of all three. In 52 weekly one-reel episodes, running from January 19, 1914 to January 11, 1915, the Mutual Girl outwitted villains, saw the sights of New York, met with theatrical and political celebrities (who frequently helped her out of trouble) and tried on fashionable outfits in chic stores. The fashions were an early example of product placement, although apparently not paid placement. *Various Sources.*

“OUR MUTUAL GIRL” (Reliance), January 19.—Norma Phillips, an attractive young member of the Reliance Company, in this number begins her adventures as the Mutual Girl. She arrives in New York at the Pennsylvania station and later is seen looking at new gowns in the sales-rooms of a modiste. Many of the gowns are indicated by name in the sub-titles, giving an advertising flavor to the film. The Mutual Girl’s experiences bid fair to prove interesting, though not much plot has as yet developed.

*The Moving Picture World*, January 24, 1914, p. 414



### OUR MUTUAL GIRL.

With the possible exception of the President's daughters, no young girl in America is having the opportunity of meeting so many men and women of affairs as the little actress appearing in the title role of the motion picture presented under the name of "Our Mutual Girl."

The first reel of this loudly heralded picture will be released on Monday, January 19, and a new reel of the story will appear every Monday thereafter for fifty-two weeks.



"Our Mutual Girl" Retiring After a Hard Day's Work.

In the opening chapter of the drama "Our Mutual Girl" is introduced in her simple little home in the country. An invitation from her wealthy New York aunt, who moves in the most exclusive society, brings her to the great city, where she is fitted out with the most beautiful gowns and started upon a career that becomes more and more interesting as the story develops.

Our Mutual Girl has already actually met the leading lights in the musical, theatrical and political world and is being photographed daily with the best known people that visit New York during the gay winter season.

Probably no moving picture that has ever been produced has awakened more interest among the theater-going public than this unique offering.



**Our Mutual Girl No. 3 (1914)**

Newspaper Article gives an account of a theft of a famous necklace, which has an impact on Margaret's life.

**OUR MUTUAL GIRL (Third Release—Feb. 2).—**Margaret, the Mutual Girl, is found in the first scene of the third release in her boudoir, dressing for the day. Her aunt enters and they plan to again visit Lady Duff Gordon's establishment, the famous Luciles. The aunt tells Margaret that Count D'Orley, whom Margaret met at the Yale-Princeton game, will accompany them on the shopping tour.

At the moment that this conversation is going on, detectives have surrounded the count's home and are waiting for him to emerge, believing him to be the leader of a clever gang of swindlers. Inside of the count's house, he is nervously reading a newspaper which has an account of the theft of the famous D'Rida necklace, which is thought to have been smuggled to America from France. The account states that the French government is co-operating with the American government in tracing the smugglers. The count flings the newspaper aside and hurriedly leaves the house and is followed by detectives. He goes immediately to the center of the white light district, Times Square, where he clandestinely meets two women who had arrived on the steamship several days previously, and as he passes them with scant recognition, one of them hands the stolen necklace to the count. From Times Square, he goes immediately to the home of Margaret, still followed by the detectives, and, in company with the two ladies, he goes shopping. The automobile of Margaret is followed by one containing government inspectors and the country boy. Arriving at Lucile's, the count discovers that he is being followed, and makes an excuse to remain in Margaret's automobile, while they enter the store. As soon, however, as they have gone, he hurriedly leaves the automobile and passes swiftly down the street, still followed by the detectives.

The country boy returns to the dock to find that



the steamship *Mauretania* has arrived, and becomes busily engaged in assisting Mme. Tetrassini, the world-famous songbird, through the customs examination. Surprised at the absence of the count upon their exit from Lucile's, Margaret and her aunt return home after a long drive, during which they pass the homes of Carnegie, Gerry, Rockefeller and the Vanderbilts. The count manages to elude the detectives by jumping over a fence and disappearing, and returns to his home, where he immediately sends a letter of apology to Margaret for his rudeness.

A day later, Margaret and her aunt, joined by the count, dine at the Hotel Plaza. They are again followed by detectives, and the country boy is directing the shadowing. When Margaret emerges from the Plaza, the country boy races on foot after her automobile, and succeeds in climbing aboard from the back. The count, finding that he is in sudden danger, and still having the necklace in his possession, thrusts the jewels into Margaret's muff without her knowledge. The country boy grabs the count as the car stops and the detectives climb aboard and search him. They find nothing, and in a high state of indignation, the count leaves the automobile, vowing vengeance on the country boy. Margaret and her aunt return home unconscious of the jewels being in their possession.

*The Moving Picture World*, February 7, 1914, pp, 722, 724.

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

**Our Mutual Girl No. 6 (1914)**

Newspapers in New York cover a fist fight between a cab driver and the country boy, who rushes to Margaret's rescue.

**OUR MUTUAL GIRL** (Feb. 23—Chapter 6).—The growing irritation between Margaret and her aunt because of the former's proclivity for girlish pranks in her impulsive determination to keep up the acquaintance of her country boy lover, comes to a climax in the sixth reel of the series when Margaret, after a restless night spent in tears, surreptitiously leaves the home of her aunt.

She has no definite plan in mind, but is obsessed with the idea of romantically fleeing to her lover, whom she believes will intervene between the scheming Count and her aunt's aspirations. After breakfast, Margaret steals to her room and packs a few belongings into a handbag. Unobserved by her maid or the butler, she creeps out of the front door and hails a passing taxicab. The driver is ordered to proceed to the Cunard Line docks, where the country boy is at work.

Arriving at the dock, Margaret discovers that she has come away without any money and a rough scene takes place when she is unable to pay the cab driver. A crowd gathers and things are becoming serious when the country boy, attracted by the crowd, rushes to Margaret's rescue and gets into a fist fight with the cab driver, whom he knocks down and injures. This furnishes food for special editions of the New York newspapers, which tell of the exciting scene.

Meanwhile Margaret's disappearance has been discovered by the aunt. The wildest excitement prevails. The Count is pressed into service and police headquarters are notified. The aunt accompanied by the Count go in quest of Margaret. A sudden inspiration takes them to the office of the country boy, where they learn that both Margaret and her lover have fled. Distracted by her inability to find Margaret, the aunt and Count return home where elaborate preparations are made for her apprehension. Meanwhile the country boy, realizing the impulsive folly of



Margaret's act, determines to take her back to her aunt and on the way uptown to distract her mind, he shows her some of the great skyscrapers of New York. They visit the Woolworth Building, the highest in the world and after a few hours of this tramping about, they return to the home of Margaret's aunt.

The greeting between Margaret and her aunt is one of affection and the honest intentions of the country boy are rewarded by the aunt, who thanks him and invites him to the house, much to the anger of the Count, who is present. The reconciliation is completed and Margaret retires that night a happy girl.

*The Moving Picture World*, March 1, 1914, pp. 1162, 1164.

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

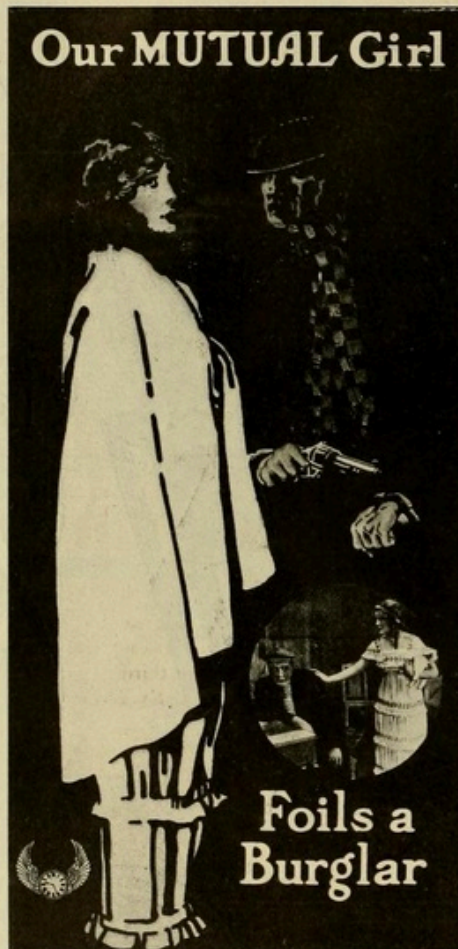
# Our MUTUAL Girl



## Foils a Burglar



And Incidentally Saves His Little Sister



Our MUTUAL Girl

Foils a Burglar

*The 6-sheet poster in full colors.*

Doesn't that make you want to see the sixteenth reel yourself?

Here is thrill and pathos and heart interest that hold you spellbound.

Yet the current reel of this great series is full of interesting things and people too.

For instance, *BRIGGS* of the *Tribune*, one of America's greatest cartoonists, meets Our Mutual Girl and draws her picture.

You see him actually at work.

Our Mutual Girl is a feature above all features—for it brings people back regularly every week.

And it goes out as a part of *REGULAR MUTUAL SERVICE*.

There is no extra charge for it.

## The Sign of the Wing-éd Clock

is meaning more pulling power every day. For every day more people are coming to recognize it as the Sign of the *SURE* Show.

General Villa and his brave band are doing great things for Mexico.

Soon the pictures will be out and he'll be doing great things for *YOU* if you show

## The LIFE of General VILLA

Watch for the release date.

Branches in  
49 Cities  
American  
Reliance  
Thanouser

**MUTUAL FILM CORPORATION**

Majestic  
Komic  
Princess

Royal  
Keystone  
Broncho

Kay Bee  
Domino  
Beauty

NEW  
YORK  
and  
Mutual  
Weekly



**Our Mutual Girl No. 16 (1914)**

Cartoonist Briggs of the New York Tribune (Himself). New York Newspaperman-Humorist F.P.A. (Franklin P. Adams, Himself).

**OUR MUTUAL GIRL (May 4—No. 16).**—Over the coffee cups at the breakfast table, Margaret, "Our Mutual Girl," admired the work of Cartoonist Briggs in the New York Tribune. Turning a page she laughed heartily over the humorous column, "The Conning Tower," at the bottom of which she saw the initials "F. P. A."

"Why, I know Mr. Briggs and Franklin P. Adams who signs himself F. P. A.," said "Our Mutual Girl's" aunt. "I'll take you down to their office." So Margaret was ushered into the office of the two

famous New York newspaper men. As she chatted with them Cartoonist Briggs drew a picture of her. Margaret watched the work with interest. When Briggs had finished, he presented her the picture with a bow.

From there "Our Mutual Girl" went to Castle House, which is run by Mr. and Mrs. Vernon Castle, the country's most famous exponents of modern dances. The Castles are recognized as the most graceful and expert instructors in New York, and are co-authors of a pretentious book on the newest dances. At Castle House "Our Mutual Girl" met Mr. and Mrs. Castle, and was instructed by Mr. Castle himself in the tango, hesitation, one-step and maxixe.

That night when she returned home after the opera, "Our Mutual Girl" found a burglar in her room. Brave little country girl that she was, she did not scream, but dispelled the intruder's suspicions and drew from him the story of his life. He had become a thief to support his sister to keep her from the evils of the city, especially the East Side dance halls.

The next night Margaret and the burglar went to the dance hall he named. There they found the sister. "Our Mutual Girl" quickly led her out and took her home. Then "Our Mutual Girl" showed the sister the error of her ways and promised to help her to a fresh start in life.

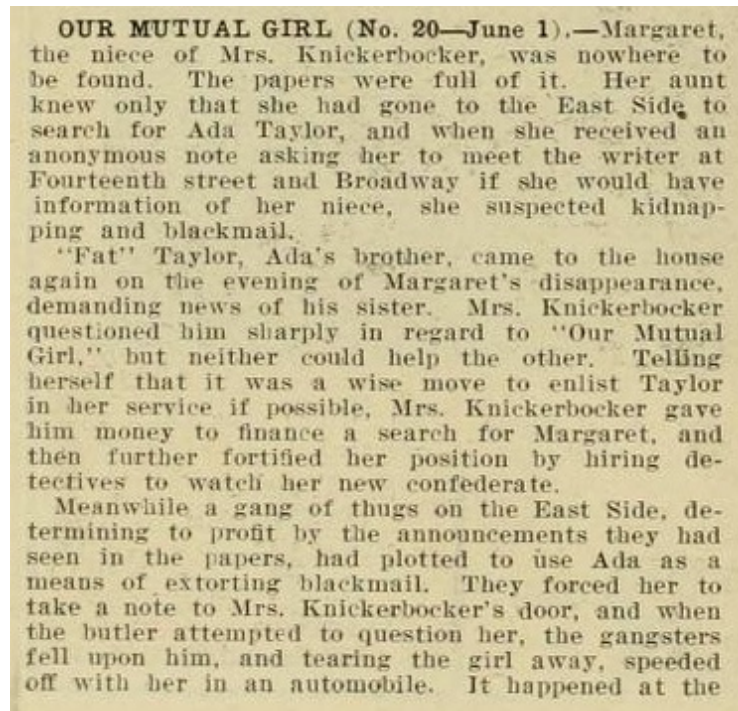
*The Moving Picture World*, May 9, 1914, pp. 864, 866.

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Male (Briggs, Adams). Group.  
Ethnicity: White (Briggs, Adams). Unspecified.  
Media Category: Newspaper  
Job Title: Cartoonist (Briggs). Critic (Adams). Miscellaneous.  
Description: Major: Briggs, Adams, Positive  
Description: Minor: Miscellaneous, Neutral

### **Our Mutual Girl No. 20 (1914)**

Newspaper Articles on Margaret's disappearance inspire a gang of thugs on the East Side to create a blackmail scheme.



**OUR MUTUAL GIRL (No. 20—June 1).**—Margaret, the niece of Mrs. Knickerbocker, was nowhere to be found. The papers were full of it. Her aunt knew only that she had gone to the East Side to search for Ada Taylor, and when she received an anonymous note asking her to meet the writer at Fourteenth street and Broadway if she would have information of her niece, she suspected kidnapping and blackmail.

"Fat" Taylor, Ada's brother, came to the house again on the evening of Margaret's disappearance, demanding news of his sister. Mrs. Knickerbocker questioned him sharply in regard to "Our Mutual Girl," but neither could help the other. Telling herself that it was a wise move to enlist Taylor in her service if possible, Mrs. Knickerbocker gave him money to finance a search for Margaret, and then further fortified her position by hiring detectives to watch her new confederate.

Meanwhile a gang of thugs on the East Side, determining to profit by the announcements they had seen in the papers, had plotted to use Ada as a means of extorting blackmail. They forced her to take a note to Mrs. Knickerbocker's door, and when the butler attempted to question her, the gangsters fell upon him, and tearing the girl away, speeded off with her in an automobile. It happened at the



time that Mrs. Knickerbocker was in consultation with the detectives in the library. Hearing the butler's cries, they rushed out and entering the touring car which the detectives had left just around the corner of the house, gave chase the length of Manhattan. At South Ferry the gangsters swarmed onto a boat that was just leaving the slip. Chartering a launch, Mrs. Knickerbocker and the detectives followed. But the thugs, holding up a roll of bills bribed a tug to come alongside, and jumping aboard, made their escape.

That same day, a society burglar, who went by the name of Raffles sent his butler from the richly appointed uptown apartment down to the gangsters' den, with a message.

"Lay off this job, boys, it's mine," he wrote. And with him in the game, together with the East Side crooks, things looked black indeed for "Our Mutual Girl" and her protegee.

*The Moving Picture World*, May 30, 1914, p. 1302

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

**Our Mutual Girl No. 22 (1914)**

Newspaper Article announces the arrival of the greatest of all detective story writers who is visiting New York, inspiring a call for help.

**OUR MUTUAL GIRL (No. 22—June 15).**—"Raffles," the gentleman burglar—in private life, Mr. Van Courtland Dunbar—went down to the gangsters' headquarters to impress them with his authority. He had a virtual hypnotic power over criminals of the "Kid Joseph" type, and he succeeded in disarming the gangsters and delivering Ada Taylor. He took the girl to Mrs. Knickerbocker's, and leaving her with the butler, returned to his apartments.

Meanwhile, many notable friends of Mrs. Knickerbocker called to offer their sympathy. Miss Theodora Bean, the writer, was the first to arrive. She had scarcely gone when Mme. Yorska of the Theater Sarah Bernhardt came, and then Miss Florence Reed, the star of "The Yellow Ticket." As soon as Mrs. Knickerbocker was alone in the drawing room, Ada Taylor presented herself. She excitedly poured out her story of the last few days, and how she had been rescued. Mrs. Knickerbocker lost no time in phoning Dunbar, but her spirits sank when he answered that he had no news for her.

A moment after he had hung up the receiver, Dunbar's eye fell on a headline in the newspaper—"Sir Arthur Conan Doyle Arrives Tomorrow."

"Creator of Sherlock Holmes, greatest of all detective story writers on visit to New York. Aboard the Olympic."

Mrs. Knickerbocker received a message almost immediately.

"Leave everything to me," said the masterful voice of Dunbar over the wire. "I will find your niece within a week."

Though he explained nothing, Mrs. Knickerbocker was confident. She would spend this interminable time of waiting in making festive preparations for her niece. The next morning she motored down to Miss Kennedy, modiste, and selected several dainty little summer frocks. Then to Thorley's Fifth Avenue Florists, where she ordered dozens of the most ravishing flowers to be delivered on an hour's notice any day that Margaret might return. She was so happy and so certain now that she would see the lost child almost any hour, that she even drove down to the office of Dudley Field Malone, Collector of the Port of New York, to tell him the good news.

That same morning, Dunbar went down the bay on a revenue cutter to meet the Olympic. He succeeded in gaining access to A. Conan Doyle, and, as a result of their interview, he telegraphed Mrs. Knickerbocker:

"I have news that will surely bring your niece back within the week."

*The Moving Picture World*, June 14, 1914, p. 1598

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



**Our Mutual Girl No. 25 (1914)**

Magazine "Town and Country" wants Margaret to sit for a portrait by Jean Parke, society's favorite portrait artist.

**OUR MUTUAL GIRL (No. 25—July 6).**—Margaret had been back in town with her aunt only a few days when Madge Travers came to inquire after her. She was delighted to find Mrs. Knickerbocker's niece so well.

"Grean, the famous costumer, is coming any minute," Margaret told her with shining eyes. "Auntie is having him design me a wonderful frock. Won't you stay?"

So they spent a most interesting afternoon, watching Grean drape beautiful Oriental fabrics on Margaret as model, creating a costume which suited her to a marvel.

That afternoon, Our Mutual Girl went to the office of "Town and Country" to sit for Jean Parke, society's favorite portrait artist. On her return she was astonished to find Kid Joseph in the reception room. He was dressed in his best, and he carried a haystack of flowers.

"I've got a job as bank messenger on the street," he explained. "The boss of me district, he's gone on me bond. I wants to see Ada. Her an' me——" He stopped, and twirled the bouquet between his knees.

Margaret fixed on him her truthful gaze.

"You wish to propose to Ada?" she said. "Do you think you're good enough? But, of course, that's for her to decide.

She went out of the room and soon returned with her protege. It was rather awkward for the two young East Siders. But Margaret saw at once that Ada cared for Joseph, and was only withholding her consent because she did not feel certain of Margaret's approval. And Margaret herself felt that it would be safer first to try out the reformed gangster.

Here Dunbar, who seized every possible opportunity to ingratiate himself further with Margaret, saw another chance to win her favor. He had Kid Joseph come to his rooms, on some perfectly plausible pretext. First he offered him a drink, which the boy refused. Then he tried to bait him with some bank notes, left with apparent carelessness on the table. From the adjoining room he watched the former thief struggle with himself, and renounce the temptation. Evidently Joseph was determined to live straight.

Margaret received this news joyfully. And if she had any further doubts they were dispelled the next moment. Around the corner of the street came an excited rabble, Joseph in the lead, carrying a forlorn little dog with a tin can dangling from his tail. Evidently "the Kid" had saved the pup from his tormentors, and was bringing it to Ada.

The following day Dunbar and I talked a long while with Mrs. Knickerbocker alone. He scarcely had gone when Madge Travers arrived. When she learned that Dunbar had come to ask Mrs. Knicker-

bocker's consent and co-operation in winning Margaret for his wife, she said little. But in her heart she was determined to save Our Mutual Girl from the man whom she instinctively disliked. Madge had grown immensely fond of Margaret.

*The Moving Picture World*, July 4, 1914, p. 118

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Jean Parke, Magazine Editor)

Ethnicity: White (Jean Parke, Magazine Editor)

Media Category: Magazine

Job Title: Illustrator (Jean Parke). Editor (Magazine Editor)

Description: Major: None

Description: Minor: Jean Parke, Magazine Editor, Positive



**Our Mutual Girl No. 29 (1914)**

Newspapers in New York are filled with stories of a flight across the Atlantic in a huge hydro-aeroplane in the early winter.

**"OUR MUTUAL GIRL" (No. 29—August 3).—**Margaret has found The Woman with the Red Rose, as bidden to do by Madame Dolores. She has learned the secret that The Woman holds for her. It is fraught with either menace or joy—but which? Only distance and the flight of time can give the proper perspective to that.

And then, while Our Mutual Girl, Mrs. Knickerbocker, Madge Travis, Margaret's friend, and Howard Dunbar, The Man of Mystery, are discussing the excitement of the preceding days while Margaret's quest was on, Our Mutual Girl, with characteristic impulsiveness, abruptly changes the topic of conversation. Water that has gone over the dam, ever has been uninteresting to Margaret. Barring her artistic standards, she is a post-futurist in action.

She had met Lieut. John C. Porte, who will try to fly across the Atlantic in his huge air-boat, in the early Winter. And now, as the hydro-aeroplane rapidly nears completion, the New York newspapers are filled with stories of this remarkable undertaking. Margaret, ever an omnivorous reader of the day's news, sees a story of Lieutenant Porte's trying-out flights.

Instantly she makes up her mind to go up in The America. And, the idea once implanted in her swift, fertile brain, action rapidly follows. She broaches the subject to her aunt. Mrs. Knickerbocker remonstrates. Miss Travis objects. Dunbar teases, and foolishly adds to Margaret's determination to go up by wagering with her that she will not fly.

And that night Margaret leaves her aunt's Fifth avenue house, to go alone to Hammondsport. Early the next morning she reaches the aeroplane factory of Glenn Curtiss and, a few minutes later, she is away in a wonderful-down-the-wind flight in The America with Porte, the first and thus far the only woman who has gone aloft in the trans-Atlantic flier.

Elated with her success she returns that night to Mrs. Knickerbocker's house and collects her wager from the astounded Dunbar.

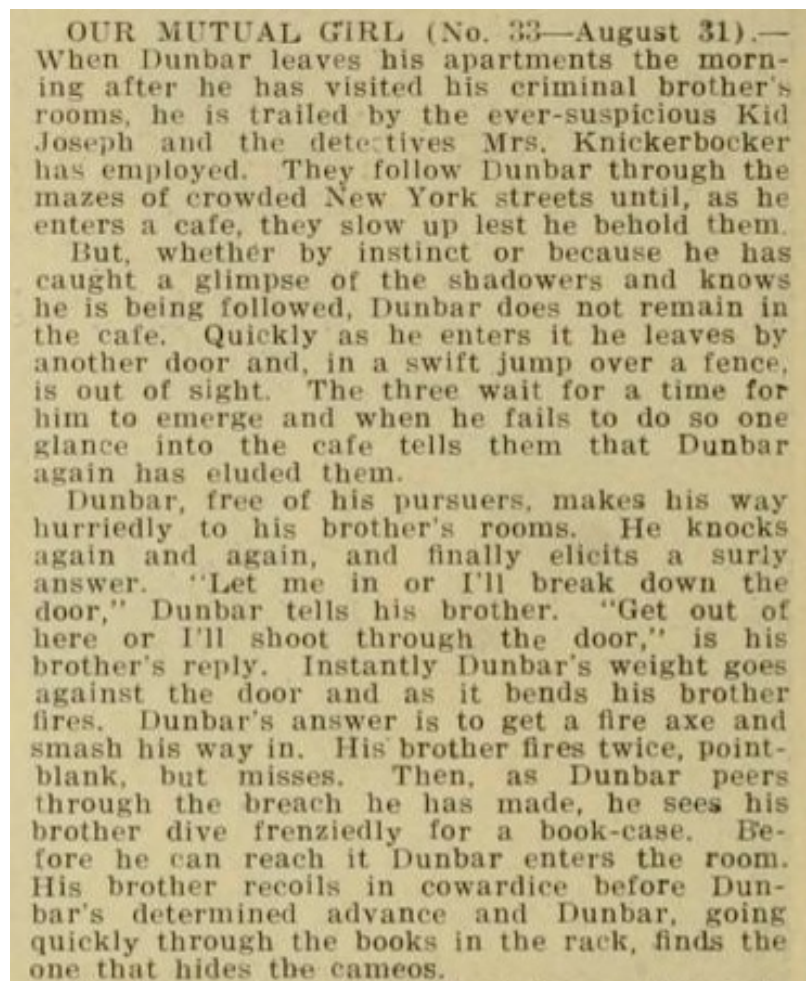
*The Moving Picture World*, August 8, 1914, pp. 876, 878

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

### **Our Mutual Girl No. 33 (1914)**

Newspaper. Arrangements are made with a great Metropolitan daily to go to Europe to “cover the war.” War Correspondent Howard Dunbar, The Man of Mystery (Edward Brennan).



OUR MUTUAL GIRL (No. 33—August 31).—When Dunbar leaves his apartments the morning after he has visited his criminal brother's rooms, he is trailed by the ever-suspicious Kid Joseph and the detectives Mrs. Knickerbocker has employed. They follow Dunbar through the mazes of crowded New York streets until, as he enters a cafe, they slow up lest he behold them. But, whether by instinct or because he has caught a glimpse of the shadowers and knows he is being followed, Dunbar does not remain in the cafe. Quickly as he enters it he leaves by another door and, in a swift jump over a fence, is out of sight. The three wait for a time for him to emerge and when he fails to do so one glance into the cafe tells them that Dunbar again has eluded them. Dunbar, free of his pursuers, makes his way hurriedly to his brother's rooms. He knocks again and again, and finally elicits a surly answer. "Let me in or I'll break down the door," Dunbar tells his brother. "Get out of here or I'll shoot through the door," is his brother's reply. Instantly Dunbar's weight goes against the door and as it bends his brother fires. Dunbar's answer is to get a fire axe and smash his way in. His brother fires twice, point-blank, but misses. Then, as Dunbar peers through the breach he has made, he sees his brother dive frenziedly for a book-case. Before he can reach it Dunbar enters the room. His brother recoils in cowardice before Dunbar's determined advance and Dunbar, going quickly through the books in the rack, finds the one that hides the cameos.



By that peculiar instinct of dogs, Anni feels that her master is in danger. Lying at Margaret's feet the clever animal's ears jerk nervously, then her fur rises, and finally she paces the room. Of a sudden she leaves and, going from window to window of the downstairs' portion of the house, finally makes her exit, opening a huge gate all by herself. Then at head-long pace she runs to her master's rooms. While she is so engaged the detective see her, recognize her, and follow her to her master's quarters.

And at the very instant that Dunbar stands in the littered rooms with the cameos in his hands, the detectives and Kid Joseph enter. "Caught with the goods," the Kid gleefully cries. But just then, as the detectives are about to arrest Dunbar, a shot is heard in the next room. They make their way there, to find that Dunbar's brother has shot himself. And then they understand.

Dunbar silently makes his way to Margaret and gives her the stolen gems. Then, with a feeling that—though it is for the last time—his brother has disgraced him beyond immediate relief, Dunbar arranges with a great Metropolitan daily to go to Europe to "cover" the war. These arrangements made, he asks Margaret whether she will see him off on the "St. Paul" the next morning. And as Dunbar sails down the Hudson to what strange adventures may befall him, Our Mutual Girl stands disconsolately on the pier.

*The Moving Picture World*, September 12, 1914, p. 1556.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Howard Dunbar). Group.

Ethnicity: White (Howard Dunbar). Unspecified.

Media Category: Newspaper

Job Title: War Correspondent (Howard Dunbar). Unidentified News Staff

Description: Major: Howard Dunbar, Positive

Description: Minor: Unidentified News Staff, Neutral

**Our Mutual Girl No. 50 (1914)**

Magazine Art Editor wants Margaret's illustrations to substitute for a "special" from one of their war correspondents, which hasn't arrived.

OUR MUTUAL GIRL (Chapter 50—Dec. 28).  
—Margaret has the pleasure of visiting May Wilson Preston, the most prolific of all the women artists in this country, at her studio. Mrs. Preston confides to her the trying experiences she has with certain art editors, which, fortunately, she is able to see in an amusing light. At the last moment, she is called up by one of the magazines to supply illustrations for a fiction story which they are substituting for the "special" from their war correspondent which hasn't arrived. She goes to the trouble of hiring her models and has the drawings well under way, when "B-r-r-r-rrr!" goes the telephone again. It is the art editor. He is sorry to have to trouble Mrs. Preston so much, but they have decided not to run the fiction story. Instead, can she make an illustration for a poem of great strength—about a fat man? Of course she can—and will. So when the willowy model, when she distinctly has ordered a fat man, arrives, he is stuffed out with sofa cushions, and the artist begins a fresh canvas. Scarcely two hours later, the art editor fairly sobs out over the wire that the poem has been discarded and that another story has been substituted.  
"For this," says Mrs. Preston, laughing, "I was to pose two young people in loving attitude on the platform of a Pullman train. She is a divorcee-to-be speeding toward Reno; and he, of course, is to be her second attempt. The best part of the whole mix-up was, that my two models, who happened to bump into each other here, were two lovers who had quarrelled and separated. By the time the drawing was done, they had made up their difficulty—and so, in spite of the art editor, I did a profitable day's work."

*The Moving Picture World*, January 2, 1915, p. 134

Status: Unknown

Unavailable for Viewing

Type: Movie



Genre: Drama

Gender: Male (Magazine Art Editor). Female (May Wilson Preston)

Ethnicity: White (Magazine Art Editor, May Wilson Preston)

Media Category: Magazine

Job Title: Editor (Magazine Art Editor). Illustrator (May Wilson Preston)

Description: Major: Magazine Art Editor, May Wilson Preston, Positive

Description: Minor: None

### **Pawns of Destiny (1914)**

Newspaper Article about an eye specialist restoring the sight of a man gives up to another man whose sight was lost in much the same way.

**PAWNS OF DESTINY (Three parts—May 8).—** Tom Hansell, a struggling young lawyer, occupies the attic room in Mrs. Jones' tenement rooming house. He has as a partner John Stone, once a successful lawyer, but now a relic of the past, due to over-indulgence in drink. Their practice is limited to little or no clients and only through Tom's hard and studious work are they kept from starving. The house is practically cared for by Flo, a slavey, whom Mrs. Jones adopted when but an orphan child, and who has been raised without the advantage of education except that which she managed to scrape up through a natural desire for the better things in life. She notices the plight of Tom and the great privations he endures and at various times while he is absent from the room, she brings bits of delicacies and places them on his table. Tom is so disheartened by ill luck he never thinks to inquire who his strange benefactor is. Even when she is cleaning his room he never stops his studies to look up and answer any question she may ask him.

One day Tom comes home, and sitting at his table, takes up his studies. The room is chilly and damp and he decides to light the stove. It is a bit old and does not respond readily, so he pours the kerosene from his lamp on the flames. Instantly there is an explosion which blinds Tom. The room enveloped in flames and smoke, Tom gropes around in his helpless condition and finally drops to the floor, suffocated. Flo sees what has happened and, seizing a dampened apron, rushes to Tom's room and drags him out. She reaches the landing below with him when she is overcome by the flames and smoke and dropping to the floor both are left to perish. Luckily the firemen find them and carry them to safety. Tom is brought to the hospital, where he is nursed back to good health, physically, but his life is darkened forever as the physicians declare he will be absolutely blind the rest of his days. Flo begs Mrs. Jones to take Tom back, but seeing no way of getting any money from him for the room since he is blind and unable to work, she refuses. Flo begs piteously and upon her promise to double her efforts in her already hard task of housekeeping, Mrs. Jones consents. John continued the law practice of the firm, and loyally sticks to Tom, dividing his scant earnings with him. Flo is also of great comfort to him. This raises the ire of Mrs. Jones and one day, missing Flo about the house, she goes to Tom's room and discovers Flo reading to him. She pounces upon them and accuses them of misconduct, of which they are innocent. She tells Tom he must marry Flo and she leaves immediately to get a minister to perform the ceremony. Tom protests against this, for although he loves Flo he knows in his present helpless condition he can only be a burden to her. At this moment John enters the room with a letter for Tom. It is a notification of the death of his wealthy uncle, making Tom the sole heir of his immense fortune. Tom is in a position now to marry Flo and he loses no time in asking her, to which she readily consents.

We next find them in their home. Flo is surrounded by servants in a luxuriously furnished home. The maid's dress appeals to the simplicity of Flo's mind and she insists on wearing one as a house gown. While reading a newspaper, John sees an article about an eye specialist restoring the sight of a man whose blindness was caused in the same way that Tom's was. They have him come to the house and examine Tom. He consents to undertake the operation. Everything is made ready,



the operation performed, and the doctors return to the library to await the result of their work. While they are waiting, Tom leaves his room, and going to the window where the light is strong, he finds a faint light piercing the bandage on his eyes. Raising them he finds that he can see, and tearing the bandage from his head, runs about the room. His thoughts now are only of his wife. Rushing downstairs he calls for her, and going through the hall he passes Flo and the servants. In her maid's dress he mistakes Flo for a servant, too, and rushes by her still calling for his wife. Flo fears that he may not love the simple little girl now that he can see, and goes to her room weeping. Tom comes back and asks the servants for his wife. They tell him she has gone upstairs. He goes to the room and closing his eyes to bring on the same effect as when he was blind, he strokes Flo's head with his hand. The sense of touch tells him that it is the head of his wife. Claspings her in his arms, he tells her again of his great love.

*The Moving Picture World*, May 2, 1914, p. 772

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

**The Perfume of the Lady in Black (1914) (aka La dernière incarnation de Larsan, Le Parfum de la Dame en Noir. Rouletabille II). France**

French Reporter Joseph Rouletabille (Marcel Simon) is a handsome and energetic young reporter, solving cases using pure logic and deductive reasoning.

Based on the novels of Gaston Louis Alfred Leroux (1868-1927) who was a French journalist, novelist and author of detective fiction. This film is based on the novel, “The Perfume of the Lady in Black – La Parfum de la Dame en Noir,” the sequel to the first novel featuring Reporter Joseph Rouletabille, “The Mystery of the Yellow Room,” made into a silent film in 1913.

In this spine-tingling sequel, the reader again finds journalist-turned-detective Joseph Rouletabille pitted against his rival and enemy Frédéric Larson. Rouletabille attempts to untangle the complexities of a vicious crime committed in the Square Tower. Brimming with psychological twists and turns, readers will need all of their wits about them to deduce the events that transpired in this classic locked-room mystery.

Rouletabille (Joseph Josephin) was a brilliant 18-year-old investigative journalist, raised in a religious orphanage in Eu, a small town near Fécamp, France. He was the son of an evil mastermind, but decided to put his own genius to work for the law. In his first adventure, Rouletabille opposes Ballmeyer, a notorious international criminal with many identities, who poses as police detective Frederic Larsan.

After defeating Ballmeyer, Rouletabille is summoned to Russia by the Czar, where he solves a murder at the Imperial Court. In 1914, the fearless journalist marries the beautiful Ivana Vilitchkov and defeats the mad Turkish warlord Gaulow, Lord of the Black Castle.

Later, Rouletabille became a French secret agent, infiltrated the Krupp factories and saved Paris from being annihilated by a German missile. *Various Sources.*

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (Joseph Rouletabille)

Ethnicity: White (Joseph Rouletabille)

Media Category: Newspaper

Job Title: Reporter (Joseph Rouletabille)

Description: Major: Joseph Rouletabille, Positive

Description: Minor: None



**Perils of Pauline – Seventh Episode: A Tragic Plunge (June 15, 1914)**  
Newspaper Reporter.

**PERILS OF PAULINE** (Seventh episode—June 15).—Having left Harry on the road for dead, and having Pauline in his power, Hicks takes her to an old house and locks her up. As he leaves the room he lights a cigarette and carelessly throws the match away. It lights in some straw and sets the house on fire. Hicks starts to put the fire out, but gets an idea and walks out, leaving Pauline to her fate. Harry has revived and tries to follow the trail taken by Hicks. He meets an old farmer who has seen an automobile pass that looks suspicious. Harry borrows one of the farmer's horses and follows. In the meantime Owen has notified the police that Pauline is missing. One of the newspapers hears and sends a reporter to get the story. He meets Harry and joins him in the search. They are attracted to the burning building and hear Pauline's cries for help. Breaking down the door, they rescue her just in the nick of time. The reporter has a big story and does it full justice in the papers the next day. The publicity is very annoying to Pauline and Harry, so she decides to go away for a time. She sends a telegram to her uncle in Montana that she is coming to visit him. Harry telephones the message to the telegraph company and is overheard by Owen, who at once arranges with Hicks to go to Montana. Pauline's uncle arranges some real Western life for her in the shape of a fake holdup by some of his cowboys. Hicks also arranges with some bad men to hold up Pauline on her way from the station. The Hicks holdup is successful, as the uncle thinks it is his own pre-arranged joke. By the time he realizes his mistake the party, with Pauline, is far away and Harry is not at hand this time to go to her assistance.

*The Moving Picture World*, April-June 1914.

*Viewing Notes:*

Summary: Young Pauline is left a lot of money when her wealthy uncle dies. However, her uncle's secretary has been named as her guardian until she marries, at which time she

will officially take possession of her inheritance. Meanwhile, her “guardian” and his confederates constantly come up with schemes to get rid of her.

*Listed as Chapter One – Trial by Fire*

Harry is outside a burning building in which Pauline is tied up. One of the newspapers sends a reporter to get the story. He meets Harry and joins him in front of the burning building. The two men go into the burning building, untie Pauline and the three run out of the building just before it collapses. They get into the reporter’s car.

*Listed as Chapter Two: The Goddess of the West.*

The reporter has a big story and does it full justice in the papers the next day. The publicity is annoying to Pauline and Harry so she decides to go away for a time.

Title Card: “Wishing to avoid the curiosity of the public which has been aroused by the newspapers, Pauline Marvin decides to have a rest with friends in the country.

Title Card: “A Heroine of Romance.” One of our reporters informs us that present day heroine so much talked about Miss Pauline Marvin...”

Title Card: “We have learned that the heroine who has recently aroused so much public interest, is about to retire in secrecy to the country, but our clever reporters will certainly be able to discover her whereabouts.”

*Viewing Notes:* DVD – Feature length film assembled from surviving chapters of the original cliffhanger serial.

Same scenes but much later in the serial, more like seventh chapter as indicated.

“Lend me your motor-car to break down this door.” They save Pauline.

Back at the mansion, the reporter shakes hands with everyone. Mouths: “I’ve got a great story.” Leaves for his newspaper. Nothing more about journalism in this feature film version.

Status: Incomplete prints exist in the Lilly Library of Indiana University (Episodes 1-3 and Episodes 5-9, including Episode 7 included here). Some episodes are presumed lost. Viewed. Youtube – Chapter Seven is not the one described in this review.

Type: Movie

Genre: Serial

Gender: Male (Reporter)

Ethnicity: White (Reporter)

Media Category: Newspaper

Job Title: Reporter (Reporter)

Description: Major: None

Description: Minor: Reporter, Positive

**The Perplexed Bridegroom (1914)**

Newspaper Article reveals that a man’s father believing he is eloping and is not yet married, has sent a detective after him to bring him back and prevent the wedding from taking place. All three are on a steamer headed for Europe.



**THE PERPLEXED BRIDEGROOM (Jan. 23).—**

On board ship, setting out for Europe, Jack Demly with his pretty young bride, Lucy, discovers in a newspaper that his father, believing that he is eloping and is not yet married, has sent a detective after him to bring him back and prevent the wedding from taking place. The article states that the detective is on the steamer. In order to offset suspicions, Jack conspires with an older friend,

who agrees to pretend to be Lucy's father. As neither Jack's nor his wife's real name is known on board, their ruse proves effective. The detective overhears Lucy calling Mr. Markins "father" and does not suspect that Jack, who does not seem to be acquainted with the girl, is her husband.

The bridegroom's troubles begin when Mr. Markins mischievously makes love to Lucy in order to have a joke on Jack, who cannot interfere; afraid to be seen talking to Lucy. His perplexity is doubled when the detective makes Lucy's acquaintance and tries to flirt with her. She encourages him, much to poor Jack's dislike and discomfort. The detective becomes very friendly. He tells her why he is on the ship and shows her a warrant which he is carrying for the immediate arrest of Jack and herself. She asks him to let her see the warrant more closely. She takes it in her hand and pretends to be very much interested in it as she leans far out over the rail which separates her from the sea. She lets go of the paper and it is carried away by a friendly breeze onto the tossing waves. She turns with a little gasp of fright and tells the detective what she has done. Just then Jack, who has been watching from a distance, comes up. Lucy takes him to one side and tells him of her trick. He laughs boisterously and when the detective approaches, demanding to know the cause of their merriment, Jack tells him. The detective good-naturedly admits his defeat and gladly accepts the proffered hand of friendship from Jack and his pretty wife.

*The Moving Picture World*, January 17, 1914, p. 322

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 Phantom Cracksman (1914)**

Newspaper Article says robbery is the work of a notorious criminal, the Phantom Cracksman. Policeman Nolan swears he will capture the crook – but it isn't that easy.

THE PHANTOM CRACKSMAN (Nov. 17).—  
 "Big Robbery—Watchman Chloroformed. Supposed to be the work of the notorious criminal, the Phantom Cracksman," read this newspaper article. It was a big joke at the police headquarters and the joke was on Nolan, who had sworn he would capture this elusive crook. It was the talk of all the clubs. Mr. Brandt, of the Republican Club, sneered at what he called the inefficiency of the police. "I'd like to see him rob my house," was the last remark as he left the club that evening.

A few hours later the joke was on him. Notwithstanding his elaborate system of burglar alarms, "The Phantom Cracksman" walked in and cleaned out his safe while he was dozing on a chair in the adjoining room. The police and press were soon on the scene and also some of his friends from the club. The police pointed out that the burglar had entered through a window which was fairly obvious, as Mr. Brandt had seen him go out that way, and the garden path below showed evidences of bad markmanship. Brandt was getting worked up into a rage. The reporters made notes, but no one seemed to do anything.

A few weeks later he was robbed again and this time he caught a glimpse of the "Phantom Cracksman's" face. He was surprised to find that it was the face of a woman. It was months before he saw her again, this time as a woman of fashion, who knew how to spend (his) money lavishly and artistically. Controlling himself with an effort, he sent the hotel clerk for the police and addressed her. As she turned to flee he seized her by the wrist. Two or three flashes from her eyes and one or two pleading remarks and he was on her side and ready to stand between her and the police.

But the wages of sin—she died in his arms with a bullet in her lungs.

*The Moving Picture World*, November 24, 1914, p. 968

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Group-2

Ethnicity: Unspecified-2

Media Category: Newspaper

Job Title: Unidentified News Staff, Pack Journalists.

Description: Major: None

Description: Minor: Unidentified News Staff, Pack Journalists, Neutral



**Pickles, Art and Sauerkraut (1914)**



Magazine Editor. Illustrator Jerry (Sidney Drew).

**PICKLES, ART AND SAUERKRAUT** (Two parts —Jan. 27).—Jerry, a poor artist, makes what he thinks a great sketch, and surreptitiously takes it to a magazine. The Editor has a good laugh at Jerry's expense, but that is as far as he goes, he does not publish the sketch. Tired of art, Jerry marries a woman who owns a delicatessen store. She loves him to distraction and keeps a watchful eye upon him. He does not take kindly to her caresses, nor to the Limburger cheese. His wife receives a telegram that her relatives are trying to do her out of a share of the family fortune. She hastens off to Hicksville to stop the proceedings, leaving Jerry to roam at will.

During his wife's absence Jerry is filled with artistic temperament and becomes reckless. He sends for a beautiful model, gets all of the cigars he wants, and wine flows freely. Their happiness is interrupted when Mrs. Hoolihan calls to leave her baby while she goes downtown to shop. Upon the model's offering to care for the baby, Mrs. Hoolihan is satisfied to leave it with her. They resume their enjoyment, but again are interfered with when Jerry's mother-in-law, with all her children, calls. To save himself, Jerry hits upon a plan by which he will get rid of her. He paints the baby's face with dots and tells her the baby has small-pox. Mother-in-law reports it to the Board of Health, and Jerry, Daisy, the model, and the baby are quarantined. His wife returns, but is not admitted. She is joined by Mrs. Hoolihan, who tells her about Daisy's presence. The wife vows revenge. A doctor is called who discovers the trick. Quarantine is raised and Jerry's wife enters her home. Her love for Jerry is so strong she forgives him and smothers him with kisses.

*The Moving Picture World*, January 24, 1914, p. 448.

## "Pickles, Art and Sauerkraut"

Two-Reel Vitagraph Farce.

Reviewed By Louis Reeves Harrison.

THIS lively and entertaining cartoon is very largely the work of versatile James Young, author and director, and Sidney Drew, though animated Louise Beaudet and shapely Ada Gifford contribute materially to the fun. There is nothing ridiculous about the physical appearance of the characters—it is not the material but the spiritual side of human nature that falls below the normal and furnishes the comic side of this picturing—hence the farce is ideographic, a cartoon. There is also an underlying idea that may not be visible to all, one relating to the incompatibility of a full stomach and the mind's creative moods. This motive, however, is barely suggested and does not interfere with the obvious purpose. What might have been a running commentary on the triumph of hunger over art, simply affords Sidney Drew abundant opportunity to amuse the crowd.



Drew is enabled to caricature one of those moth-eaten theatrical traditions that have come down to us like an ancestral taint, the idea that true artistic achievement is unappreciated and unrewarded because early efforts are often associated with poverty. He depicts the hungry painter in conventional form, while making it amusing by exaggeration, and finds relief for his situation by marrying a comely widow who owns a delicatessen store. He abandons art for the material gratification of waiting on customers and that supreme joy of small souls, ringing up the cash register. The revelation of an inferior side to his nature is intensified by imitation of all that is mean and low in human nature as we observe it in everyday life. His artistic aspirations become a joke.

In due course of time the jealous attentions of an overfond wife begin to pall on the artist—his hunger satisfied, he begins to long for the freedom he has lost. Bohemian by nature and training, his sex tendency to variation acquires stimulus from an accidental encounter with a former model, a lady of symmetrical proportions, delightfully obtrusive, and about this time his wife is called away by a telegram stating that her mother is seriously ill. She misses her train, as a matter of course, but, during her temporary absence, the artist establishes his former model in her place and prepares for a high old time with the best liquid and solid refreshments to be found on the store shelves. Before he can arrange to exclude all visitors, a lady leaves her baby on his hands while she finishes her shopping. On her heels comes the artist's mother-in-law and her family for an extended visit, but he proves equal to all desperate emergencies.

He paints dots on the baby's face and announces that the child has small-pox. The visitors hurry out, report to the police, and a quarantine is established. The situation grows more and more complicated when his wife returns and is refused admission, and a report of a doctor who discovers the trick does not mend matters. Throughout all that happens, and there is a riot of incident, the artist preserves a resourceful equanimity and manages to extricate himself at desperate moments. The object of the story is not a profound one—it is merely to excite one laugh after another—

but it will enliven the average program and give relief to a monotony of red vengeance and manslaughter. It is to amuse, and "the passion of laughter is but a sudden glory arising from conception of our own eminence."

*The Moving Picture World*, January 17, 1914, p. 267

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy



Gender: Male (Magazine Editor, Jerry)  
 Ethnicity: White (Magazine Editor, Jerry)  
 Media Category: Newspaper  
 Job Title: Editor (Magazine Editor). Illustrator (Jerry).  
 Description: Major: Jerry, Negative  
 Description: Minor: Magazine Editor, Positive

### **The Plot (1914)**

Reporter Roy Burton (Maurice Costello), while interviewing Kasso, newly appointed ambassador to the United States, meets Vera, Kasso's daughter, and the two fall in love at first sight.

"THE PLOT"—(Special—Two Parts—Dec. 29)  
 —While interviewing Kasso, newly appointed ambassador to the United States, Roy Burton, a reporter, meets Vera, Kasso's daughter, and the two fall in love at first sight. A band of assistants Paul and Michael—the latter a butler in Kasso's household—are plotting the death of the ambassador. Roy gets on their track by a Russian conspirators, headed by Alexis and his peculiar accident and promises Vera to do all in his power to run down the conspirators. He follows Paul to their hiding place, but is in turn followed by Michael, is knocked senseless and dragged into their lair. Alexis prevents him from being killed at once, saying he has a better plan by which he can make use of Roy. He succeeds in making a hypnotic subject of Roy, perfects a concussion bomb and plans to have the hypnotized Roy hurl it at Kasso. Vera recognizes Paul in a street car, follows him to the den, but as she is looking through the door, he springs out and overpowers her. He drags her inside and is left in charge of her while Alexis and Michael take Roy to Kasso's house. Paul endeavors to make advances to Vera, but she manages to fell him with a bottle, then finding the door locked, blows it open with one of the conspirator's bombs, and with two policemen, dashes to her father's house. Alexis, using his hypnotic power, forces Roy to walk up to Kasso, holding the deadly bomb behind him. Just as he raises it to hurl it at their feet, Vera rushes up and seizes his arm, while the rascally conspirators are made prisoners. Alexis boasts that no one can break the hypnotic spell he has cast over Roy, but Vera's love proves stronger, and Roy is freed from its sway.

*The Moving Picture World*, December 26, 1914, 1872



A band of Russians plot to assassinate Kasso, the new Russian ambassador to the United States. Reporter Roy Burton meets and falls in love with Vera, Kasso's daughter. When he overhears the lethal plans of the conspirators. Roy attempts to disrupt them. Instead Roy is knocked-out and captured by the assassins. Alexis, their leader, places Roy under a hypnotic spell that will induce them to carry the bomb to the ambassador's house. Roy and Kasso are saved by the loving Vera, accompanied by two policemen. Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 183

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Roy Burton)

Ethnicity: White (Roy Burton)

Media Category: Newspaper

Job Title: Reporter (Roy Burton)

Description: Major: Roy Burton, Positive

Description: Minor: None

### **The Political Boss (1914)**

Newspaper Editor Tom Nash (Carlyle Blackwell) of the *Rayville Clarion*. Tramp Printer Nonpareil Jones (John Francis Dillion).

THE POLITICAL BOSS (Kalem), July 4.—A story of political intrigue which involves the editor of a country newspaper, "Owl" Jackson, a political boss; Nonpareil Jones, a tramp printer; Clara, the Judge's lovely daughter, and the remainder of the nine hundred inhabitants of Rayville. The newspaper office is destroyed by fire and several other things happen.

*The Moving Picture World*, July 18, 1914, 432

**THE POLITICAL BOSS (July 4).**—Tom purchases the Rayville Clarion, a newspaper, from Judge Moore, who is about to run for Mayor. Believing Moore to be a fit candidate, Tom promises him the Clarion's support. Moore owes his candidacy to "Owl" Jackson, a political boss. Nonpareil Jones, a tramp printer whom Tom has befriended, overhears the boss tell one of his henchmen that Moore is to be merely a figurehead. Jackson drops a letter revealing a scheme to loot the city.

Jones picks the letter up and gives it to Tom. Unable to lay the infamous scheme before Moore, who is out of the city, the newspaperman proceeds to hammer the Judge's party. Moore is furious when he learns the Clarion now opposes his candidacy. When Tom, who has fallen in love with Clara, the judge's daughter, calls to see his sweetheart, Moore orders him from the house. Worried by the Clarion's opposition, Jackson determines to destroy Tom's plant. Jones, sleeping in the office, is awakened by the political boss, who is preparing to burn the place. The two fight. Jones is knocked unconscious, after which Jackson sets the building ablaze.

News of the fire brings Tom to the scene. Knowing that Jones sleeps in the plant, the owner dashes into the burning building and rescues Jackson's victim in the nick of time. Jones revives and lays bare Jackson's crime. The boss attempts to flee, but is caught by Tom and locked up. The boy then informs Judge Moore of the plot to loot the city. Convinced that he had been unjust to Tom, Moore begs his forgiveness.

*The Moving Picture World*, June 27, 1914, p. 1852

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Tom Nash, Nonpareil Jones)

Ethnicity: White (Tom Nash, Nonpareil Jones)

Media Category: Newspaper

Job Title: Editor (Tom Nash). News Employee (Nonpareil Jones)

Description: Major: Tom Nash, Nonpareil Jones, Positive

Description: Minor: None



**Politics and the Press (1914)**

Editor John Marsden (Antonio Moreno – The Newspaper Editor) takes over the paper in Griggsville opposing the town boss after the previous editor is run out of town. Marsden refuses to be bribed and is almost lynched before being rescued by the boss's niece, Nettie (Norma Talmadge).

**POLITICS AND THE PRESS (Sept. 17).—**As the political boss of Griggsville, a small mining town, Elijah Mawson practically runs things his own way. The Press is the local newspaper and bitterly opposed to him. He has succeeded in scaring one editor out of town and when John Marsden, the new editor, arrives, Mawson tries to make friends with him. John has already been informed of Mawson's unscrupulous character and refuses to have anything to do with him. Nettie, Elijah's niece, returning home one evening from a friend's house, is attacked by tramps. She is rescued by John, winning the girl's gratitude and later her love. Mawson then offers John a bribe to change the attitude of his paper to one of friendliness towards himself. The bribe is scornfully refused and Mawson goes out swearing vengeance. Through his paper, John continues his expose of the bribery and corruption practiced by Mawson and his gang. Mawson is furious and makes threats of personal violence against the editor unless he leaves that part of the country immediately. John pays no attention to the warnings. Nettie, realizing the serious danger, rides to the Sheriff for help. John is attacked in his office by Mawson and his gang, overpowered and only the arrival of the Sheriff and his men, led by Nettie, saves the editor from being lynched. After a sharp fight, the rascals are driven off and Mawson arrested. Nettie throws herself from her horse, unbinds John's arms and places them about her shoulders, while he holds her closely to his heart and kisses her.

*The Moving Picture World*, September 12, 1914, p. 1545.

**POLITICS AND THE PRESS** (Vitagraph), September 17.—Written by William A. Tremayne. Van Dyke Brook did the directing and also had the role of the political boss of Griggsville, a rube city. Norma Talmage appears as his daughter. The Press, a local newspaper, is opposed to him and he scares the editor out of town. A new one arrives (Antonio Moreno) who refused to be scared and then war is declared, which furnishes the action for many intense scenes. In the finale the young editor's life is saved by the boss's daughter, and then there is a love mix-up, of course.

*The Moving Picture World*, October 3, 1914, p. 63

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (John Marsden, Previous Editor).

Ethnicity: White (John Marsden, Previous Editor)

Media Category: Newspaper

Job Title: Editor (John Marsden, Previous Editor)

Description: Major: John Marsden, Very Positive

Description: Minor: Previous Editor, Positive

### **The Power of Print (1914)**

Publisher Cartwright (William Wolbert), the owner of one of the two leading newspapers of the city, *The Times*. Star Reporter Robert “Bob” Whitney (Henry King) of *The Times*. Publisher J.C. Whitney (Charles Dudley), owner of one of the two leading newspapers of the city, *The Star*

## **The Power of Print**

**TWO REELS**

*Patheplay*

*Released January 29th*

That “the pen is mightier than the sword” is proven again in this stirring story of newspaperdom and politics. A story with a strong undercurrent of romance.

*The Moving Picture World*, January 17, 1914, p. 377

“THE POWER OF PRINT” (Patheplay), January 29.—This film story, which runs about a reel and a half, is rather a formal mixture of newspaper and political life. The opening scenes are carefully planned and lay the ground work for some excitement, but the action does not come up as well as it promised, and the ending seemed a little disappointing. The photography and acting are acceptable.



*The Moving Picture World*, February 14, 1914, p. 809

**THE POWER OF PRINT** (Special—2 parts—Jan. 29).—Jessie, the daughter of the leader of the dominant party in city politics, receives a much coveted invitation to join a whist club favored by society. She becomes a constant attendant and as the play is for large stakes she soon becomes deeply in debt. Her father cannot help her as he has put every cent he has into the campaign, which will either make or break him.

Meanwhile Cartwright, the owner of one of the two leading newspapers of the city, is supporting Farnell's candidates in his paper. Meeting Jessie he becomes infatuated with her and under the pretense of business calls at the Farnell home every evening. Jessie, who personally cannot tolerate Cartwright, for the sake of her father dissembles her true feelings and hides her dislike. In a dishonorable manner Cartwright gets hold of a letter from Farnell to his daughter saying that his only hope is party success in the coming election, and with this knowledge determines to use it to his advantage to win Jessie.

At this juncture Bob Whitney returns home from college in disgrace, having been expelled not for innate wickedness, but sheer super-abundance of animal spirit. His angry father forbids him the house and tells him that until he has proved himself a man he will have nothing to do with him. Unknown in the city, Bob applies for a job as reporter on Cartwright's paper, where his inherited talent shows itself and soon raises him to the position of star reporter.

Cartwright to frighten Jessie into marrying him plans an expose of gambling among society and sends out Bob to dig up the facts at Jessie's whist club. Meeting Jessie he falls an instant victim to her charms and asks and receives her permission to call upon her. The elder Whitney seeing a statement in the rival paper, *The Times*, to the effect that its circulation surpasses that of *The Star*, his own paper, by 40,000, calls at the office of the *Times* to demand an explanation. While there he sees to his surprise his own son and is told that he is now their best reporter. Dumbfounded and proud of his son, he offers Bob a position as city editor on his own paper, which Bob at once accepts. Bob resigns from the *Times* at once and thereupon, of course, stops his investigation of society gambling, and plans to marry Jessie.

Cartwright in rage at the news determines to knife the Farnell candidates, but in a dramatic scene at the Farnell residence, Bob, with his fiancée beside him, tells him to do his worst as the support of his father's paper will be sufficient to make up for the defection.

*The Moving Picture World*, January 24, 1914, p. 458

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Bob Whitney, Cartwright, J.C. Whitney)

Ethnicity: White (Bob Whitney, Cartwright, J.C. Whitney)

Media Category: Newspaper

Job Title: Reporter (Bob Whitney). Publisher (Cartwright, J.C. Whitney)

Description: Major: Bob Whitney, J.C. Whitney, Positive. Cartwright, Very Negative.

Description: Minor: None

### **The Power of the Press (1914)**

Cub Reporter Anstey (William Jefferson) of the *New York Herald* uses “the power of the press” to expose the man who falsely accused a shipyard worker because he wanted to get money deposited in the shipyard worker’s wife’s account by her uncle.

Despite the title, the journalism element is only introduced in the last scenes of this melodrama. The first few reels are taken up with an account of a shipyard worker being sent to jail under false pretenses. ... the press brings about a raid on (Turner Morgan’s) counterfeiting operations and *Herald* reporter (Anstey), who is not above sneaking into houses to get information, finally uses “the power of the press” to expose the man who falsely accused (Steve Carson)...Although the press element is minimal, the film appears to be the earliest feature with a journalism connection available commercially for viewing. Richard Ness, *From Headline to Superman: The Silent Era: The Power of the Press to Big News*, p. 15

Once in prison the shipyard worker becomes friendly with a fellow prisoner who was once a bank teller. The men’s wives also become friends and fall prey to the crooks. The press brings about a raid on the man who accused the shipyard worker and his counterfeiting operations. Anstey, who takes most of his notes on a small reporter’s notebook, sneaks into houses to get information that results in the power of the press winning the day. Title card: “In the linotype room, the cub reporter follows his first big story.”

Linotype operators. Press room getting the paper ready to print. To presses. Pressmen. Newspaper Printed: “New York Herald: Extra!! Steve Carson Innocent Of the Crime for Which He Served Prison Term” Readers of the newspaper rejoice. *Viewing Notes*.



**THE POWER OF THE PRESS** (Biograph K. & E., Special—Four Parts).—An innocent man, serving a sentence of five years in prison through the perjured testimony of the real criminal, Steve Carson, foreman of a shipyard, strikes up a warm friendship with his cell mate, Harold Norwood, a defaulting paying teller. No less strange than their friendship is the befriending of Steve's wife, Annie, by Julia Seymour, prima donna, who is Norwood's wife. As a reward of good behavior, the men are released on Christmas morning. Annie is bewildered by the receipt of a bank book which shows that large deposits of gold have been made in her name and that of her sister, Mary, by their uncle, George Hosford, who, dying in Alaska, has entrusted the book to Joe Hawes, a fellow prospector. Hawes, coming to New York, has met Turner Morgan, Steve's predecessor as foreman of the shipyard, who bears Carson a lasting grudge and has fastened upon him the crime for which he was imprisoned. Morgan has tried to get the money, failed and lost the book. Anstey, a cub reporter on a daily paper, gets wind of the case and by clever work discovers the truth. In his big story, through "the power of the press," Steve is vindicated, and Morgan's infamy bared to the world after his counterfeiting den is raided by the police.

*The Moving Picture World*, October 24, 1914. p. 566

Steve Carson, a man wrongly convicted of a crime through the perjurous testimony of the real criminal, becomes friendly with his cellmate, Harold Norwood, a former bank teller. At the same time, Annie Carson is befriended by Julia Seymour, a prima donna and Norwood's wife. As a reward for good behavior, the two are released from prison on Christmas morning. At the same time, Annie discovers that huge deposits have been made in her name, and that of her sister Mary, by their uncle, George Hosford, a dying Alaskan prospector. Hosford gave his bankbook to fellow miner Joe Hawes, who has come to New York. Through happenstance, Joe encounters Turner Morgan, Steve's predecessor as foreman of his shipyard and the person who had him sent to jail. Meanwhile, Anstey, a cub reporter, learns the truth of Steve's situation and through "the power of the press" is able to expose Morgan for the criminal that he is, thus exonerating Steve. *American Film Institute Catalog of Feature Films*.

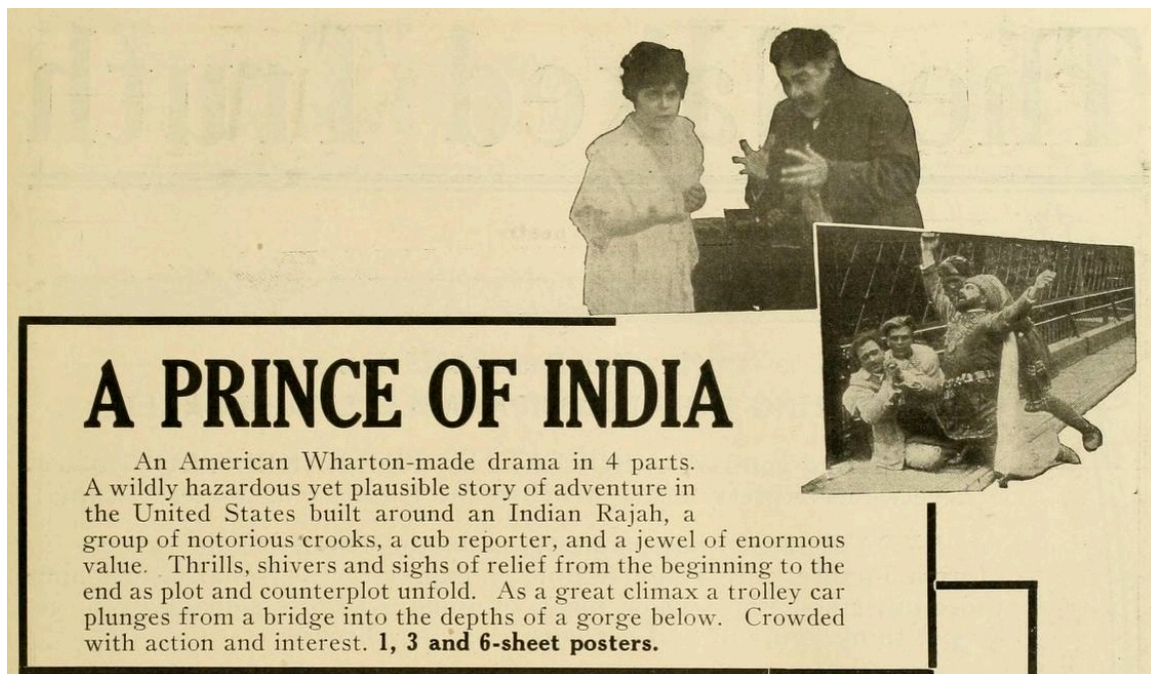
Status: Public Domain  
Viewed

Type: Movie  
Genre: Drama  
Gender: Male (Anstey, Linotype Operators, Pressmen)  
Ethnicity: White (Anstey, Linotype Operators, Pressmen)  
Media Category: Newspaper  
Job Title: Cub Reporter (Anstey). News Employees (Linotype Operators, Pressmen).  
Description: Major: Anstey, Very Positive  
Description: Minor: Linotype Operators, Pressmen, Positive.

### **A Prince of India (1914)**

Cub Reporter Billy ("Smiling" Billy Mason) is assigned to cover the arrival of a rajah and his son in a small American town.

The reporter makes friends with the prince and introduces him to a countess Billy has been assigned to interview. The countess is actually a jewel thief being pressured into stealing a diamond belonging to the rajah. During a society party, the diamond falls into Billy's cuff without his knowledge and drops out again while he is sleepwalking. The film climaxes with a fight on a runaway trolley car. Richard Ness. *From Headline Hunter to Superman: The Silent Era: From The Power of the Press to Big News*, pp. 15-16.



Advertisement, *The Moving Picture World*, October 3, 1914, p. 23



## “A Prince of India”

Four-Part Eclectic Produced by Wharton Contains Good Drama and a Sensational Denouement.

Reviewed by George Blaisdell.

**I**T is a strong story that Wharton, Incorporated, has given us in “A Prince of India.” It is a story containing many good dramatic situations and of continuity in interest, with a smashing finish. Smashing is used literally; a trolley car jumps the track, breaks through a fence, and tumbles end over end into a gorge many feet below. The feat is not put over in miniature; what appears to happen so far as the car is concerned plainly does happen.

Thurlow Bergen is the Prince who is enamored of the Countess Mirska, known to her intimates as the Badger Queen. Mr. Bergen gives a fine performance. Elsie Esmonde plays the Countess. She is convincing; there is in her manner that which easily might lead the Prince to believe she is what she pretends to be. Her gentleness with the Prince changes when in consultation with her confederates to the hardness of the woman of the underworld.

That she falls in love with the Prince as he has been infatuated by her, that she prevents the consummation of the almost completed robbery, only goes to prove that she is a woman after all and above all.

William Riley Hatch has the role of Moreland, the well-dressed and polished crook, who seeks to obtain possession of the jewel known as the Kiss of Death and who does not hesitate in his eagerness to get it to sacrifice the life of his male accomplice. Mr. Hatch at some moments has the

bearing of the villain of melodrama, but these are rare. His work on the whole is most acceptable. Billy Mason, well known to picture followers through his long and excellent work with the Essanay company, has the role of the cub reporter. Mr. Mason fits the part and of it makes much. M. O. Penn is the Rajah on tour in the United States. What he has to do is well done.

The picture is well staged. The settings match the other details of the general production. The story does not make necessary the creation of Oriental atmosphere except in a minor way—the entourage of a Rajah stopping at a hotel—and it is adequate. The exteriors are of Ithaca, N. Y., and there are charming backgrounds.

“A Prince of India” is a strong production, one worth while not to miss.

*The Moving Picture World*, October 3, 1914, p. 67

A PRINCE OF INDIA (Four Parts)—An Indian rajah determines to give the prince, his son, the advantages of an American university education, and brings him to the United States. Arriving at the university town, they stop at the hotel there and are immediately besieged by the reporters who scent a good story, especially as it is reported that the rajah brings with him one of the famous jewels of the world, a magnificent diamond. Among the reporters is a young man on his first assignment who at once makes friends with the prince.

In the meantime Nell Reardon, the "badger queen," is approached by Moreland, a "gentleman" crook, and threatened with exposure if she does not aid him to obtain possession of the rajah's jewel. She promises her aid and as a first step registers at the same hotel as the rajah, under the alias of the "Countess Mirska." Billy is assigned to interview her. The prince is struck with the woman's charms and persuades Billy to introduce him. At the instigation of Moreland, the woman persuades the prince to show her the diamond. Fearing his father's displeasure the young man secretly takes the jewel from the strong box.

Seeing their opportunity, Moreland, and Harley, his "pal," invite the prince to have some refreshments at the hotel cafe and the prince asks to have Billy included in the party. The jewel is passed around and admired. By accident, and while no one is looking, it falls from the case and lodges in the cuff of the reporter's trousers. Later, while in his own room, he discovers it and immediately runs back to the hotel to return it to the prince. Unable to find him, he decides to stay at the hotel for the night, takes a room and throws himself upon the bed, fully clothed. The anxiety of his responsibility preys upon his mind so that his slumbers are disturbed and his rest is a nightmare.

In the meantime the prince discovers the loss, tells the crooks of it and they search the cafe together. The crooks secretly believe each other guilty, but when they tax one another with the crime they mutually prove their innocence. Without saying anything to each other they visit the reporter's home and search his room. Finding one another in the room their mutual distrust deepens. Billy's distraught mind causes him to talk in his sleep and while doing so he drops the jewel over the hotel balcony. It falls at the feet of the prince, but he does not enjoy its possession long. Harley, who has been spying upon him, knocks him out and escapes with the diamond. The further vicissitudes of the diamond are intensely interesting and lead up to the superb climax where the prince recovers it and sees the baffled crook, Moreland, go over the bridge into the ravine below in the trolley car in which he has tried to escape.



Status: Unknown  
 Unavailable for Viewing

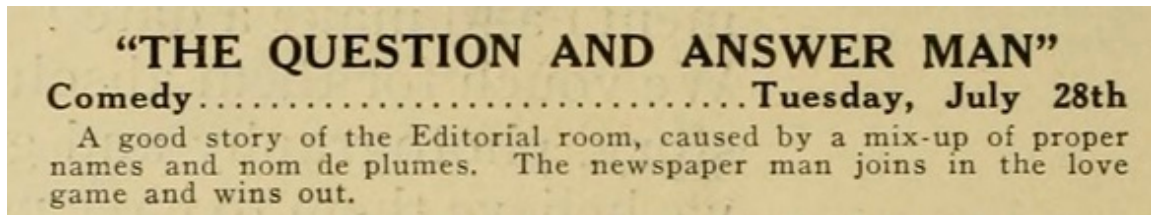
Type: Movie  
 Genre: Drama  
 Gender: Male (Billy). Group.  
 Ethnicity: White (Billy). Unspecified.  
 Media Category: Newspaper  
 Job Title: Reporter (Billy). Pack Journalists.  
 Description: Major: Billy, Positive  
 Description: Minor: Pack Journalists, Negative

### **The Question and Answer Man (1914)**

Newspaperman Ben Johnson (Arthur V. Johnson) is in charge of the question department of the "Heart and Home" column for the *Globe* writing under the name, "Madame Leonora."

"THE QUESTION AND ANSWER MAN" (July 28).—Ben Johnson, a young newspaper man, is in charge of the question department of the "Heart and Home" column for the "Globe." His assumed name in answering lovers who are in trouble is Madame Leonora. Freddie Nix, a bashful lover, has written to Johnson's department seeking a method by which he may win the hand of Mabel Wiggins. Johnson advises him to discard his bashfulness. Freddie tries, but to no avail. In despair he visits the newspaper plant to seek advice. Here he encounters Johnson, instead of Madame Leonora, and the men have a great amount of fun at Freddie's expense. Johnson's advice to Freddie this time is: "Take the girl flowers; and lend the father money." Freddie leaves encouraged. Mabel appreciates the flowers, but to escape Freddie she goes autoing with another beau. Freddie at the same time insists upon lending Mabel's father a goodly amount of money. Wiggins is so dumbfounded that he takes the bills to an expert to see if they are counterfeit. Johnson's next rule is: "Have a rival hanging around, so that you can show him up," and Johnson decides to go with Freddie and act as the rival. While Freddie is in the parlor with Mabel, Johnson, armed with a box of chocolates is just outside the portieres engaged in conversation with Mabel's grand-dad. He has relieved Johnson of most of the candy before Freddie calls in Johnson to be introduced to Mabel.

*The Moving Picture World*, July 25, 1914, p. 611



*The Moving Picture World*, August 1, 1914, p. 672

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Ben Johnson). Group.

Ethnicity: White (Ben Johnson). Unspecified.

Media Category: Newspaper

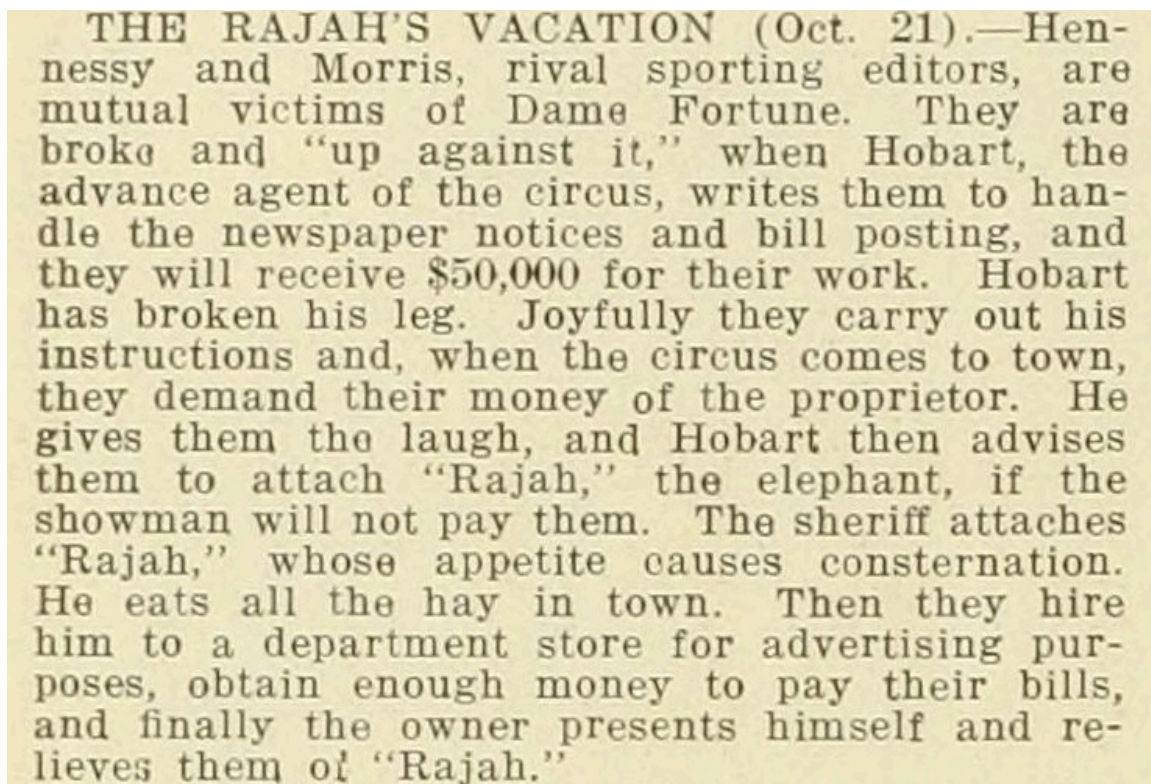
Job Title: Columnist (Ben Johnson). Miscellaneous.

Description: Major: Ben Johnson, Positive

Description: Minor: Miscellaneous, Neutral

### **The Rajah's Vacation (1914)**

Sporting Editors Hennessy and Morris.



*The Moving Picture World*, October 17, 1914, p. 392



Status: Unknown  
Unavailable for Viewing

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

### **The Real Miss Loveleigh (1914)**

Newspaperman Leo Whitney, who runs “Helps to the Lovelorn Column” as Eveline Loveleigh in one of the world’s great daily newspapers, has a romance of his own.

“THE REAL MISS LOVELEIGH” (Essanay), January 14.—The newspaper man who runs the “Helps to the Lovelorn Column” as Eveline Loveleigh has a romance of his own, and there’s a quarrel due to a letter she finds in his overcoat. And say, it was mighty lucky for him that he held that particular position on the journal—she writes in for advice. It is new, sprightly in the way it is handled and seemed to please the audience. Perhaps the newspaper man was not so well chosen to play that particular part as was the girl, Ruth Hennessy, to play hers.

*The Moving Picture World*, January 31, 1914, p. 543

**THE REAL MISS LOVELEIGH (Jan. 14).**—When Leo Whitney started writing the “advice to the lovesick” column in one of the great daily papers, under the name of Evelyn Loveleigh, little did he know that the love god would take possession of him. We see “her” very much a man, seated in his office smoking an immense pipe, and answering such silly letters as “A young man calls on me several evenings a week, but has not proposed as yet. Would you advise me to start making my trousseau?” Of course he has a good laugh over each letter and gives the writers expert advice, but when he in turn falls a victim, he falls so hard that the laugh is on him.

*The Moving Picture World*, January 10, 1914, p. 204

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Leo Whitney)

Ethnicity: White (Leo Whitney)

Media Category: Newspaper

Job Title: Columnist (Leo Whitney)

Description: Major: Leo Whitney, Positive

Description: Minor: None

### Reporter Jimmie Intervenes (1914)

Star Reporter Jimmie (Guy Oliver – The Reporter) finds out that a city council member has sold out to a railroad trust, made up of allegedly respectable businessmen. City Editor (Fred Huntley). The reporter breaks into the home of the railroad president, binds and gags the head of the trust and punches out his secretary. He escapes with evidence that the president was bribed and is pursued by the villains, but gets his scoop and goes to the council meeting, where he shoves the “extra” under the nose of the corrupt councilman. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 12.



“Reporter Jimmie Intervenes”

## “REPORTER JIMMIE INTERVENES”

A big, telling, trenchant, up-to-date newspaper story of an attempted municipal franchise steal. How the reporter gave the “once over” to the man higher up, scored the big “Beat,” and won a wife, is a swift, moving and absorbing entertainment.

IN TWO REELS—RELEASED, JULY 6th

*The Moving Picture World*, July 4, 1914, p. 139



"REPORTER JIMMIE INTERVENES" (Special—Two Parts—July 6).—The city editor remarked to his star reporter, Jimmie: "This is the biggest steal that any corporation tried to put over the municipality. Run it down, break it up, and you will own the shop." Jimmie went after the new assignment fast and furious, and the front page of his paper began to attract the attention of the populace to a new condition of affairs, in which a railroad trust appeared to be hiding behind an innocent application made by a coterie of seemingly disinterested citizens, all of whom were associated with big corporations.

Councilman Blake, a cold-blooded politician, led the controlling faction of aldermen, and while he had long been a "suspect" nobody was clever enough to "put it over on him." At the preliminary council meeting only a single vote was required to give the "people's property" to the railroad trust. The lacking vote was Black, who, knowing his previous power, reserved his right to hold the big job in leash. At this point in the game, grim Grayson, the head of the railway trust, came to the city secretly, just as Blake expected he would, praying for a conference.

In the interim Reporter Jimmie met and impressed Alice, Blake's stenographer, who felt the power of his personality, and could not restrain her interest in the story that was unfolding as he came day after day for interviews. When she learned that Councilman Blake was to be a guest that night at Grayson's country home she "tipped it off" to Jimmie by 'phone. He managed to get unobserved into Grayson's house and his sharp ears overheard the conclusion of the bargain between the councilman and the magnate. Blake hurried away, and Grayson sat down to enjoy reflecting that he had the winning of the franchise fight in his pocket—signed for a certainty by Blake. The alert Jimmie leaped upon him, bound and gagged him, and, possessing himself of the precious document, escaped from the house and made a run for his



horse he had concealed in the shrubbery. He runs into the husky secretary of Grayson and handed him a punch on the point of the jaw and then proceeded to his horse. The secretary, however, rallied for the count and took a shot at Jimmie, that came so close that it made a brain bruise across his brow.

Grayson's man staggered to his feet, rushed to the house and found his master trussed up like a stuffed turkey. He released him, learned the truth of the raid, and consequently, upon his master's demand, rushed for his automobile. The wounded reporter rides madly on and then the automobile comes flashing into the scene. Jimmie tried out all the tricks at his command in fox chasing—in cutting across ploughed fields and taking down narrow, rough lanes, but Grayson's car ate up the miles savagely and came closer and closer. Now they were in the city limits, and on a shaded boulevard the car caught up with the tired rider and his foam-flecked steed. Jimmie was dragged from his horse, and was about to be thrown in the car and carried away when a mounted patrolman appeared and asked impertinent questions. Jimmie thrust the document in the officer's hand, when Grayson declared his identity and insisted that a valuable document had been stolen from him. The patrolman glanced at the document and the significance of it appealed to him so powerfully that he handed it back to Jimmie and told him to "Beat it." Then he compelled the frantic Grayson and his huskies to conform with the speed laws so he could trot alongside their automobile through the park.

Things were happening in the City Hall in the interim and likewise at the newspaper office, a sort of expectant hush that comes before great news "breaks." The editor was about to order the presses to start, giving up the expected scoop as too late, when Jimmie with a bloody handkerchief bound about his brow, and the knock-out document in his hand, staggered into the office with his smashing story. It was a big thing and the bold-face type played it up in scare-heads. The scene shifted to the council chamber, Blake concluded his speech and the voting was about to begin, when Jimmie darted into the room and pushed the "extra" under the nose of the astonished Blake, and then passed other copies around so quickly that the great franchise steal died a-bornin'. Blake's pretty stenographer was at work early that morning when the telephone rang and she recognized the voice, unmistakably Jimmie's that said: "Hello, a friend is talking. Will you marry me?" It wasn't hard to guess the answer, and when the orange blossoms bloomed upon her brow two months later, the newspaper that Jimmie helped to the greatest scoop of the time was heavily represented both in "among those present" and the bridal gifts.

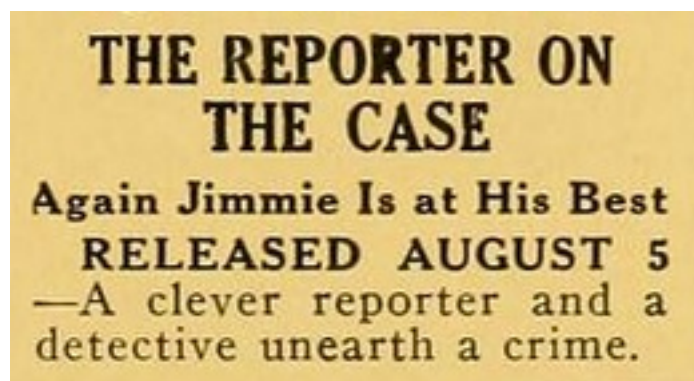


Status: Unknown  
 Unavailable for Viewing

Type: Movie  
 Genre: Drama  
 Gender: Male (Jimmie, City Editor, Printer). Group.  
 Ethnicity: White (Jimmie, City Editor, Printer). Unspecified.  
 Media Category: Newspaper  
 Job Title: Reporter (Jimmie). Editor (City Editor). News Employee (Printer).  
 Miscellaneous.  
 Description: Major: Jimmie, Very Positive  
 Description: Minor: City Editor, Positive. News Employee, Miscellaneous, Neutral.

### **The Reporter On the Case (1914)**

Reporter Jimmie (Guy Oliver) helps clear a woman accused of shooting a man who was blackmailing her husband.



*The Moving Picture World*, August 1, 1914, p. 771

THE REPORTER ON THE CASE (Selig), August 5.—This is a story concerning a newspaper reporter who had failed for a week in getting his star story. Carrying a grouch he called on his friend, Detective Barnes. Fortune favored him and he fell unto a story that is full of punches. The scenes are very interesting, also very melodramatic. The best of all, the reporter made a grand scoop. The acting is of a superior nature. The direction and photography are up to the standard. This picture can be recommended to exhibitors.

*The Moving Picture World*, August 22, 1914 p. 1099

THE REPORTER ON THE CASE (August 5).—Reporter Jimmie was gloomy. There had been nothing doing in the way of news worth his while as a star writer, for a week, and he carried a grouch. Nothing worth while appeared in the morning "extras," so after sticking around the office for a while, he decided to visit his old friend, Detective Barnes. Here he found that Dame Fortune had opened the door for him.

In the meantime, Giles, heavy jowled and villainous in appearance, and looking as if he owed the whole world a grudge, finished his prison term and came back home. He was broke. He decided to raise some money; so he prepared himself by lighting his lamp, loading his revolver and writing a note. The note he thrust under the door of Emery's house. The note warned Emery to come across with money, and if not, Giles would give the papers an interesting story and a convict photograph of him. Mrs. Emery found the note when she opened the door, and read it. Emery was sick abed, so his wife, guessing at once who had written the blackmailing note, went through the darkness to where Giles was stopping. Mrs. Emery carried a loaded pistol with her. Giles, in his pleasant way, took away her money, but declared that it was not sufficient. Then she gave him her jewelry. This nearly satisfied him, but he wanted her wedding ring also. Mrs. Emery would not part with her wedding ring without a struggle. A lively tussle for the ring followed. The policeman on the beat heard a shot. In the house he found Giles dead on the floor from a bullet wound. He telephoned to police headquarters of his discovery.

Jimmie had just seated himself for a chat with Detective Barnes when the telephone message came. They visited the scene of the crime and found clues, among which were the initials on the jewelry, which led them to Mrs.



Emery. Anticipating a visit from the police, the clever woman was prepared for them. She explained the jewelry saying that the house had been robbed the night before. Giles was a burglar by reputation, and the significance was unmistakable. But Mrs. Emery overlooked one thing—Jimmy found her wedding ring clutched in Giles' hand. He made Mrs. Emery confess her visit, although she denied the shooting. Detective Barnes insisted on arresting Mrs. Emery, but Jimmy begged for twenty-four hours' time in which to clear up the mystery. How he cleverly did this is unmistakably shown in the last scenes. An entirely new and fascinating situation is developed while Jimmie, as usual, triumphs.

*The Moving Picture World*, July 4, 1914, p. 734

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Jimmie). Group.

Ethnicity: White (Jimmie). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Jimmie). Miscellaneous.

Description: Major: Jimmie, Positive

Description: Minor: Miscellaneous, Neutral

**The Rightful Heir (1914)**

Newspaper Article reveals that a man in prison has inherited a title.

**THE RIGHTFUL HEIR** (2 parts—April 24).—Sir Patrick O'Neil has two sons, Phelim, the elder, a spendthrift and gambler; and Lawrence. Phelim discovers the hiding-place of his father's gold and one night attempts to steal some, but is discovered by his father, who disowns him. Phelim becomes the leader of a band of smugglers and hires Redfield, a highwayman, to "silence" Richard, the young son of Lawrence, and Patricia, who, now since the death of Sir Patrick and in the event of the death of Lawrence, would be the only thing to stand in his way to being the lord of Ballyskillen. Redfield hides Richard in a cave from which, unknown to Redfield, he is rescued by Driscoll a tavern keeper, who decides to adopt the child and later hold him for ransom. Redfield is betrayed by Phelim and sent to prison. One day from an old newspaper, he learns that Sir Lawrence has died and that Phelim has now come into the possession of the title. He escapes from prison and is saved by Richard from capture. Phelim comes to the tavern at a word from Redfield. But Phelim injures Redfield and sets fire to the barn from which he is rescued by Richard. Later Phelim is captured when Redfield, dying, confesses to the conspiracy. Richard is astounded to learn of his parentage. Phelim dies from his wounds, and Lady Patricia and Richard come into their own.

*The Moving Picture World*, April 25, 1914, pp. 578, 580

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

### **A Romance of the Mexican Revolution (1914)**

Reporter George Howard is sent to cover the Mexican war by a New York newspaper and falls in love with the daughter of an estate owner.

The estate owner's maid is in love with a rebel spy. While the young reporter is on assignment trying to interview Pancho Villa at the headquarters, the heroine trails the spy in disguise. Her identity is discovered, but the reporter arrives in time to prevent her from being killed. After a fight in which the spy is killed by one of his own men, the reporter is given a job managing the estate. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p.16

George Howard, a young reporter, is sent by his New York newspaper to cover the Mexican war. In Mexico he meets Mr. Jackson, an old friend of his father who is a wealthy estate owner and supporter of the Constitutionalists. George then falls in love with Jackson's daughter Doris. Doris' maid Camille is the lover of Pedro, a rebel spy employed at the Jackson estate. Camille and Pedro attempt to steal some secret documents from Jackson's safe, but their activities are uncovered by George and Doris. Because George's paper wants him to go to General Pancho Villa's headquarters, he asks Doris to spy on Pedro at the local tavern. Despite Doris' disguise, she is discovered by Pedro who is about to kill her when George arrives just in time. Meanwhile Camille, conscience-stricken, tells Mr. Jackson about Pedro's activities. Jackson and his men search for George and Doris, who eventually fight their way out of a skirmish with Pedro. Pedro is inadvertently killed by one of his own men, after which Doris and George declare their love for each other. Finally, Jackson decides to offer George a position managing his estate. *American Film Institute Catalog of Feature Films*

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (George Howard)

Ethnicity: White (George Howard)

Media Category: Newspaper

Job Title: War Correspondent (George Howard)

Description: Major: George Howard, Positive

Description: Minor: None

**A Royal Survivor (1914)**

Newspaper Article helps to restore a man's memory causing severe consequences.

A ROYAL SURVIVOR (Special—Two Parts—July 9).—A stranger was wrecked and thrown up unconscious on the coast of Finisterre. When consciousness returned his memory had fled. He was taken in and adopted by a kindly Breton fisherman. He grew to love the daughter, Annie, and she returned his affection. One day a newspaper fell into his hands. There was an announcement that the Court of Gailistre had gone into mourning. Month before, Prince Otto Christian had gone upon a voyage and the ship had been lost. The words Otto Christian was the key the stranger had vainly sought. He communicated with his people and a few days later court officials came and he left for home. Away amid the rejoicing of his home circle he missed the little maid who had become so dear to him. He finally reached a decision which brought joy to him and to the little girl sitting disconsolate in the house by the sea. Renouncing his right to the succession, Otto became "Prince Charming" in real life and married Annie.

*The Moving Picture World*, July 11, 1914, p. 334

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral



**The Scar (1914)**

Newspaper Woman is an investigative reporter.

**THE SCAR.**—(April 20).—Out to investigate graft charges against the politician, the newspaper woman confronted his Italian wife. "You, the woman always following my husband," the wife cried. In the conflict that followed the scar came. Separate and alone in the passing years the wife thought only of the scar and the other woman. The cloud was lifted by her son, now grown.

*The Moving Picture World*, April 25, 1914, p. 572

**THE SCAR** (Biograph), April 20.—A very strong story and cleverly produced. Jealousy on the part of the wife of a leading politician is the foundation of the plot. There are good strong scenes, and able acting combined. Claire McDowell, Joseph McDermott and Kate Bruce are the principals and do good work.

*The Moving Picture World*, May 2, 1914, p. 673

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Newspaperwoman)

Ethnicity: White (Newspaperwoman)

Media Category: Newspaper

Job Title: Reporter (Newspaperwoman)

Description: Major: None

Description: Minor: Newspaperwoman, Positive

**Scooped by Cupid (1914)**

Reporter Mabel (Cleo Madison) works for the *Tribune* and is assigned to investigate bribery charges against the mayor. Reporter Kellogg (J. Warren Kerrigan) is covering the story for the *Herald*. *Tribune* City Editor. *Herald* City Editor.

Mabel gets an exclusive interview with the mayor by showing a personal card, while Kellogg is shut out when he identifies himself as a reporter. Kellogg trades places with a delivery boy to get into the mayor's office and he finds Mabel's notes. During the car chase which ensues, Mabel is knocked into a ditch and Kerrigan beats her with the scoop, but then has second thoughts and sends the story to her paper under her name. All ends happily when the city editor gives Kellogg a raise after discovering he loves Mabel.

Richard Ness, *From Headline to Superman: The Silent Era*, p. 12.

SCOOPED BY CUPID (Victor), March 23.—J. Warren Kerrigan and Cleo Madison appear in this newspaper yarn, being reporters on rival papers. The plot is not to be taken seriously and serves only to make an appealing little love story. Quite a pleasing comedy number.

*The Moving Picture World*, March 28, 1914, p. 1681



**SCOOPED BY CUPID** (April 6).—By profession Mabel is a "Sob Sister," that is, she is a woman newspaper reporter. Kellogg is the star reporter on the Herald, the opposition paper. A tip for an important story is dropped to the Tribune. Mabel is the only one on the job. With misgivings, the city editor lets her learn the inside of a bribe charge against the mayor. Kellogg is covering the same story for the Herald. Kellogg requests an interview, using the name of his paper, and is refused. Mabel sends in her personal card. She is received by the mayor and given an exclusive story.

Kellogg, fuming outside the office, hears a stenographer telephone a restaurant for a lunch which is to be brought to the mayor's office. He prevails upon the waiter who brings the lunch to change coats with him. Kellogg enters the mayor's office as the waiter. Mabel's interview, now at an end, the mayor invites her into his automobile. She speeds toward the nearest telegraph office to get her story on the wire.

Kellogg finds a sheet of Mabel's note pad upon which is written enough to give him an idea of the interview. He jumps into a taxi and races toward the telegraph office. On the way he overtakes Mabel. In passing, the taxi crowds the machine occupied by Mabel into the ditch. Mabel is injured, Kellogg writes his story, and hands it to the operator. He has won.

Then he begins to think of the little "Sob Sister" he left in the ditch. He takes his story from the operator, addresses it to the Tribune and signs Mabel's name. He then returns to his office, admits that he has been scooped and quits.

A short time later the city editor of the Herald calls at Mabel's home, where Kellogg happens to be calling, and makes the following declaration:

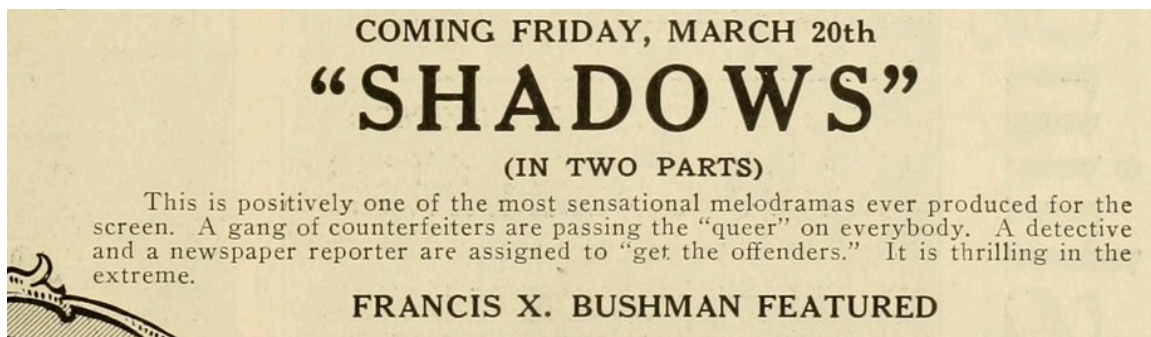
"You and Cupid scooped the Herald's best man, but we cannot afford to lose him and from now on his salary is raised to family size."

Status: Unknown  
 Unavailable for Viewing

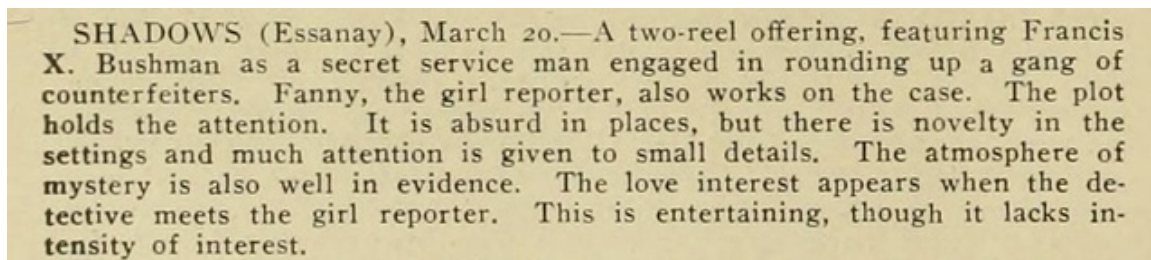
Type: Movie  
 Genre: Comedy  
 Gender: Male (Kellogg, *Tribune* City Editor, *Herald* City Editor). Female (Mabel)  
 Ethnicity: White (Kellogg, Mabel, *Tribune* City Editor, *Herald* City Editor).  
 Media Category: Newspaper  
 Job Title: Reporters (Kellogg, Mabel). Editor (*Tribune* City Editor, *Herald* City Editor)  
 Description: Major: Mabel, Kellogg, Positive  
 Description: Minor: *Tribune* City Editor, *Herald* City Editor, Positive

### Shadows (1914)

Newspaper Reporter Fanny Turner (Irene Warfield) and a detective are assigned to get a gang of counterfeiters who are passing the “queer” on everybody.



Advertisement – *The Moving Picture World*, March 7, 1914, p. 1339



*The Moving Picture World*, April 4, 1914, 58



**“SHADOWS” (Essanay).**

On Friday, March 20th, The Essanay Film Manufacturing Company will release a sensational detective melodrama. Advance information is to the effect that this two-reel story contains many novel features.

Two of the features mentioned are: The gigantic concrete door controlled by a secret electric button; this is used as an entrance to the counterfeiters' den. The huge safe with the panel door connecting the front room to the stairway leading into the den; these are operated many times to give the onlooker a chance to satisfy his curiosity.

The story is new and the situations are thrilling. A gang of counterfeiters have managed to pass the “queer” on several of the town's largest merchants. Police headquarters have been notified and the newspapers are fairly filled with the story. A detective and reporter are assigned to get the story and the criminal. The reporter is captured by the gang, and the detective, in the disguise of a telephone repairman, is trapped in the den. A fight takes place—an explosion occurs, and altogether it is extremely sensational. Francis X. Bushman plays the role of the detective and Irene Warfield handles the role of the newspaper reporter.

*The Moving Picture World*, March 14, 1914, p. 1396

**SHADOWS (Special—2 parts—Mar. 20).**—The story opens with a newspaper notice to the effect that Demarest, noted counterfeiter, is again in operation. Fanny Turner, a girl reporter, is assigned to get the story, at the same time that Grayson, one of the best in the U. S. Secret Service, is also assigned to “get” Demarest.

Through Fate, Fanny Turner and Grayson meet in a restaurant at which Hortense, one of the band of counterfeiters, has come to pass some of the “phoney” money. Through a picture of Demarest that Fanny has in her possession, Grayson at first is led to believe that she is one of the band, but subsequent explanations show that she is a reporter, and he leaves the restaurant much abashed at his error. Hortense has given the waiter a bill with which to pay her check and he has taken it to the cashier. Here the bill is discovered to be spurious, and Hortense, realizing that the game is up, makes a dash through an open window to liberty. On the street she lands on top of policeman O'Mally, knocking him to the ground, just as Fanny, who, having scented game, rushes from the restaurant in time to swing on the rear of the



automobile in which Hortense is escaping. O'Mally makes a futile try at capturing the car, but falls. He, however, finds one of Fanny's cards, which she has had presence of mind enough to drop. At every block or so she continues to drop one of her business cards, thus leaving a trail to wherever she is going. Meanwhile, Grayson, in search of further information, has gone to police headquarters and arrives there shortly after Officer O'Mally arrives, telling the chief of the evening's escapade. Grayson sees the card, compares it to the one which Fanny gave him in the restaurant and immediately deduces that she is on the trail of the counterfeiters. With the chief's permission, O'Mally shows Grayson to the spot where he found the card. After many hours searching down side streets and by-ways, Grayson finally arrives in front of the saloon in which the gang operates. Here he finds another of Fanny's cards with the note "in here" written on it. Realizing that he is powerless to act that night he leaves, returning the next morning, representing himself as the telephone repair man come to fix the telephone (the wires of which he cut the previous evening). Casey, the proprietor of the saloon, does not suspect anything and shows Grayson to the basement. Here Grayson finds the telephone wires (which he has already joined) and also parts of a speaking tube. Thinking he hears voices, he listens carefully, and hears Casey upstairs talking to the crooks on the other side of the stone partitioned basement. He cuts the speaking tube, stops up the ends of the mouthpiece with rags and then taking a pocket phone from his pocket, cuts in on the line and telephones for help. Fate enters here—Casey, upstairs, knocks over the phone. Thinking that perhaps it is fixed, he listens and hears Grayson talk. When Grayson returns to the room there is a fight, in which Grayson is successful, after which he makes Casey show him the method of entering the basement. He leaves Casey bound, but not tight enough, for a minute or so after he (Grayson), reaching the basement rendezvous, and has the crooks all rounded up, Casey enters and they get him. They then plan a fiendish revenge on Fanny and him, in the shape of a bandage containing two rubber cups filled with powder, the fuse of which they light, leaving them with the fuse burning. Meanwhile the police have arrived and as Demarest and the rest of the crooks exit from the basement entrance, they are all captured. The officer in charge enters the basement and snatches the bandages off of Grayson's and Fanny's eyes just as they explode. The story ends with the capture of the crooks.

Then follows a closeup, showing Grayson's hand placing a solitaire diamond ring on Fanny's hand, a novel way of showing that the adventure ultimately lead to their engagement.



Status: Unknown  
Unavailable for Viewing.

Type: Movie  
Genre: Crime-Mystery-Thriller  
Gender: Female (Fanny Turner). Male (Editor). Group.  
Ethnicity: White (Fanny Turner, Editor). Unspecified  
Media Category: Newspaper  
Job Title: Reporter (Fanny Turner). Editor (Editor). Miscellaneous.  
Description: Major: Fanny Turner, Positive  
Description: Minor: Editor, Positive. Miscellaneous, Neutral

### **The Siege of Liège (1914) (aka The Siege of Liege)**

War Correspondent Harry Palmer is also a newspaper cartoonist. He is sent to Belgium to make a series of sketches of the Seige of Liege. Palmer's assistant.

THE SIEGE OF LIEGE. (Dec. 31.) Harry Palmer, the well known war correspondent and newspaper cartoonist, is sent posthaste to Belgium to make a series of sketches of the Seige of Liege. With his assistant he takes ship for Rotterdam, and is there transferred to a small launch which, manned by Belgium peasants, runs up the River Scheldt to Antwerp. There he succeeds in purchasing an airship from the military authorities and flies to the scene of action. This flight is replete with comic, as well as thrilling situations. Bombs burst in the air close to the machine—the cargo is thrown over board and funny things happen on the ground along the route until the aeroplane finally lands safely on a hilltop overlooking the battlefield and half ruined fortress of Liege.

There Mr. Palmer sets up his easel and starts to sketch, but the wear and excitement of the journey have tired him out and he falls asleep at his work. A weird dream occurs to him, and the fanciful and ludicrous things he sees are all set forth in the screamingly funny cartoon picture which follows. The artist is finally awakened by a vigorous slap which he administers to a mosquito which is seen fattening upon his head.

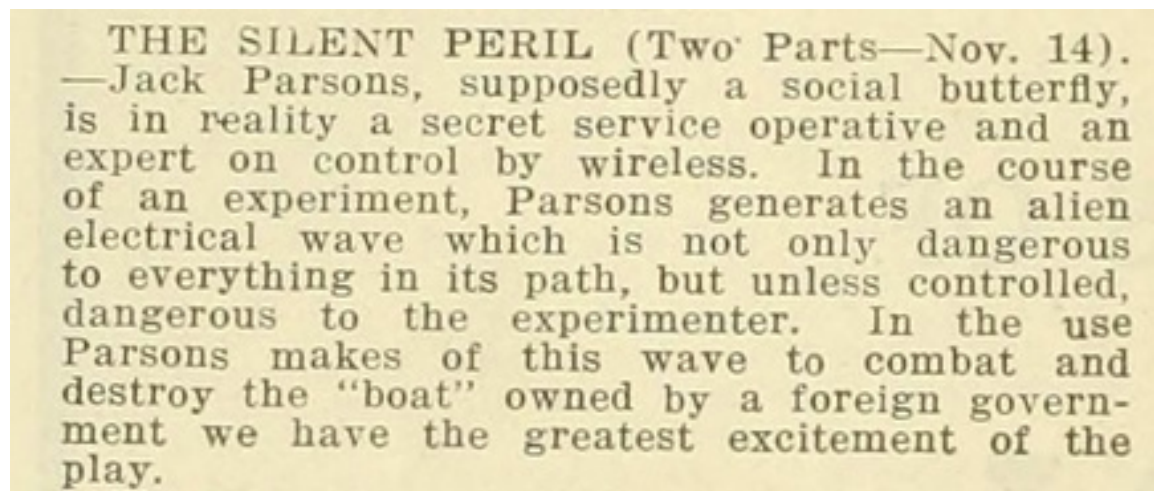
*The Moving Picture World*, December 19, 1914, p. 1737

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Animation  
Gender: Male (Harry Palmer, Assistant)  
Ethnicity: White (Harry Palmer, Assistant)  
Media Category: Newspaper  
Job Title: War Correspondent (Harry Palmer). News Employee (Assistant).  
Description: Major: Harry Palmer, Positive  
Description: Minor: Assistant, Positive

### **The Silent Peril (1914)**

Newspaper publishes story on the merits of a “powerless boat” that is in the hands of a foreign government.



THE SILENT PERIL (Two Parts—Nov. 14).  
—Jack Parsons, supposedly a social butterfly, is in reality a secret service operative and an expert on control by wireless. In the course of an experiment, Parsons generates an alien electrical wave which is not only dangerous to everything in its path, but unless controlled, dangerous to the experimenter. In the use Parsons makes of this wave to combat and destroy the “boat” owned by a foreign government we have the greatest excitement of the play.



The newspapers publish an article relative to the merits of a "powerless boat" so called, then in the hands of a foreign government. In his office, the Secretary of State reads the article. While engaged with the paper, a clerk hands the Secretary a translated code message, which informs him the boat is an unparralleled success and, in its present hands, a decided menace. The Secretary calls upon Parsons, who is aboard to either confirm or refute the report concerning the boat. Fully, a clerk, overhears the conversation between Jack and the Secretary, and loses no time in selling his information to the Baroness Alda, who buys and sells diplomatic secrets. The Baroness hastens to another foreign agent, who agrees with her that Jack must not reach his destination. On board ship, Jack recognizes the Baroness. To avoid being shadowed when he leaves the ship, Parson sprays their stateroom with Kelene, a powerful anesthetic. The pair succumb and Parsons leaves the ship.

During the trip Jack has met Marie Von Glahn, to whom he lost his heart. At the foreign wharf Marie is met by her father, to whom Parsons is presented.

Once ashore, Parsons loses no time in gaining a sight of the mysterious boat. Convinced that the craft is indeed a menace, Parsons decides to destroy it. To this end he swims to the boat, attaches thereto his "interrupter," then awaits results. Nor has he long to wait. The boat leaves shore, its movements being plain to the anxious Parsons. He throws a switch onto his transformer. Instantly the boat is a wreck. At a table, in the control station on shore, sits Von Glahn, dead, the alien wave having done its work. Marie, with her father at the time of the "accident," hastens for assistance. Parsons, returning from shore, meets her. Together they return to the control station, where Parsons learns that the boat's creator was none other than the father of the girl to whom he has given his heart.

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

### **Slim Becomes an Editor (1914)**

Editor Slim Hoover (J. Arthur Nelson) of the Bungleville Bugle. Molly O'Reilly (Betty Burbridge), the Bugle's Society Editor. Former Editor of the Bungleville Bugle.

**SLIM BECOMES AN EDITOR (Feb. 5).—**The editor of the Bungleville Bugle posts a sign on the door, informing the citizens that he is going to a better town. On his way he meets Slim and sees him trading his horse for the Bungleville Bugle. On hearing that the editor has left town without paying his debts, the wrath of the citizens is aroused, and they vow to hang the next editor that hits the town. Slim takes possession and is confronted by the many creditors, who agreed to allow him thirty days in which to pay the debts of the former editor. He employs Molly as Society Editor.

The thirty days are about up and business is dull. Molly inserts a sign on the door of the Bungleville Bugle that coupons will be issued in the paper, and at the end of a certain length of time, the one holding most of them, can take her as his bride. Business begins to boom. The cowboys spend all their money in order to get the most coupons. On the day that the votes are to be counted Molly leaves for lunch, promising to return at one o'clock. On her way home, however, she meets a traveling man, and at once a mutual attachment springs. Before Molly realizes it, the clock has struck five. She remembers and tells the travelling man about the scheme. They finally agree to get married, and to jolly the boys along. Molly sends a note to the newspaper office that she is waiting at the church.



They all make a bee-line for the church, only to arrive there and find that Molly has already become the wife of another.

*The Moving Picture World*, January 31, 1914, p. 596

“SLIM BECOMES AN EDITOR” (Frontier), February 5.—When the creditors of the Bungville Bugle begin pressing the local newspaper for funds, Slim buys it out. As the citizens have decided to hang the next editor, he and Mollie find themselves in trouble. This is moderately funny Western comedy, fairly well acted.

*The Moving Picture World*, February 7, 1914, p. 678

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Slim Hoover, Former Editor). Female (Molly O'Reilly). Group.

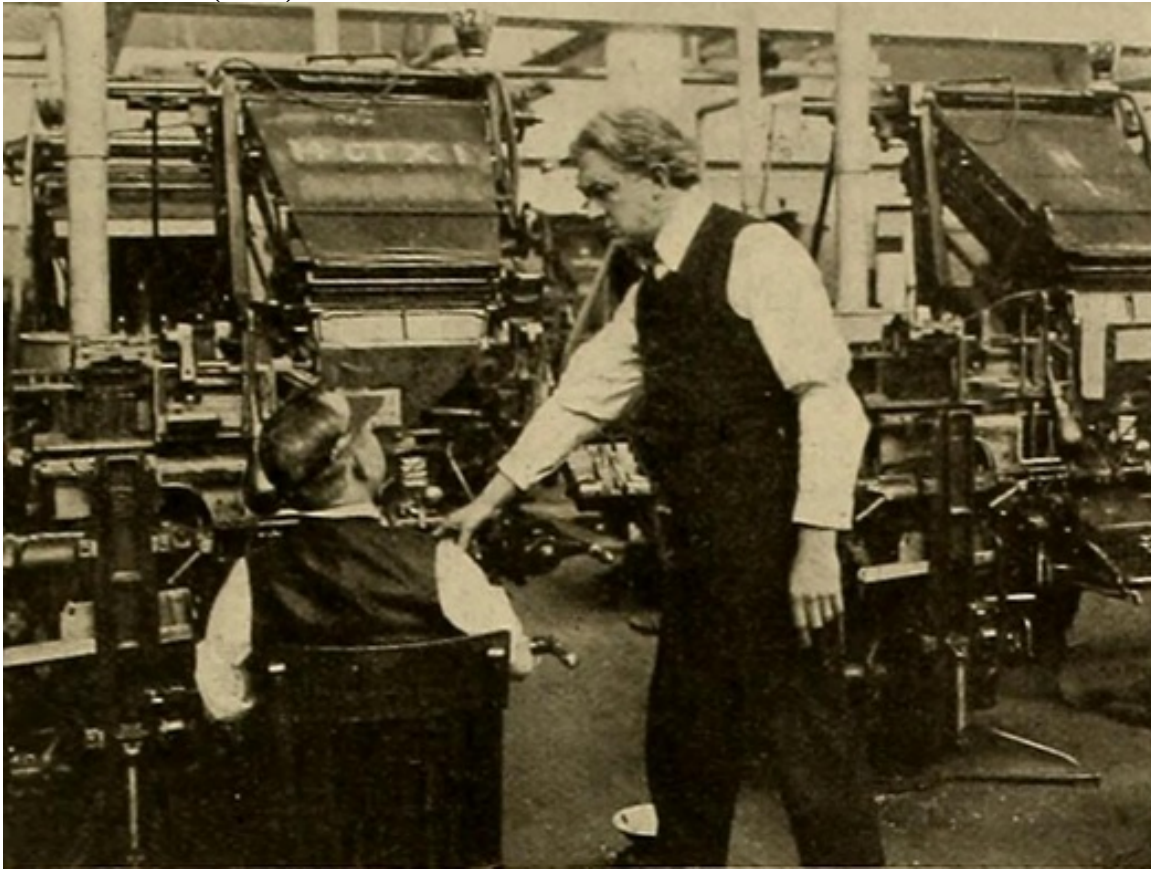
Ethnicity: White (Slim Hoover, Former Editor, Molly O'Reilly). Unspecified.

Media Category: Newspaper

Job Title: Editor (Slim Hoover, former Editor, Molly O'Reilly). Miscellaneous,

Description: Major: Slim Hoover, Positive. Molly O'Reilly, Transformative Negative.

Description: Minor: Former Editor, Negative. Miscellaneous, Neutral.

**The Sob Sister (1914)**

Reporter Nell Gwynn (Anna Little – The Sob Sister) for the *Times*. Bert Randolph (Herbert Rawlinson), the sporting editor of the *Times*. John Tracy (William Worthington) is managing editor of the *Times*. Country Correspondent.

Reporter Nell Gwynn for the *Times* aids a runaway girl who is about to become the subject of undesirable publicity. The girl is the daughter of the managing editor and is being exploited by a fight referee, who wants revenge against the paper because he was shown up by the sports editor. The managing editor discovers the truth before any damage is done. The film offers early views of the operations of a paper, including the composing room and linotype machines. *Richard Ness, Journalism Filmography*

THE SOB SISTER (Rex), July 16.—A two-reel number, written by Harry Car, with Herbert Rawlinson and Anna Little in the leading roles. This is a newspaper yarn and an entertaining one. The runaway girl, whom the sob sister has aided, is about to be given publicity of an undesirable sort when the managing editor learns she is his own daughter. The climax has in it an element of surprise and the views of the composing room and linotype machines should prove very interesting. A good newspaper yarn enacted by a pleasing cast.

*The Moving Picture World*, p. 434



### "THE SOB SISTER" (Rex).

John Tracy, managing editor of the Times, is one of those relentless fellows who believes in the publication of news regardless of whom it hits or the harm that it may do to innocent persons. Eventually he receives a lesson not to be forgotten. When the shoe came to be fitted on his own foot it was a different story. Incidentally there is a real, moving love plot woven into the story. Nell Gwynn, Times reporter, who comes under the newspaper sobriquet of "sob sister," is the girl. Bert Randolph, sporting editor on the same paper, is

the man. Nell is sent out to get a story on a girl who has run away from boarding school. Nell gets the story and saves the girl from an awful fate, but—well, the girl happened to be the daughter of Tracy, managing editor. Tracy didn't know that when he forced Nell to write the story. When he found out—but see the play. It is located in a newspaper office, at least a large part of the action, and one of the big climaxes. Anna Little and Herbert Rawlinson, two of Universal's cleverest stars, are seen in the lead roles. James Dayton, editor of the Universal's scenario department on the Coast, wrote the script from the original story by Henry Care. Otis Turner is the director. This is a two-reel production, to be released July 16.

*The Moving Pictures World*, July 18, 1914, p. 451

**"THE SOB SISTER" (Two Parts—July 16).—**Helen, Tracy's daughter, becomes dissatisfied with boarding school and threatens to run away. In her dilemma, Helen's mother appeals to the clever sob-sister for assistance. Nell visits the school and exacts a promise from Helen that she will remain there. Bradley, a dishonest fight referee, is "shown up" by Bert Randolph, sporting editor of the Times. Bradley swears to be revenged upon both Randolph and the newspaper. A budding romance is under way between Randolph and the sob-sister.

Helen's promise to remain at the boarding school is short lived. A midnight feast of pretty girl pupils results in punishment for Helen. She crawls from a second story window and escapes. Afraid to go home, the runaway girl takes refuge in a city park. She is found by Bradley, who sees his opportunity to even the score with the newspaper. A country correspondent stumbles upon the story of Helen's flight. Unable to secure her name, he telegraphs meagre facts to Tracy, the managing editor. Tracy assigns the "sob-sister" to the story.

Meanwhile Bradley has taken Helen to a cafe. The sob-sister, who has stopped in the cafe for a hasty lunch sees and recognizes Helen. From an adjoining booth she learns enough to know that Bradley is intent upon harm to the girl. Utilizing the telephone, she summons Bert Randolph. When Bradley takes the girl to an evil resort Randolph effects a rescue. With the story in her possession, the "sob-sister" returns to the office. Endeavoring to shield Helen, she tries to dissuade the managing editor from using the story. Her pleas fail. When she completes her story she is discharged by Tracy for insubordination. Tracy, without reading the story, orders it printed on the front page of the newspaper.

Bert Randolph goes to Tracy and discloses the identity of the runaway girl. Tracy stops the press. When he offers the sob-sister her old position she refuses telling him that she is to marry Randolph. Tracy raises the sporting editor's salary.

*The Moving Picture World*, July 25, 1914, p. 612

Status: Unknown

Unavailable for Viewing



Type: Movie

Genre: Drama

Gender: Female (Nell Gwynn). Male (John Tracy, Bert Randolph, Country Correspondent, Composing Room Worker, Linotype Operator). Group.

Ethnicity: White (Nell Gwynn, John Tracy, Bert Randolph, Country Correspondent, Composing Room Worker, Linotype Operator). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Nell Gwynn, Country Correspondent). Editor (John Tracy, Bert Randolph). News Employee (Composing Room Worker, Linotype Operator). Miscellaneous.

Description: Major: Nell Gwynn, Positive. John Tracy, Negative.

Description: Minor: Bert Randolph, Positive. Composing Room Worker, Linotype Operator, Miscellaneous, Neutral.

### **Some Steamer Scooping (1914) (aka Some Steamer Snooping)**

Journalist Clara Lane (Clara Kimball Young – A Journalist)

Reporter Lane boards a ship to get a story on a Baron's engagement to the daughter of a wealthy manufacturer. Baron Lafitte and his fiancée quarrel when he adopts a little stowaway found on board. The Baron then falls for the reporter, but accuses her of just trying to get a story when he discovers her profession. All is resolved and the Baron proposes to the reporter. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 12

**SOME STEAMER SCOOPING** (Feb. 12).—The Baron Lafitte is in love with and proposes to Adelaide Burton, daughter of Andrew Burton, a wealthy manufacturer. Clara Lane, a newspaper reporter, has been assigned to watch the movements of the Baron. She is further instructed to make a scoop of their movements. Tom Drake is in love with Clara, and is her persistent follower throughout. Clara is making progress on scoop No. 1 when she sees the Baron slip a ring on the finger of the charming Adelaide. An extremely youthful stowaway is scooped out of the hold, furnishing scoop No. 2. The poor child is about to be delivered over to the Captain when little Helen Reigel and her mother become interested, and in turn interest the Baron in the little delinquent. The Baron, who is good-natured and big-hearted, adopts the youngster, much to Adelaide's extreme disgust.

The Baron and Adelaide quarrel, and their engagement is abruptly terminated. In the meantime, the Baron, through Drake, has met Clara, and she falls in love with the nobleman, to Drake's great chagrin. The breaking off of the Baron's engagement with Adelaide gives Clara more newspaper material and a ray of hope. The Baron quickly recovers from his recent unpleasantness, and in turn becomes interested in Clara. The latter, who has kept her real identity a secret, has qualms about sending in her big scoop to the papers, now that she herself loves the central figure involved. Accidentally, the Baron discovers Clara's reason for being aboard, and thinking she has purposely ensnared him for the purpose of getting news out of him, reproaches her bitterly. Through the timely mediation of the Baron's adopted protege, matters are straightened out, and the Baron pulls the biggest "scoop" of all when he captures the willing Clara.

*The Moving Picture World*, February 7, 1914. P. 704

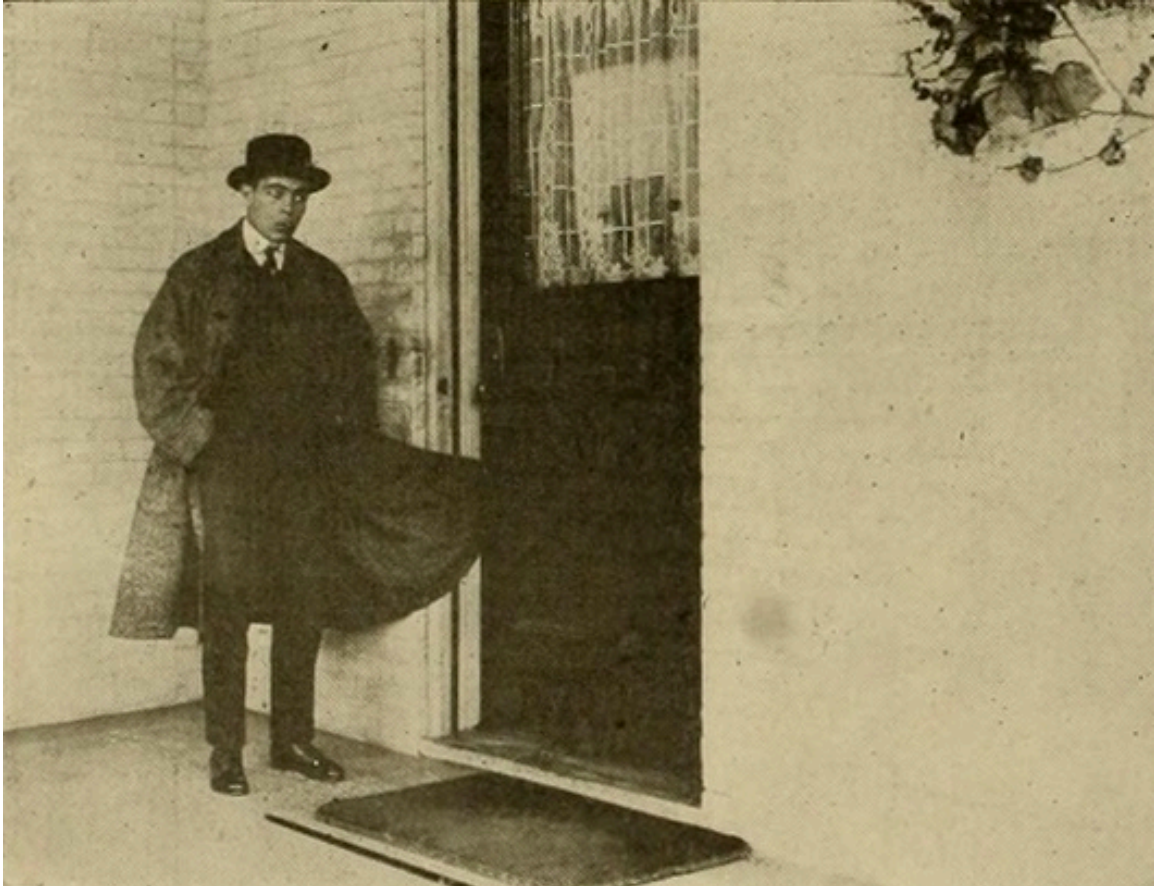
Status: Unknown

Unavailable for Viewing



Type: Movie  
Genre: Comedy  
Gender: Female (Clara Lane). Male (Editor).  
Ethnicity: White (Clara Lane, Editor)  
Media Category: Newspaper  
Job Title: Reporter (Clara Lane). Editor (Editor).  
Description: Major: Clara Lane, Positive  
Description: Minor: Editor, Positive

**Something to a Door (1914) (aka Something to Adore)**



Newspaper Reporter Walter Gray (Carlton King).

## “Something to a Door”

An Edison One-Reel Comedy—Written by Mark Swan and  
Produced by C. Jay Williams.

Reviewed by Louis Reeves Harrison.

Cast.

Mr. Hammond.....William Wadsworth  
Bessie, his daughter.....Elsie McLeod  
Jim Ferris.....Arthur Housman  
Walter Gray, a newspaper reporter.....Carlton King

A BRIGHT comedy of incident, “Something to a Door,” is not without characterization and rises above farce in other respects. The opening scene gives it strength where strength is usually lacking. It enforces by unusual means that an antagonism has arisen between two men, and does it in a perfectly and logical manner. Hammond, an old

corporation officer of wealth and dominating temperament, encounters opposition from young Jim Ferris at a board meeting of directors, and the clash is aggravated by the fact that the young man is engaged to the old one’s daughter, Bessie. Hammond becomes enraged at having his business plans thwarted and his attitude towards his future son-in-law soon becomes a menace to the happiness of his daughter. He

breaks off relations between her and Ferris as a matter of business retaliation.

This situation is not new, but it takes on new meaning through the story’s superior structure and treatment. Interest is stimulated where it is ordinarily lacking. This is very largely due to skill on the part of the author and of the director, though the interpretation is all that could be desired, and the work of Mr. Housman as “Ferris” is an impersonation exceptionally good.

Now comes a veritable comedy of farcial tendency, hinging on a classy spring overcoat which Ferris borrows in a hurry from his room-mate, a newspaper reporter. He calls clan-



destinely on Bessie, during her father's absence and is obliged to hide behind an upright piano when father returns unexpectedly. Father sits down in his easy chair near the piano and some amusing acting follows, until Bessie is sent to bed. Father then dozes in his chair, while Ferris yawns behind the piano, and hour after hour passes in this relation, until father at last decides to retire. He goes to his room, removes his coat and waistcoat.

Ferris, cramped, exhausted and sleepy, puts on his chum's new coat and escapes by the front door, but it slams it on the tail of his coat, and he can neither open the door nor pull away his chum's classy new coat. Father hears the noise, descends in his shirtsleeves, notes the piece of coat, peeps through blinds, and telephones the police station stating that a suspicious character is at his door, a man in a grey overcoat. Police rush to make an arrest.

Meanwhile, Ferris finds his situation one of peril, and slips out of the coat and makes a quiet getaway. Father notes his departure, steps out of the front door, picks up coat and finds himself shut out in the cold—the door closing on him while his keys are in the house. He puts on the classy coat to keep himself warm and is arrested by the police as the suspicious character. There is a clearing up of complications at the station house and such a laugh on tempestuous father, that he becomes reconciled to his future son-in-law.

The settings of "Something to a Door" deserve commendation, especially the interiors. They are farther away from bare studio effects and nearer the warmth and homelike appearance of the rooms we live in.

"SOMETHING TO A DOOR" (July 29).—The fact that her father had absolutely forbidden them to speak to each other did not prevent Bessie and Jim Ferris from being very much devoted to each other. Mr. Hammond was absolutely unable to see Jim in the light of a prospective son-in-law, however, and the young people were obliged to exercise considerable ingenuity to see anything of each other at all. One evening, Mr. Hammond went down to an important business engagement. Bessie promptly called Jim up, and asked him to come over and see her. Jim, in spite of his protests, borrowed a new overcoat from his roommate and went to the Hammond home.

As he and Bessie were sitting in the parlor, saying exactly what they thought about each other, Mr. Hammond returned unexpectedly. Jim hid behind the piano. Mr. Hammond sent his daughter off to bed, and settled down in the parlor to read. After three hours of agony for the unhappy Jim, Mr. Hammond also left for bed. Jim crept stiffly from behind the piano, and stole to the door. He knocked a vase over in the hall, and in his desperate hurry to escape, slammed the door on his friend's overcoat. Mr. Hammond aroused by the noise, came down stairs, looked out through the glass on the door, recognized Jim, and with a smile of satisfaction, telephoned to the police asking them to come up and arrest a burglar in a light overcoat on his porch.

Jim overheard Hammond's remarks, slipped out of the overcoat and fled. Mr. Hammond, discovering his flight, came out on the porch to get the overcoat. The door slammed behind him. He put the overcoat on for warmth. When the police came, they, not unnaturally, arrested him. Meanwhile, Jim had been obliged

to confess to his friend what had happened to the coat. Fifteen minutes later, the police station was the storm center of a small sized riot. After the ownership of the coat had been finally established, Jim's friend finally settled the situation by threatening to write the whole affair up for the newspapers.

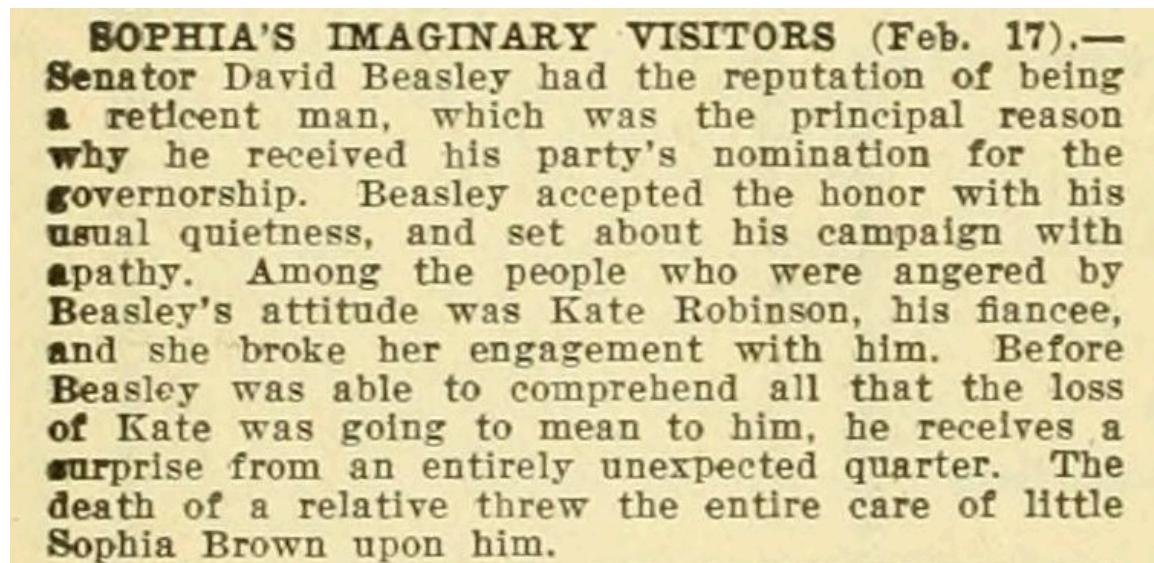


Status: Unknown  
Unavailable for Viewing

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

### **Sophia's Imaginary Visitors (1914)**

Newspaper Reporter Kent Hardman (Robert Harvey).



**SOPHIA'S IMAGINARY VISITORS (Feb. 17).—** Senator David Beasley had the reputation of being a reticent man, which was the principal reason why he received his party's nomination for the governorship. Beasley accepted the honor with his usual quietness, and set about his campaign with apathy. Among the people who were angered by Beasley's attitude was Kate Robinson, his fiancée, and she broke her engagement with him. Before Beasley was able to comprehend all that the loss of Kate was going to mean to him, he receives a surprise from an entirely unexpected quarter. The death of a relative threw the entire care of little Sophia Brown upon him.

Sophia was a nervous, delicate little thing, with a distinct tendency toward melancholia. In the first few weeks after her arrival, the anxious Beasley was at his wits' end to discover a way to amuse her. Then he found that Sophia had one of the most delightfully sensitive imaginations in all the world.

Kent Hardman, a newspaper reporter, passed Beasley's home one evening, and discovered the senator on the front doorstep talking affectionately to a dog, which the closest observation on the part of the puzzled reporter failed to materialize. From that date the report gradually spread that Beasley was a trifle queer. Then suddenly the news came to the machine candidate for governor that Beasley was giving a large entertainment at his home. Filled with contempt for his opponent's methods of gaining popularity, the rival candidate went up to Beasley's house to investigate. He was joined outside the house by Kate and the reporter. A man was driving an empty carriage around the block in which Beasley's house was situated. Each time the carriage drew up before the door, Beasley appeared, shook hands with the empty air, and escorted invisible people into the house. The watchers looked at each other in bewilderment. Then they went to the window and peered in. What they saw was a small child, whose dreamy eyes were filled with utter happiness, because a "grown up" had entered her game of make believe. The machine candidate stole quietly away, and Kate entered the house. "You have so many lovely people here tonight," she said to Beasley and Sophia. "Haven't you room for—for just one fool?"

*The Moving Picture World*, February 14, 1914, p. 858

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Kent Hardman)

Ethnicity: White (Kent Hardman)

Media Category: Newspaper



Job Title: Reporter (Kent Hardman)

Description: Major: Kent Hardman, Positive

Description: Minor: None

**The Spirit of the Conqueror; Or, the Napoleon of Labor (1914)**

Reporter. Messenger returning from Earth reports on the suffering of humanity in the struggle between capital and labor.

THE SPIRIT OF THE CONQUEROR; OR, THE NAPOLEON OF LABOR (Phoenix—Five Parts).—The shades of departed spirits gather on the borderland of Paradise to meet a messenger returning from the earth who reports that all humankind is suffering because of the conflict between capital and labor. The "Master of Re-incarnation" tells the shades that there is a great work to be done on earth—that a body on earth awaits a soul. He tells the shades to select a proper man—and they select the spirit of the Conqueror Napoleon. With his genius of organization applied to peace instead of war, the shades think he can best solve the world's problems. The Master of Re-incarnation leads him to the house of Peter Morgan, the great financier, and the soul of Napoleon enters into the body of the son when he is born an hour later, and is christened James Morgan.

Years later, we see James returning from college, enter the office of his father. Edith Webb, the daughter of an old inventor, who has been defrauded by Morgan senior, calls to plead his case—but only to get the reply "Your father should read his contracts before signing—the matter is closed now." James disapproves of his father's business methods, and tells him so. He hears of a new cut in wages by his father, and meets the union labor leader, Malone. Peter Morgan gives a dinner in honor of his son's arrival, and James voices his disapproval of the wage cut. The father threatens disinheritance if the son interferes. This decides James' course, and he goes to the union mass-meeting, telling them who he is, and saying he will lead their strike.

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*The Moving Picture World*, November 21, 1914, p. 1152

The shades of great historical persons, including George Washington and Abraham Lincoln, gather at the border of Paradise to meet a messenger returning from earth to report on the suffering of humanity in the struggle between capital and labor. The "Master of Reincarnation" selects the spirit of Napoleon to enter the body of the newly born son of financier Peter Morgan. Years later, James Morgan returns from college and after meeting with an Irish labor leader, opposes his father's wage cuts. Having thus been disinherited, James forms an international labor association and calls a general strike (I.W.W.?). Three months later the country's economy is paralyzed. The militia is called out but the soldiers refuse to fire upon the workers. The president sends a committee of



senators to visit a dying James – his health destroyed by the strain of events. Following the meeting, they persuade capital to capitulate to labors' demands. The soul of Napoleon is allowed to return to Paradise. Note: Until the 1917 Bolshevik Revolution, Napoleon was considered (with mixed feelings in America) the symbol of a mass revolutionary movement, the lower class general of republican armies who defeated the forces representing many of Europe's most decadent aristocracies – and the "Marseillaise" was the most popular hymn of workers throughout the western world. Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 183

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Messenger)

Ethnicity: White (Messenger)

Media Category: Newspaper

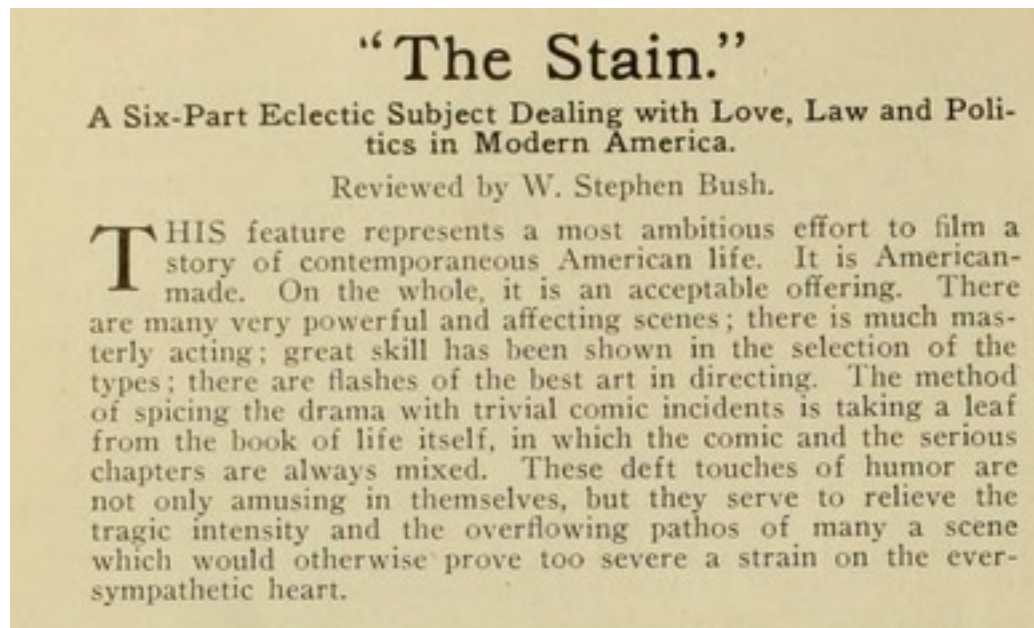
Job Title: Reporter (Messenger)

Description: Major: None

Description: Minor: Messenger, Positive

### **The Stain (1914)**

Newspaper Article reports the wife of a fugitive dead and this changes everything for a judge, but the report is wrong and consequences develop.



The story is uncommonly strong and sustains the interest of the spectator from first to last. A man of parts and with high ambitions chafes at the pettiness of his employment, and at the limits it imposes on his desire to rise. He is a clerical drudge at a bank. He is tempted to steal a large sum of money. He makes himself believe that with the money he can realize his social and political aspirations. He reveals his plan to his wife. The wife implores him for his own sake and for the sake of their little child to give up his criminal plan. He ignores the pleadings of the wife and runs away with the money. In a distant city he is

admitted to the bar and then rises to great heights in political life, partly through his own talents and partly through his subservience to the dominant political boss. This political boss is one of the striking figures in the play, a veritable type of our politics, rich, uncouth, unscrupulous, masterful and somewhat cynical. The part was taken by Mr. Samuel Ryan, and it may be set down as a most creditable performance. The part of the fugitive from justice, who, under a new name, becomes one of the prominent figures in his new home, was deserving of praise,

*The Moving Picture World*, June 20, 1914, p. 1668

Status: Print exists in the George Eastman Museum 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



**The Star Gazer (1914)**

Newspaper Reporter (Millard K. Wilson) falls in love with the daughter of the star gazer.

THE STAR GAZER (Nov. 3).—The star gazer is an aged astronomer, who earns a meagre living for himself and his daughter with his telescope, at five cents per look. His daughter falls in love with a newspaper reporter. They become engaged. The matter of a trousseau on a slender purse troubles them. The father endeavors to raise money by securing a second mortgage on their home. He fails. During his absence his daughter cleans house. While polishing with kerosene oil, a fire breaks out in the room. Its furnishings are burned. A fireman, after putting out the blaze, discovers a charred rag, saturated with kerosene. He becomes suspicious. So the next day when the old man comes to collect his fire insurance, he is accused of arson and arrested. The reporter visits the house and finds a fireman on watch. A fresh fire breaks out and the reporter, on looking for the cause, discovers a ray of sun, reflected through the telescope, focused at a small spot on the dry floor. It smoulders and ignites, thus proving that the original fire was caused in the same manner. The old man is released. He secures his fire insurance and the daughter thus gets her trousseau.

*The Moving Picture World*, October-December 1914.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Reporter)

Ethnicity: White (Reporter)

Media Category: Newspaper

Job Title: Reporter (Reporter)

Description: Major: Reporter, Positive

Description: Minor: None

**Steve O'Grady's Chance (1914)**

Reporter Steve O'Grady (Ned Finley) is discharged from the staff of a city paper and goes South in discouragement at finding no work in New York.

STEVE O'GRADY'S CHANCE (Special—Two Parts—Sept. 15).—Discharged from the staff of a city paper, Steve O'Grady, a reporter, goes South in discouragement at finding no work in New York. Alighting at a small town he discovers a bank robbery has occurred there the night before and a large reward is offered for the capture of the bandits. Steve joins in the hunt for the bandits who are hiding in the mountains. Their retreat discovered, the desperadoes escape to another place, leaving the stolen money in the guardianship of Bess, a beautiful mountain girl. O'Grady meets with an accident and is found unconscious by Bess, who takes him to her cabin and cares for him.

O'Grady's heart is touched by the friendless position of the girl, who has fallen in love with him, and he offers to take her away from the place. She then tells him of the money. They are about to depart when the leader of the bandits returns. O'Grady hides in a closet. The girl's quick wit enables her to capture the leader. The rest of his gang return and there is a spirited fight between O'Grady, Bess and the robbers. The bandits are defeated, Steve

and Bess turn the leader over to the authorities with the stolen money, and receive the reward. He sends the "scoop" to his home paper and is offered reinstatement upon the editor's staff by return wire. With a delighted whoop, he clasps Bess in his arms, tells her of his love and asks her to become his wife, while the telegraph operator discreetly turns his back.

*The Moving Picture World*, September 12, 1914, pp. 1544-1545

STEVE O'GRADY'S CHANCE (Vitagraph), September 15.—Special feature in two parts, by C. R. Cooper, with Ned Finley, Edith Story and Logan Paul in the leading parts. A newspaper story, wherein a reporter loses his job in the city and migrates to the South. He strikes a small town where a bank robbery has just occurred, and takes a chance to earn a large reward that is offered for the capture of the thieves. In the mountains he meets a girl, with whom he falls in love, who cares for him after he has met with an accident. She helps him to capture the leader of the gang and they get the hidden money. He sends the "scoop" to the city paper, is reinstated and marries the girl. A good picture.

*The Moving Picture World*, October 3, 1914, p. 64



Status: Unknown  
Unavailable for Viewing.

Type: Movie  
Genre: Drama  
Gender: Male (Steve O'Grady). Group.  
Ethnicity: White (Steve O'Grady). Unspecified.  
Media Category: Newspaper  
Job Title: Reporter (Steve O'Grady). Miscellaneous.  
Description: Major: Steve O'Grady, Positive  
Description: Minor: Miscellaneous, Neutral

### **A Strenuous Scoop (1914)**

Cub Reporter Bobbie (George Paul) works for a big daily newspaper. The City Editor.

**February 11th**

### **"A STRENUOUS SCOOP"**

A cracking good comedy, involving a newspaper reporter, a prima donna, and a porch climber.

*The Moving Picture World*, February 7, 1914, p. 759

A STRENUOUS SCOOP (Selig), Feb. 11.—Comedy comes from the gumption of the cub reporter who will interview the noted opera singer whether or no. "Dago Frank," the "wanted" man, thought he had a good get-away in the singer's dress and was greatly annoyed at having the reporter following him about, even up a tree. It is quite laughable and the house seemed to enjoy it a good deal.

*The Moving Picture World*, February 21, 1914, p. 1087

**A STRENUOUS SCOOP** (Feb. 11).—Bobbie, after considerable effort, secures a job on the reportorial staff of a big daily, and waits patiently for an assignment. The chief of detectives, who has heard that "Dago" Frank, a noted criminal, is in the city, sends two of his best operatives on the trail. The city editor, learning of the coming of Mme. Bordica, an opera singer, traveling incognito, assigns the tremulous Bobbie to see her, and instructs him under no circumstances to come back without an interview. The famous song-bird has received considerable additions for her wardrobe, including a number of wigs, and having examined them in her apartments, goes out for a stroll. In the interim, the detectives hot-foot after "Dago" Frank, run him into the hotel in which Bordica is stopping, and there lose the scent. The criminal, by capricious chance, ducks into the room of the singer, and observing the wigs and gowns strewn about, promptly proceeds to disguise himself in feminine finery.

The industrious Bobbie, having ascertained the room number of Mme. Bordica, and fearing a turn-down by telephone, boldly goes up, knocks, and then waits patiently for an answer—until "Dago" Frank emerges, thoroughly disguised for further travel. Bobbie immediately gives chase, notebook in hand, but the pursued one will not linger. Bobbie, not to be outdone, chases him down the fire-escape and through the town, right past the two disgruntled and disappointed detectives, and into a park. The crook, having a short lead, climbs into a tree and endeavors to hide in the foliage. He cannot, however, escape the eagle eye of Bobbie, who climbs the next tree, gets out his notebook and prepares to have the desired interview. About this time the park policeman appears on the scene and orders them to terra firma. Bobbie comes down readily enough, but it takes more than moral suasion to get "Dago" Frank. The pair are carried to the police station. At the station "Dago" Frank endeavors to wreak vengeance on Bobbie, and the policeman in trying to hold him back, pulls off the wig and exposes the criminal. Bobbie not only gets an interview for a scare head on the front page of his paper, but likewise, a thousand-dollar reward for the capture of the noted criminal.



Status: Unknown  
Unavailable for Viewing

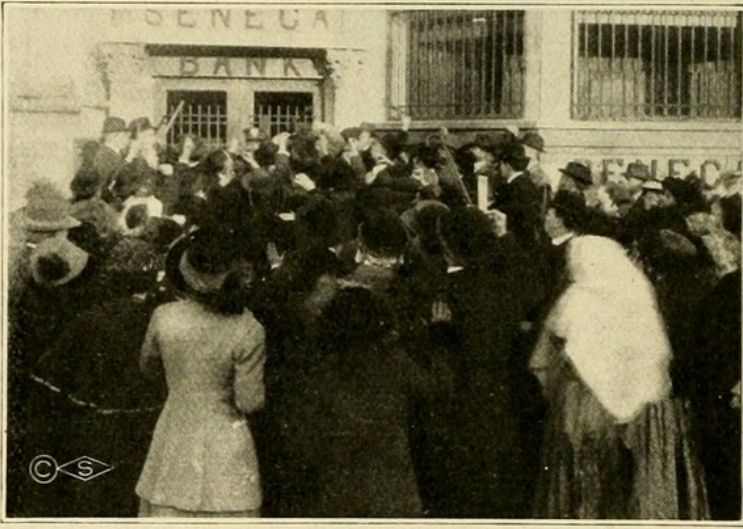
Type: Movie  
Genre: Comedy  
Gender: Male (Bobbie, City Editor). Group.  
Ethnicity: White (Bobbie, City Editor). Unspecified.  
Media Category: Newspaper  
Job Title: Cub Reporter (Bobbie). Editor (City Editor). Miscellaneous.  
Description: Major: Bobbie, Positive  
Description: Minor: City Editor, Positive. Miscellaneous, Neutral.

### Suppressed News (1914)

Star Reporter George Garfield (Gayne Whitman) of the *Express*. Field, the managing editor of the *Express*.

**"SUPPRESSED NEWS" (Selig).**

Realism that breaks into art imperishable through the columns of the daily newspaper, frequently has a red-blooded romance back of it. The young reporter, who discovers the uncertainty of affairs in the bank directed by his sweetheart's father, has it in his power to start a "run" that will shatter the solidity of the institution. He really gets his "copy" into the office despite the efforts made to restrain him; then comes



**Scene from "Suppressed News" (Selig).**

to a realizing sense that he can do a better part by "killing" the news. This he does in daring fashion by impersonating the managing editor. This move saves the bank—it loses him his job, but he wins the girl. Harold Vosburgh impersonates the star reporter; while Adrienne Kroell is the banker's daughter. The well known character actor, Ralph Delmore, is the banker. Selig will release this film March 10th, 1914.

*The Moving Picture World*, March 7, 1914, p. 1248

**SUPPRESSED NEWS (March 10).**—George Garfield, star reporter, accompanies Mildred Latham to the Twentieth National Bank to visit her father, Horace Latham, the president. He discovers the directors' room is full of excited men and at once "scents a story." Through a ruse, he gets the president's secretary out of the room and then listens at the keyhole of the door, learning

that the bank is trembling on the verge of failure. An unfortunate sneeze betrays his presence. Latham rushes in, captures Garfield and then to prevent the publication of the story, locks him up in an ante-room. Garfield telephones to Mildred of his incarceration a moment before the instrument is torn out. She hurries to the bank and learns the details from the private secretary, and sides with her sweetheart against her father. From the sidewalk she flashes a reflection into the ante-room with the aid of a small mirror. Garfield has written the story and drops his notebook out of the window, and she carries it to the office of the "Express," where its contents causes much excitement.

Garfield falls asleep and in his dream observes a run on the bank. Then follow a number of tragedies due to the "scoop" concerning the bank. Awakened by a cheer from the directors' room, he learns that enough currency has been brought into the building to save the bank if there is no publicity in the matter; so he volunteers to go to the newspaper office and suppress the news. He appeals to the managing editor to "kill" the story, but he refuses and the two men quarrel. Field, the editor, is seized with a fit and becomes unconscious. Garfield sees an opportunity. Pretending to be the managing editor, he picks up the telephone and orders "that story killed at once," and is obeyed. At dawn, the bank directors who have waited out all the night, hear the good news that the bank is saved. Then Garfield stumbles in and drops into a chair, sobbing: "I have betrayed my profession," but Mildred enters and consoles him.

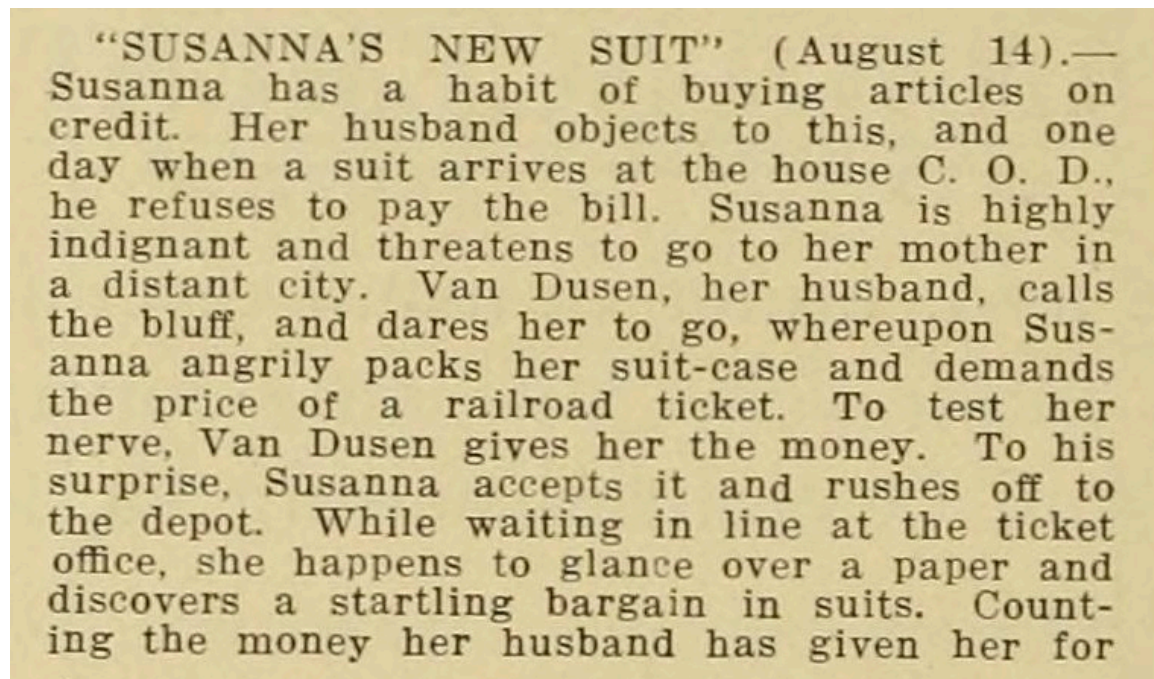


Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Male (George Garfield, Field)  
Ethnicity: White (George Garfield, Field)  
Media Category: Newspaper  
Job Title: Reporter (George Garfield). Editor (Field)  
Description: Major: George Garfield, Positive  
Description: Minor: Managing Editor, Positive

### **Susanna's New Suit (1914)**

Newspaper Office Bulletin Board posts a story about a train crash killing the woman he loves, but the story is wrong.



"SUSANNA'S NEW SUIT" (August 14).—  
Susanna has a habit of buying articles on credit. Her husband objects to this, and one day when a suit arrives at the house C. O. D., he refuses to pay the bill. Susanna is highly indignant and threatens to go to her mother in a distant city. Van Dusen, her husband, calls the bluff, and dares her to go, whereupon Susanna angrily packs her suit-case and demands the price of a railroad ticket. To test her nerve, Van Dusen gives her the money. To his surprise, Susanna accepts it and rushes off to the depot. While waiting in line at the ticket office, she happens to glance over a paper and discovers a startling bargain in suits. Counting the money her husband has given her for

railroad fare, she forgets all about going home to mother, and rushes off to the sale.

Meanwhile, Van Dusen, who has repented of the quarrel, thinks Susanna has gone and is utterly miserable. Rushing to a telegraph office, he writes a message promising to buy her the suit if she will return home immediately upon her arrival. He changes his mind, however, and stubbornly tears up the message. Meanwhile, at the sale, Susanna lays her purse down to try on a suit—and a thief steals it. About the same time, Van Dusen passes a newspaper office and discovers a crowd gathered about the bulletin board. Idly curious, he pushes his way to the front and nearly collapses. The train that Susanna was supposed to have taken to the home of her mother has been totally wrecked. Horrified at the thought that his wife has been killed, Van Dusen blames himself for the whole affair and rushes home in a state of complete madness. While his friends are trying to keep him from blowing his brains out, Susanna arrives on the scene lamenting the loss of her purse. Thunderstruck to discover that she is still alive, Van Dusen seizes her in his arms, and upon learning the facts, promises to buy her suits enough to last for a lifetime.

*The Moving Picture World*, August 15, 1914, p. 1012

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



**Swede Larson (1914)**

Newspaper Article of a former love shows that she has a dismal present as a broken-down singer at a cheap roof garden in the city.

**SWEDE LARSON** (Three parts—June 4).—Swede Larson, who has earned the title of the best working and best hated boss of the timber jacks by virtue of his strength and willingness to use it, takes over the camp saloon. Kid Lacy, gambler, arrives in town with Hazel, his wife. The rough Swede, for the first time, experiences a strange feeling upon coming in contact with the soft ways of the woman. Lacy himself is a New Yorker, who has run away with a successful musical comedy star.

Lacy has tired of the little woman. And she, in her turn, realizing her mistake, decides to leave him. She does so, and is defended by the Swede, who protects her against the insults of a crowd of lumber jacks in a big fight. She shows her thanks and appreciation. The Swede is astonished and bewildered to find the first person who has trusted and depended upon his strength. He takes her into his saloon and offers her its shelter.

Hazel awakens next morning before the Swede and leaves. Larson, awakening, finds that all he has left to remind him of the woman is a little handkerchief. Now come lean days for the Swede, who has ruled so brutally and made so many enemies. The loggers boycott his place. Lacy visits him, showing him a newspaper account of Hazel, wherein her past is bared and a dismal present as a broken-down singer at a cheap roof garden in the city, is revealed. There is a terrific fight following this; the gambler is killed by a crippled water-boy. Larson escapes, determined to find the woman of his dreams. Arriving in the city, he locates the foul resort just as Hazel is singing. When argument fails to move her, he carries her off in true caveman style, eluding his pursuers. As they halt in their flight, the woman realizes the love of the Swede and gives herself over to his keeping. Then back to the hills and the forests and happiness which neither had known before.

Status: Unknown  
Unavailable for Viewing

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

### **The Symphony of Souls (1914)**

Newspaper Article reveals that there is a reward for information about a blind girl and her mother causing a musician to take action.

"THE SYMPHONY OF SOULS" (August 6).—  
A struggling musician lives with his aged mother in their tenement home. Often he plays to himself on his violin, little dreaming that each note is eagerly absorbed by the sightless girl across the hall as she awaits the home-coming of her slaving, worn-out mother from the factory.  
Time comes when the sightless girl must bear the added burden of the death of her mother. The musician and his mother come to her succor, and she is given a home. The musician now has a new source of inspiration and his upward climb is rapid. A wonderful symphony emanates from his busy pen, wholly inspired by the blind child's love.  
One day the musician sees in the newspaper an item in which the father of the blind girl's mother offers a reward for information concerning either of the two. He has repented of his action in sending away his only daughter for contracting an unapproved marriage and now offers his home to both. The musician's heart is torn by conflicting emotions. Finally duty prompts him to write the wealthy grandfather of the little blind girl, telling him all. The parting causes heart-aches, for the call of the musician's love has been answered by the heart of the blind girl.  
The wonderful symphony continues to grow and at last is given to the world, directed by its creator. In a box sits the blind girl and her grandfather. The musician on the verge of success asks the hand of the woman he loves and his dream is realized.

*The Moving Picture World*, August 1, 1914, p. 740

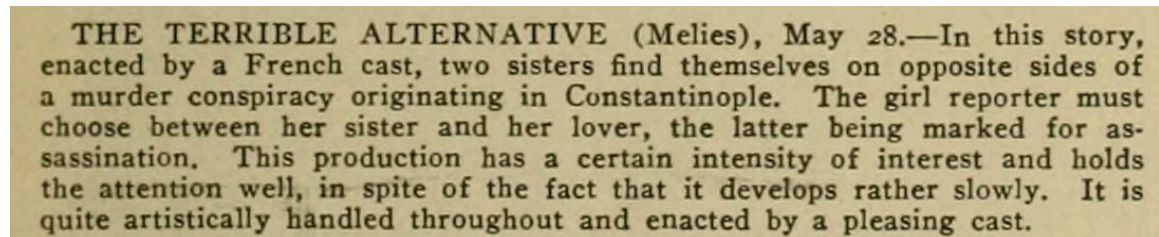


Status: Unknown  
Unavailable for Viewing

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

**The Terrible Alternative (1914). France**

Girl Reporter must choose between her sister and her lover who is marked for assassination.



THE TERRIBLE ALTERNATIVE (Melies), May 28.—In this story, enacted by a French cast, two sisters find themselves on opposite sides of a murder conspiracy originating in Constantinople. The girl reporter must choose between her sister and her lover, the latter being marked for assassination. This production has a certain intensity of interest and holds the attention well, in spite of the fact that it develops rather slowly. It is quite artistically handled throughout and enacted by a pleasing cast.

*The Moving Picture World*, June 13, 1914, p. 1541.

Status: Unknown  
Unavailable for Viewing

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

**Their Cheap Vacation (1914)**

Newspaper Article describing an ideal automobile trip that costs only \$12 prompts newlyweds to give it a try – with disastrous results.

THEIR CHEAP VACATION (Dec. 21).—The Newlyweds read in the newspaper of an ideal automobile trip which only costs \$12. Mr. Newlywed decides to take a few days vacation and enjoy the outdoor air, not feeling that he can afford a more expensive vacation. They pack a camper's outfit on the car and start out. First a farmer demands that they pay \$10 for ruining his grass with a fire. Next they are arrested for speeding and fined \$15. At last they find an ideal spot, but no more than get their tent set up when a farmer comes along and tells them to come across with \$10 or get out. They give up the money. That night they are visited by a huge snake, and then comes the mosquito family. They try to smoke the pests out and set fire to the tent. They flee outside and find themselves in a rain storm, so are forced to retire to a farm house where the children have the mumps. After spending the night there they start for home. The car breaks down and the repair bill is \$75. They wind up by both catching the mumps.

*The Moving Picture World*, December 19, 1914, p. 1727

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



**Through Fire to Fortune; or, The Sunken Village (1914)**

Newspaper Article reveals that a law firm has failed and that the younger namesake is criminally involved.

## “Through Fire to Fortune.”

Expensive “Sensations” Make a Lubin Five-Reel Melodrama of the Pennsylvania Coal Fields Noteworthy.

Reviewed by Hanford C. Judson.

THE author of the scenario, Clay M. Greene, from which this picture, “Through Fire to Fortune, or the Sunken Village,” was made, has provided a script that might have been produced into an artistic melodrama. As it stands, the offering furnishes a good, entertaining story with some tremendous sensations in the making of which much money seems to have been expended. It is not artistically acted and many of its scenes unnecessarily over-emphasize the melodramatic heroism and villainy of the story. But, as entertainment, the picture surely is worth the prevailing prices that the picture houses ask. The spectator will be likely to think that its producer had bought a mine under a village in order to burn the former and have it cave in under the latter. Some of the views in the burning mine are plainly studio scenes and the lighting is such that the artificiality of them is patent; but then there are views of burning timbers and especially of fierce flames bursting forth from the shaft of a real mine. The spectator won't doubt these scenes, nor will he doubt that under the village the ground really did cave in and let the buildings sink partly under ground. One of these buildings is a true brick cottage which is wrecked before our eyes, and other buildings include a country church, a grocery store and other small shanty-like houses. The effect of all this on the mind of the spectator is marked and perhaps nothing like it has been so successfully screened before. So, on account of the story and also on account of these sensational things, the picture may safely be counted a fair evening's entertainment in places where the spectators are not particularly critical.

The picture opens at the house of a rich coal mine owner, John Pearce. We are at once introduced to the man's daughter, Helen, and her fiance, the miner's secretary, Phil Blair. The second man, Tom Barrett, to be the story's hero, comes to call and it is shown that the secretary is jealous of him and very



shortly we find that he has good reason to be. We are now introduced to the elder Barrett's, a wall Street plunger; to George Bowers, his partner, and to his wife, Tom's mother. And then the scene shifts to the Barrett's yacht on which the Pierces and Blair are guests and to which news is brought that the firm of Barrett has failed. The newspaper account says that the younger Barrett is criminally involved. This is put in for the sake of a later incident and the action that follows it implicitly denies it. Barrett hurries ashore to his office, where there is a scene of confusion, but the ins and outs of the failure are not brought out clearly. There is, at the end of the first reel, a touching scene between the younger Barrett and his mother, who comforts him in his chagrin over the failure. The older Barrett falls out of a window and is killed.

The second reel finds Tom Barrett and his mother in reduced circumstances and the young man is looking for work. He rescues a little girl from drowning and this is seen by Miss Pearce, who tells her father of it. The mine operator offers Tom a job, but makes him begin at the lowest rung of the ladder to test his sincerity. He is sent with a letter to Blair at the mine, who we know hates him. Tom is plainly in for a hard up-hill struggle against odds and starts his new work picking slate with the boys and living with his mother in a miner's cottage. Some fine scenes of a great coal mine give a pleasing realistic atmosphere to all of the remaining picture. Miss Pearce, with her father, visits the mining village and with Mrs. Barrett comes to see the mine. The fiancée, Phil Blair, has plainly been dropped by Miss Pearce, and we are given no special reason for it. He has become very jealous and has determined to get Tom discharged. It now appears that Bowers, Tom's father's partner, is a director of the mine. He wants vengeance for the failure of the firm of Barrett and Bowers and is going to take it out of Tom. His chance comes when Pearce tries to promote Tom and at the meeting he brings up the old newspaper rumor and persuades the other directors to discharge him in spite of the efforts of Pearce.

At this juncture the courts give to Pearce a contested claim to a mine in another locality and he sends Tom to open and operate

it. The popular young manager takes many of the miners, his friends, with him and he later persuades Pearce to run the new venture on the co-operative plan, to which he and his mother both can contribute on account of a few thousand dollars that the creditors leave, after all the debts against the elder Barrett are settled. Oil is discovered in the mine and makes it very valuable, but by accident the mine is set on fire and many of the miners are entombed, but are rescued by the masked emergency squad. It will be noticed that where the squad needed their apparatus to go safely, the hero could live and breathe without difficulty. Later he is himself entombed in a fiery-looking chamber and has to wait there till rescuers break a way through the wall to him. Except the lighting, this scene is full of realism. The burning of the mine leaves the village above it without support and this caves in house by house. There are hard times in the neighborhood until next day it is discovered that the oil well, though burning, is still working and that from it the co-operative miners really are rich men.

*The Moving Picture World*, March 7, 1914, pp. 1240-1241

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



**Tillie's Punctured Romance (1914)**

Newspaper Article reports on the hunt for a missing heiress. A man reads the article, figures out where the missing heiress is, and marries her before she finds how she is rich.

**TILLIE'S PUNCTURED ROMANCE** (Six Parts—State Rights Picture).—Tillie, a country maiden, is throwing blocks of wood for her dog to fetch to her. Charlie, a city chap, wanders into range and receives an unusually large block in the middle of his face. Tillie, seeing the stranger is in distress, drags him to her home. Here the stranger discovers that Tillie's father has a bank roll. With threats and promises, he induces her to get the money

and go to the city with him. Their first stop is at a cabaret, where Tillie takes the first drink of her young life. Things go along smoothly until they are disturbed by a pretty young damsel, named Mabel, who has followed them since their arrival in the big city. She turns out to be Charlie's city girl, and he, on getting hold of the money that Tillie kept on her person, leaves with her.

Tillie imbibed too freely and was put out into the street. She was then arrested and thrown into jail. Her jailers, discovering her name to be Tillie Banks, telephone to the big millionaire of the city, Douglass Banks, and find that she is his niece whom he has never seen. She is escorted to her uncle's beautiful mansion and here creates such a scene that her uncle disowns her and orders her from the house. No place to go, she looks for a job and secures one as a waitress. Her uncle, being much distressed by the incident, goes away to do some mountain climbing to forget it. Here he takes a terrible fall and his guide, thinking he is dead, telephones to Mr. Banks' secretary, who immediately goes looking for Tillie, who is the only known living relative.

In the meantime, Charlie has made use of the bank roll by dolling up Mabel and himself and they are taking life easy. He and Mabel one day wander into the restaurant where Tillie is working and Tillie, meeting the one who is the cause of her downfall, faints. Charlie and Mabel make their escape, and sitting down in the park to rest, Charlie buys a newspaper, which tells him of the hunt that is on for the missing heiress, Tillie Banks. He immediately sneaks away from Mabel and goes back to the restaurant and explains matters to Tillie's satisfaction and drags her off to a minister, where they are married. On going back to the restaurant they are met by the late millionaire's secretary, who makes known to Tillie that she is an heiress. The heiress and her newly-acquired husband proceed to their new home, the Banks' mansion.

Here they entertain lavishly and a few days later give a grand ball. This ended in a frightful fracas, through the machinations of Mabel, who has managed to secure a position as maid in the household. In the midst of the melee the uncle, who was found to be only slightly injured, returns and has the whole party thrown out into the street. Charlie, discovering that Tillie has nothing in the way of worldly goods, renounces her, and grabbing Mabel's hand, off they go pursued by the now vengeful Tillie. In the excitement that ensues the police of the city are called out as well as the river police, as Tillie has pursued the recreants to the water front, and here in the midst of all the excitement Tillie is struck by an automobile loaded with policemen and she, automobile and load take an awful drop into the river below. Here Tillie is finally rescued and Mabel, seeing the destruction the conscienceless Charlie has wrought, falls into Tillie's arms, imploring her forgiveness, and they both renounce Charlie, as he is dragged away by the police.

*The Moving Picture World*, November 14, 1914, p. 992.

*Viewing Notes:*

Newspaper scene comes in around 46 minutes into the film. Charlie is sitting on a park bench with Mabel when he reads in a newspaper of the hunt that is on for the missing heiress.



Newspaper Article: “Poor Girl Inherits Millions.” Tillie Banks inherits Three Million Dollars through the death of her uncle, Douglas Banks. Mr. Banks met his death by falling from the summit of Mt. Baldy yesterday leaving this niece the only heir to his fortune....”

Charlie leaves Mabel on the bench and rushes away as fast as he can. He holds onto the newspaper and goes to find Tillie Banks. He finds her: “I love you! Hurry, let’s get married,” he tells Tillie. He drags Tillie off to a minister where they are married. Mabel is left on the park bench.

Those in the restaurant are shown the newspaper with the same article.

Title Card: Married. Tillie and Charlie are married and go back to the restaurant.

They are met by the late millionaire’s secretary who makes known to Tillie that she is an heiress: “You are the sole heir to your uncle’s millions.” Tillie almost faints. Charlie consoles her. And they proceed to enjoy their new luxury life.

Mabel, who reads the newspaper and realizes what Charlie is up to, follows them and gets a position as a maid in the household.

It eventually turns out that the uncle was only slightly injured and did not die. By the end of the film, Charlie is renounced by both Tillie and Mabel and the conscienceless man is dragged away by the police.

Status: Prints exist in the film holdings of Cohen Media Group (Raymond Rohauer collection); in the UCLA Film and Television Archive, and in the film holdings of Film Preservation Associates.

Viewed. Youtube.

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

**The Toll of Love (1914)**

Newspaper Article on a man and his wife taking a six-month journey to Europe has repercussions for a theatre star.

**THE TOLL OF LOVE (4 parts).—**May Cairns proved when given the chance to take the star's part to be a luminary of the first magnitude, and to the little girl John Gale's kiss was greatly welcomed, for she secretly loved the theatrical manager, whose kisses and daily attention was a token of gratitude, for the little star was piling up the wealth in the box office. May endeared herself with the theatergoers, and nothing marred her happiness until she read in the newspapers that John Gale and his wife were about to make a journey to Europe to be away for six months. She had never dreamed of his being married.

Joe Burns, Gale's pal, tried to interest May, but only one man occupied the throne she had erected in her heart and Gale was that man. When May found that Gale was married, she felt that he wronged her in not telling her, so when she tore off the costume of Portia, the part she played, she heard only the call of her heart, and recalled how Gale nightly pointed to the crowd at the



box office as he helped her out of his automobile and said, "All because of you, dear, and all for me." She became obsessed with a desire to go away somewhere to forget, so she quit the company. She felt a snapping in her heart. She realized her future was dead. Then Joe came back into her life. She visited the cafe where she and Gale had passed so many happy hours. Soon her purse became empty. Some of her old stage pals replenished it. Antonio was particularly helpful but the gaunt figure of want began to look up large. She had to let her maid go. Joe took her out to dine, when he heard that the little girl was leading the life of a butterfly. A silhouette of May and another kissing held away the hand that poised above the door knob, and Joe read failure through the shadow from the lamp's glare.

Then the Gales returned. May was dining with Antonio as Jack and Mrs. Gale entered. May saw only Jack. Love overpowered her—her senses fled, and, coatless she wandered to the street. A policeman thus found her and took her to the police station. The prison bars, against which she beat her frail body in an attempt to cry out against injustice, appalled her. She longed for the path that was straight. Her past life floated before her in panoramic mockery, and she was beckoning a victim of despair when Mrs. Gale interested herself in uplift work. She became interested in the little star, and unknown to each other they planned a future. Mrs. Gale took her home with her. Jack was away with a road company and she learned to love her angel of mercy. Gale returned. May was heartbroken when she found herself in the home of the man who had wronged her. She wanted to protect the little wife that had become so dear to her, and at night planned to go quietly away.

Gale had the same thought until he could get May away with a road show, and they came together in the drawing-room. Jack was taking away a bag of money. May didn't need any, but when Mrs. Gale awakened by the sobs of the little star and she found she and her husband together, doubt began to creep into her mind. May took it all in at a glance. Insisting that Jack play his part and remain with the woman he swore to love, she took the bag of money to cast suspicion upon herself. The wife believed her to be a thief and set the police onto her trail; but they didn't find her, although the trail led to the water's edge. They recovered the money, but decreasing ripples told a dramatic story to what end the little star had gone to protect the sanctity of the home of the woman she had learned to love.

Status: Unknown  
Unavailable for Viewing

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

### **The Tragedy of Room 17 (1914)**

Newspaper Article informs a woman that an asylum had been destroyed by fire and all the children but one had been claimed. She goes on a quest to find the child.

THE TRAGEDY OF ROOM 17 (3 Parts—August 3).—Elsie and Amy Bertrand were two orphan sisters. They lived their life in great want and privation, and arriving at womanhood they parted. Amy went to a distant part of the country to earn her livelihood, while Elsie fortunate in her love affairs became engaged to a wealthy young count.

Amy, in the meantime, met a young civil engineer, Alfred Mason. A baby was born to them. Alfred went to the Congo, hoping by embracing the opportunities offered in a new country to make his fortune, and forever remove Amy, their child, and himself from want. He had not been away long, when Amy received a message stating that Alfred had died from tropical fever, expressing with his last breath the anguish he suffered in leaving Amy and the baby unprovided for.

Amy was prostrated with grief, and took to her bed. Feeling that death was near she sent for her sister Elsie, who immediately came to her. On her death bed Amy implored her sister to take care of the child, and keep locked in her heart the secret of her unfortunate love. Amy died and Elsie placed the child in an asylum.



Returning to her home, she was married to the Count. The wedding was barely over when she read in a newspaper that the asylum had been destroyed by fire, and all the children but one had been claimed. It added that this child had been placed into the hands of a physician named Firth. Elsie sought Dr. Firth, only to learn that he had just given the infant to a man named Bunting. In the company of the doctor she searched for Bunting. The address and references he had given were false, and their efforts to unearth even one clue by which he might be traced were fruitless. After engaging a detective with but faint hopes of success, she returned to her home grief stricken.

Welton, the detective, discovers that Bunting was the assumed name of a notorious child stealer and, by tireless efforts, he finally runs down his man, just as the latter was about to embark on shipboard for a distant port, with a number of children whom he had obtained by kidnapping and misrepresentation.

The suspense was telling on Elsie, and her husband fearing that she was ill, decided to take her to Lugano, a resort where she could regain her health. As they were about to start she received a telegram from the detective announcing the recovery of the child. She replied instructing him to meet her with the infant at the Helvetion Hotel, near Lugano.

The afternoon of Elsie's and her husband's arrival, while sitting in the hotel lobby, the Count became acquainted with an old guest of the hostelry. The elderly man noticing the number of the key to the room which the Count had been assigned, No. 17, appeared surprised. When questioned, the old man said that owing to a tragedy that had been enacted within the room, it was never used unless the hotel was entirely filled. The Count becoming interested urged the stranger to relate the tragedy of Room 17.

"Forty years ago," the old man said, "Countess of Chaland visited the hotel. While there she met and fell in love with a young nobleman also a guest. Count Chaland arrived unexpectedly one night and thinking to agreeably surprise his wife went directly to her room—it was empty—the sound of a kiss came from the room opposite room 17. The Count peered through the keyhole, saw his wife in the arms of the young nobleman. In a rage he battered down the door, rushed in upon the pair, and shot them both."

Count Charles was so absorbed in the tale he did not notice a man carrying a child enter the hotel, and signal the Countess, nor did he see his wife follow the stranger upstairs.

When the story was finished he was surprised to find her gone. Arising in haste, he ran to her room, No. 17. It was empty; as he stood her lover's aid. Saturday night arrived. Peering from her window across the wide expanse there in wonderment, he heard the sound of kisses coming from the opposite room. Shak-

ing in a jealous rage he grasped his revolver, bounded like a madman brandishing the weapon into the room, only to see his wife kissing a baby. He calmed down. Elsie explained about her sister and the child; then, introducing the detective, told of his work.

The Count adopted the child, banished jealousy from his mind, and thus what might have been a second tragedy of room 17 was averted and turned to happiness.

*The Moving Picture World*, August 15, 1914, pp. 1154, 1156

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

### **A Tragedy of the Orient (1914)**

Newspaper reports that California has passed the Japanese alien law and one man incites the populace to attack the first American they see.

**A TRAGEDY OF THE ORIENT** (Two parts—June 10).—In order to keep his son from marrying Kissmoia, the supposed daughter of General Hirata, Osako Matsumoto compels the general to tell Kissmoia that she is of lowly birth and is only his daughter by adoption. Kissmoia is so broken-hearted that she joins the Ceizha girls. Kato, Osako's son, plans with the marriage broker to release



Kissmoia from the Ceizha house as his (Kato's) mistress. Kato is about to remove Kissmoia by force from the Ceizha House, when Tom Arnold, the newly appointed agent of the Japanese-American Steamship Company, rescues her. He later marries her, having an American minister perform the ceremony. Kato and the marriage broker attempt to take the girl away from Arnold, but they are informed that now the girl is an American citizen and as such shall have the protection of the American consul. This so enrages Kato that he vows vengeance. Later when a notice is posted in front of the newspaper office to the effect that California has passed the Japanese alien law, Kato incites the populace to attack the first American they see, which happens to be Arnold. Kissmoia knows that it is Kato who has caused her husband's death. She sends him a note, telling him that she had made a mistake when she married the American and now that he is dead she will go to him. As he is about to embrace her she stabs him.

*The Moving Picture World*, June 13, 1914, p. 1600

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

### **Trapped in the Great Metropolis (1914)**

Reporter Rose Austin aka Madame Dufrene (Victoria Wallace).

Rose Austin is a newspaper reporter who tries to help her detective boyfriend expose a white slave ring operating under the front of a legitimate business. Disguised as a South American slave buyer, she discovers the leader of the ring is a philanthropist she interviewed for her paper and she is throttled by his office manager. The office manager is shot after a rooftop chase and the alleged philanthropist dies of apoplexy. The female

reporter is not successful in her effort to get the story. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 16.

To uncover the illicit dealings of the "Social Employment Bureau," a white slave operation posing as a respectable business, a newspaper reporter and her detective sweetheart plan a ruse of their own. Disguised as a South American slave buyer named Madame Dufrene, the reporter infiltrates the office and secures a meeting with the "Man Behind," who turns out to be the philanthropic lecturer she had interviewed for her newspaper the week before. While she waits for her boyfriend and the police to apprehend the "Man," he escapes from the building. The office manager then throttles the reporter and leads the police across rows of rooftops until finally he is shot and killed. Overwhelmed by the excitement, the "Man Behind" dies of apoplexy in his own house, and with him, the evil "Social Employment Bureau." *American Film Institute Catalog of Feature Films*.

The Rolands Feature Film Company has commenced a sensational picture, entitled "Trapped in the Great Metropolis." The theme treats of a young, clever girl reporter, who exposes an organization of infamous criminals. The scenes are laid in New York City, and embrace stirring situations replete with heart interest and humor. Release on or about the 15th of February.

*The Moving Picture World*, February 24, 1914, p. 826

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Rose Austin)

Ethnicity: White (Rose Austin)

Media Category: Newspaper

Job Title: Reporter (Rose Austin).

Description: Major: Rose Austin, Very Positive

Description: Minor: None



**The Tribunal of Conscience (1914) (aka A Tribunal of Conscience)**

Newspaper Article informs a son that his father has committed suicide, left nothing but debts, and that his home in the hands of the creditors.

**THE TRIBUNAL OF CONSCIENCE (July 10).—** Simms, a retired banker, realizing that his son, Albert, is fast becoming a worthless spendthrift, cuts off his allowance, hoping thereby to bring him to his senses. Albert, having learned the combination of his father's private safe, robs him, and with the proceeds goes out with a lot of low companions on a wild round of dissipation. Simms, almost heart-broken, had given up all hope of saving his son when Jones, the old family servant, comes to him with a scheme for the redemption of the boy, if there is any manhood left. Simms disappears after having taken the family lawyer into the scheme. The old servant told of having seen Simms throw himself over the deck of a ferryboat into the bay. On Albert's return he reads in the newspapers of his father's suicide and finds his home in the hands of creditors. Upon going to the lawyer is informed that his father left nothing but debts. Without money, Albert finds that he has no friends and son descends to the pawnshop, and from there on down to where a bench in the park is a welcome bed.

Meanwhile, Simms, in disguise, with the aid of the trusty Jones, always keeps Albert in sight, and without his knowledge keeps him from actual starvation. The boy falls in with evil companions, and would have become a criminal but for a memento of his childhood days which brings him to a realization of his folly and sets him on the right path. He finds honest work digging in a sewer trench for a big construction company, and when Simms sees that he is in earnest and a real reformation has begun he secretly bought the company and raised his son higher and higher. Albert, in the meantime, thinking his father dead, and feeling lonesome, wanders back to his old home. Standing across the street and gazing at the house with sorrowful recollections he is surprised to see the old servant in the doorway beckoning to him. Entering the house in response to the summons he is ushered into the library, just as of old, and at the fireplace finds his father waiting to take him to his heart—his boy a man.

*The Moving Picture World*, July 4, 1914, p. 110

Status: Unknown  
Unavailable for Viewing

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

### **The Trunk Mystery (1914)**

Cub Reporter is an enterprising journalist who perpetrated a hoax regarding a murder.

**THE TRUNK MYSTERY** (Special—Two Parts—May 27).—Dunn Brown's "nights out" have brought worry to his family. Among his visitors is one Smith, a suitor for the hand of his sister, Gwendolyn, and between them they have sprung up a dislike, owing to the claims of Smith that the professional detectives never discover anything, while if he had the opportunity he could sleuth out the most mysterious crime. Brown is at his club, "under the weather," while his family is packing to leave for the country, and Smith is sent to look for him. He arrives at the club and induces Brown to go home. Being unable to find his overcoat, Brown is furnished with a very gaudy one, belonging to a member of the club.

On his way home he encounters a tramp about to be arrested and releases him from the officer, promising to provide him with a bed and breakfast. This scene occurs at a coal yard, which the police are clearing of tramps, and his flashy overcoat becomes much soiled. Arriving home with his new friend, he is refused admission to his bedroom by his wife, so he goes to sleep on the floor of the parlor.



In the early morning he awakens with no memory of the events of the night before, and notes with alarm the sleeping tramp on the floor, whom he finds it impossible to wake up. The morning paper arrives, telling of a murder in a coal yard, the suspected murderer being some individual in a flashy plaid overcoat. In his disordered mind he pictures himself as the murderer, and the tramp on the floor as the victim, for here is a flashy overcoat as evidence. Seeing that he must act quickly, he takes from the largest trunk the apparel with which it has been packed and hurries the sleeping tramp into it. He is discovered by Susan, the maid, whom he bribes to keep his secret. By this time Smith arrives to bid his fiancée farewell. He, too, reads of the coal yard murder and nominates himself as the detective to hunt it out. During breakfast the tramp awakens, creeps out of the trunk, hurries into the street and is arrested. Finding the empty trunk opened, the family hurries the apparel back into it, and when the baggagemen arrive it is sent with the other baggage, and Brown in terror keeps his eye upon it from the taxicab behind. The club member arrives in search of his overcoat. Smith, who has already seen the overcoat, and suspected Brown of the crime, turns his suspicions upon the club member, whom he arrests. The inspector detains the club member, and Smith sets out in pursuit of other evidence. He encounters Susan, puts her under a third degree, gets from her what she knows about the trunk affair, and starts off in pursuit of Brown, after placing Susan, too, in jail. Meanwhile, the Browns have started for the country, where Brown has many adventures in attempting to conceal the trunk. In these adventures he is pursued by the indefatigable Smith, who finally arrests him and takes him and the trunk to the police station in the city. Here it is discovered that there has not been any murder at all, that the account was a hoax, perpetrated by an enterprising club reporter. Smith's prisoners are released; he is thrashed by the club member for his unwarranted arrest.



### THE TRUNK MYSTERY (Lubin).

This is one of the most excruciating comedies ever released by the Lubin Company. To the principal of the story it is very dramatic and far from a laugh, but it is a case of a club jag which in the morning upsets all memories of the night before, and murder and the electric chair loom up in fearful vision.

Dunn Brown will stay out half of the nights at the club, and his family are perturbed. One night the family are packing up to go to the country, Smith, who is courting Brown's sister, is there, assisting, but Brown is as usual at the club, soused. Smith goes to bring him home, and not being able to find the right overcoat, supplies a very flashy one belonging to a member. On the way home, Brown meets a tramp,

who is about to be arrested for sleeping in a coal yard. He takes the tramp home and both go to sleep on the parlor floor. Next morning the newspapers issue big headlines of a murder which is supposed to have been committed in a coal yard by a man in a flashy overcoat. Brown sees the tramp upon the floor, and being unable to wake him, thinks that the man is dead. He also sees the flashy overcoat, and not being able to remember the events of last night, concludes that he, Brown, must be the murderer. He rolls the still sleeping tramp into one of the traveling trunks. As the family are taking breakfast the tramp escapes and is arrested. Smith has always constituted himself as a wonderful amateur detective, and appearing upon the scene, suspects Brown. The club member comes to claim his overcoat; Smith has him arrested, also the chambermaid of the house. He then tracks Brown and the trunk, and takes them to the city station house, there it is found that the whole matter is a hoax perpetrated by a cub reporter. The prisoners are released, and Smith gets a good licking for his detective work, which was a failure. The comedy was written by Clay M. Greene, staged by Joseph Smiley, and played by a very excellent cast.

*The Moving Picture World*, May 30, 1914, p. 1274

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Cub Reporter)

Ethnicity: White (Cub Reporter)

Media Category: Newspaper

Job Title: Cub Reporter (Cub Reporter)



Description: Major: None

Description: Minor: Cub Reporter, Very Negative

### The Truth Wagon (1914)



Reporter Helen Dean (Lolita Robertson) on *The Truth*. Publisher John Ross (Max Figman) of *The Truth*. Former Publisher William Dean of *The Truth*. Reporter Forbes (H.A. Livingston) of *The Truth*. Publisher Francis Sullivan of *The Star*.

Reporter Helen Dean (Lolita Robertson) criticizes a wealthy man John Ross (Max Figman) for being unambitious. When she challenges him, he decides to take over a dying newspaper called *The Truth* owned by her father and use it to fight a political machine. His father is running for governor, but the two of them have a falling out when the father reveals he is controlled by the machine that Ross is trying to expose. Ross supports Dean's father, but later has to trade a compromising story about her for an article he is planning to use against the political machine. Ross is unable to get police protection after the paper is threatened because the police are also controlled by the machine, and one of his reporters sells out to the rival paper, *The Star*, owned by the leading political boss. When thugs try to destroy the newspaper office, Ross stops them with the help of some prize fighting friends. He finally thwarts the machine by confronting his father with evidence of their corruption and convinces him to withdraw from the race. Dean's father wins the election and John Ross proposes to Helen Dean by dictating the marriage offer on a typewriter as a society personal. The *Variety* reviewer was particularly impressed by the climactic fight in the newspaper office which ends with a rival reporter being thrown through a window. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 16.

Wealthy young John Ross, a notorious practical joker, surprises everyone when he announces to reporter Helen Dean that he will purchase *The Truth*, a dying newspaper owned by her father. He wages war against crooked politicians, then, when his father, who is running for governor, tells John that he is a tool of "The Machine," the two become estranged. John then decides to back Mr. Dean for the office. The Machine later forces John to trade a compromising story about Helen for an article which he plans to use against them, but he counters by telling them that his father no longer works for them. Thugs from The Machine try to wreck *The Truth* office, but John, aided by some prizefighting friends, throws them out. Mr. Dean wins the gubernatorial election and John and Helen marry. *American Film Institute Film Catalog of Feature Films*



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## THE TRUTH WAGON.

When Hayden Talbot wrote "The Truth Wagon" he never had the slightest idea it would ever be a feature picture. John Cort took the Talbot play and produced it in New York. For some reason it missed fire and was sent to the storehouse. The Masterpicture Film Co. took it in hand for pictures and engaged Max Figman to do the role of John Ross, the rich man's son, who suddenly quit a life of luxury and continual rides on the joy wagons and landed with all fours into the active management of a newspaper. The picture, in five parts, is marketed by the Alliance Film Corporation. There are many things brought out in the film not in the play and vice versa. The picture staging and direction are at times A1, but at other times the picture careens off into an uninteresting channel. One of the biggest climaxes is the riot at the newspaper office when a gang of men broke down doors and jumbled things up. Then came a free-for-all fight when the young owner of The Truth came on the scene with a small army of men from a physical culture office. This interior battle was fairly well staged, although the men supposed to be P. C. students forgot all about their school instructions and roughed it up after the New York Apache style. Another scene which was the most effectively staged "bit" was the throwing through a window and into a street cleaning cart of the rival newspaper reporter who was going to end John Ross' earthly existence with a revolver. One of the physical culturists did the tossing and it was a nice piece of stage work. It was also good for a big laugh when he landed in the rubbish in the wagon. There's quite a newspaper story with Ross winning the hand of Dean's daughter, proposing to her by dictating his offer of marriage to her on the typewriter in the form of a society personal. Figman's stage prestige and the newspaper office battle and the physical encounter between the two men will keep it from falling from grace. Fairly well acted.

**Mark.**

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*Variety*, April 23, 1915, p. 18

**THE TRUTH WAGON** (Masterpiece).—The story opens with a ball at the residence of George Ross, Republican candidate for governor. When the activity of the evening is at its height the men are not to be found. The women become the victims of disagreeable lassitude. The ball is a failure.

In the meantime the men are the guests of John Ross, the practical joker. They deserted the allurements of the ball room to attend an amateur prizefight held on a barge, young Ross' newest idea.

When John Ross returns home, "four sheets in the wind" and piloting Jim, the victor of the fight, his reception by his family is not what might be termed friendly. They are weary of his pranks and one after another deliver the broadside, "Why don't you tell the truth and go to work."

George Ross, his father, is in no sense dishonest but is a pliant tool in the hands of Henry Drew, Republican State Chairman. Drew comes to an understanding with Francis Sullivan, the Democratic power in the state, to the effect that the Democratic votes will be cast for Ross and that in payment for this, political favors will be handed out to Sullivan. George Ross, however, is ignorant that he is being used as a tool. Neither will he believe his son, who tells him that he is being used as a plaything.

Helen Dean, a reporter on "Truth," a fast-dying newspaper owned by William Dean, her father, seeks out John Ross to get a story concerning his newest joke. Like those of his family, she is impressed by his idleness and asks him why he does not tell the truth and go to work. He takes up a copy of "Truth" which she has laid upon the table and gets an idea. He learns that the newspaper is for sale and a moment later when his father takes him to task for his uselessness, he makes the startling announcement: "I'm going on the Truth Wagon for ninety days. I'm going to buy the 'Truth' and go to work."



And he does. He buys the newspaper and begins to wage a bitter war against crooked politics. He refuses to sell out to Tammany and when his father will not cut loose from Drew and Sullivan, he begins to fight him. He retains Helen Dean and her father to aid him in his campaign and goes so far as to have the elder Dean nominated for the governorship to run against his father. Sullivan brings libel suits against young Ross and holds him practically a prisoner in his office. When these means fail and when John Ross succeeds in getting incriminating evidence against Sullivan and Drew, Sullivan gets his strong-arm-men together and instructs them to stop the "Truth" from going to press if they have to wreck the plant to do it. Young Ross appeals to the police for protection but they have already been "fixed" by the shrewd Sullivan.

It is then that John Ross takes the law into his own hands. He finds Jim, his amateur prize-fighting friend. Jim gathers his henchmen together and they invade the Truth office, which is now in the hands of Sullivan's strong-arm men. A rough-and-tumble fight ensues between the two factions which results in the defeat of the Sullivan gang.

In the meantime Forbes, a reporter on Truth, has sold out to the Star, Sullivan's newspaper, and has furnished them with a slanderous story regarding young Ross and Helen Dean. Sullivan considers this the blow which will defeat Ross. He offers to trade this story for the evidence held by Ross which will convict him. John Ross consents but he still holds the joker up his sleeve. He has summoned his father, George Ross, and showed him the evidences of Sullivan's and Drew's conspiracy against him. Thus enlightened the elder Ross resigns from the gubernatorial race in favor of William Dean and gives his son an exclusive story of his action. This is a body-blow to Sullivan and routs him completely. As a recompense for the loss of the money he has invested in the newspaper and the loss of the newspaper plant itself, John wins the hand of Helen Dean, now daughter of the governor-elect.



## “The Truth Wagon”

**Five-Reel Offering on Alliance Program—Is Melodrama  
Full of Fresh Comedy and Features Max Figman.**

Reviewed by Hanford C. Judson.

### CAST.

John Ross.....	Mr. Max Figman
Francis Sullivan.....	Mr. Al W. Filson
Forbes.....	Mr. H. A. Livingston
Helen Dean.....	Miss Lolita Robertson

A GOOD feature comedy offering has been made from Hayden Talbot's play, "The Truth Wagon," one in which the laughs come suddenly and often and without constraint, in most cases. The story deals with the inside and underhand workings of politics, is melodramatic, has many exciting places and holds well from the very first. Elliot J. Clawson has written the scenario and has kept it almost wholly free from cramping stage suggestions and made

the story run smoothly although one or two subtitles seem heavily burdened. Director Max Figman, himself the leading member of the cast, has contrived to make the action human and convincing. It is well staged and the cinematography, for which Georges Rizard is responsible, is clear and life-like. A rather large audience of picture men seemed to like it; one heard hearty laughter quite often. It ought to be a good offering of popular entertainment.

The central character in the plot is John Ross, played by Max Figman. This eccentric, joke-loving millionaire is amusing and likable. Mr. Figman has made him of the Van Bibber kind and has drawn him with the right touches that convince and make the things he does often compellingly funny. Ross' father is running for governor, and it being the year for the "long hairs" to win, the Boss makes a deal with him. The candidate prefers not to talk with the Boss; a smooth henchman makes the deal much more palatable. The father fears his son's practical jokes will harm him politically.

On the other side of the picture is the owner of "The Truth," a daily paper, and his daughter, who is working as a reporter. She tries to interview John Ross and it ends by his buying "The Truth." The Boss butts into the deal and wants to know what John Ross is going to do and this starts the melodramatic story through which there is much comedy woven. Lolita Robertson, the heroine, also carries her role well and it must be added that most of the other parts are clearly drawn.

Reviewed by Hanford C. Judson, *The Moving Picture World*, January 16, 1915, p. 383



### MAX FIGMAN IN "THE TRUTH WAGON."

Andrew J. Cobe, general manager of the Alliance Films Corporation, makes the announcement that the next Master-piece Film Company release with Max Figman in the leading part will be "The Truth Wagon."

The production, which is in five parts, is a comedy-drama narrating the adventures of John Ross, an idle son of the rich, who after winning a national reputation of a practical joker, buys the "Truth," a newspaper that will not lie, and proceeds to follow a campaign of truth telling. He finds it a rather novel and difficult experiment. His own father runs for governor on the Republican ticket, but is defeated because his son's paper will not lie. In addition, Ross makes enemies of his friends, overthrows Hammany Hall, ruins himself financially and winds up by falling in love and making his sweetheart's father Governor of the State of New York.

The picture was produced under the personal direction of Mr. Figman, who plays John Ross, the truth teller. Supporting him Lolita Robertson, Al. W. Filson, and H. A. Livingston appear in the principal parts. The scenario was adapted by Elliot J. Clawson from Hayden Talbot's play, while the credit for the excellent photographic results is due to Georges Rizard.

*The Moving Picture World*, December 19, 1914, p. 1693

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Helen Dean). Males (John Ross, William Dean, Francis Sullivan, Forbes). Group.

Ethnicity: White (Helen Dean, John Ross, William Dean, Francis Sullivan, Forbes). Unspecified.

Media Category: Newspaper

Job Title: Reporters (Helen Dean, Forbes). Publisher (John Ross, William Dean, Francis Sullivan). Miscellaneous.

Description: Major: Helen Dean, John Ross, Positive

Description: Minor: William Dean, Positive. Forbes, Negative. Francis Sullivan, Very Negative. Miscellaneous, Neutral.

**A Typographical Error (1914)**

Newspaper typographical error makes a man believe he is a bigamist.

A TYPOGRAPHICAL ERROR (Selig), September 8.—A man almost makes a bigamist of himself through an item in a newspaper in which there is a typographical error. The word "divorced" being substituted for "devoted." Thinking he is really divorced he almost marries another, but escapes by the skin of his teeth. This is a sort of modern "Comedy of Errors," labelled a drama.

*The Moving Picture World*, September 26, 1914, p. 1795

A TYPOGRAPHICAL ERROR (Sept. 8).—Joel Montrose, a young blacksmith, loves Irene Hughson, the village belle. Irene scorns his poverty, and he marries Kate Stanfield, a sincere and lovable young girl, who loves her stalwart husband devotedly. The Alaskan gold excitement lures Joel to the bleak Northwest where he disappears for years. Just as he strikes luck and finds himself a millionaire, he

reads in the home paper a statement that his "divorced" young wife has just met with an accident. This was a typographical error, and should have read "devoted" wife. In a frenzy of anger at what he thinks to be Kate's treachery, he writes to Irene and excites her cupidity by telling her of his good fortune. Irene answers his letter in person, by meeting him when the boat arrives at Seattle.

In the meantime Kate, alarmed at Joel's continued silence, determines to find him and starts for Alaska. In Seattle, while searching for traces of Joel, she learns of his presence in the city, and finds him. The plans of Irene are frustrated, and Joel realizes the great love of Kate.

*The Moving Picture World*, September 5, 1914, pp. 1416, 1418

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

**Uncle Bill (1914)**

Newspaper Reporters.

UNCLE BILL (Three Parts).—On his way to New York to visit his relatives, the Masons, for the first time, Uncle Bill meets "Oiley" Curley, a crook. John Mason, Uncle Bill's nephew, is candidate for Governor and, on the eve of Uncle Bill's arrival, Mason and his political constituents are in secret conference with Murray of the money powers. Meantime, Julia, Mason's wife, goes on a little joy ride with Jack Trent, husband of Vivien, her friend, who is on a joy ride with Mason's father, a delightful old rogue. Gladys, Julia's hoydenish sister, with whose photo Uncle Bill has previously fallen in love, is left home alone. While she is reading, "Oiley" enters by the alcove window and hides. Uncle Bill, on his arrival in town, stops at the "cafe," recognizes Julia as she passes him to enter the cafe with Jack and follows them in, taking a seat nearby. Vivien and Mason, Senior, enter and take a table back of Uncle Bill's, separated from him by palms and a screen. Julia and Jack, annoyed by the stranger's (Uncle Bill's) impertinent interest, endeavor to ignore him, then getting angry Jack knocks Uncle Bill down, sending the screen flying, but fortunately Vivien and Mason are hidden by the palms and escape. Julia and Jack, realizing they are in for trouble, make a get-a-way and Julia is seen and recognized by Mrs. Mason. Father returns home and fears the results. Uncle Bill arrives and introduces himself as Cousin Rudolph. Shortly afterwards, it is discovered the house has been robbed. All dash upstairs, and find "Oiley," in the disguise of Uncle Bill. Vivien, fearing her husband has been killed, rushes in on the Masons. After some exciting adventures and much jealousy Julia makes a discovery concerning father and, by a clever ruse, gets all out of trouble. "Oiley" tries to escape and is caught by the real Uncle Bill to the consternation of the Masons. When Uncle Bill reveals himself, the whole affair winds up with the happy consummation of the love affair between Bill and Gladys.

*The Moving Picture World*, August 29, 1914, p. 1288



## “Uncle Bill”

Vitagraph Farce in Three Parts, Written by Marguerite  
Bertsch and Directed by Ralph Ince.

Reviewed by Louis Reeves Harrison.

### CAST.

Uncle Bill .....	Donald Hall
John Mason, his nephew .....	William Humphrey
Julia Mason, John's wife .....	Julia Swayne Gordon
Gladys, Julia's sister .....	Constance Talmadge
Jack Trent, a mutual friend .....	Billy Quirk
Vivien Trent, his wife .....	Anita Stewart
Mason, Sr., John Mason's father .....	Albert Roccardi
"Oiley" Curley, gentleman crook .....	Jack Brawn
Murray, of the Money Powers .....	Anders Randolph

IT is a serious undertaking to produce a three-reel comedy, even with such a splendid cast as that of “Uncle Bill.” So largely is its success a question of interpretation that the actors in this case virtually create out of their personality what holds interest. That personality is very marked in nearly every one of the performers—each is an artist in his

or her way—but Billy Quirk easily carries off the honors. He is a born comedian of the screen, and his long training in brilliant company makes him a veritable star whenever he is given comedy opportunity. Very largely to his work is due the element of fun in “Uncle Bill”—it is a hodge-podge of old stage devices—and only when he was in evidence did the Vitagraph Theater audience laugh.

Rarely do I see a play where I can judge of its effect on an audience. The reviewer is obliged to prejudge—and from the audience point of view, “Uncle Bill” gets over after a long struggle to that end. The serious portion, essential as it is to the complicated plot, is given undue attention for a farce. On the verge of election, a gubernatorial candidate is obliged to see the “Boss” in quest of campaign funds, and there is a general state of uncertainty about results because his wife and his father become mixed up in the antics of Mr. and Mrs. Trent, Billy Quirk and Anita Stewart. Uncle Bill, a convenient millionaire, is expected, but he turns up prematurely and is obliged by force of circumstances to shift his identity.

This gives the inevitable burglar, opportunely engaged in robbing the house, a chance to assume the role of “Uncle Bill,” with a string of ensuing complications that are better suited to stage than to screen presentation. From amid the mass of scattered forces, however, gradually emerge the comical Billy and charming Anita. Their marital infelicities, misplaced jealousies and flirtatious tendencies prove the saving clause. Billy and Anita put life and spirit into the play, with a result that the audience begins to laugh and is thoroughly satisfied at the end.

## UNCLE BILL.

A Melodramatic Farce in Three Parts.

By Marguerite Bertsch.

Uncle Bill.....Donald Hall  
John Mason, his nephew.....Wm. Humphrey  
Julia Mason, John's wife.....Julia Swayne Gordon  
Glady's Julia's sister.....Constance Talmadge  
Jack Trent, a mutual friend.....Billy Quirk  
Vivien Trent, his wife.....Anita Stewart  
Mason, Sr., John Mason's father,

Albert Roccardi

"Olley" Curley, gentleman crook...Jack Brawn  
Murray, of the Money Powers...Anders Randolph  
Director—Ralph Ince.

"Uncle Bill" is not funny, but it is not unfunny, nor is a melodramatic farce, just a "comic," that was overplayed and overrun. It could have been done in one reel much better, the action would have been condensed and made faster, and the one or two laughs now in the three parts perhaps increased through conciseness. The story is the old, old farcical and more latterly burlesque one of husbands and wives, mixed in the customary farcical manner, with restaurant scenes, police, and even a burglar, who posed as "Uncle Bill," though the real Uncle Bill was there in the person of a susceptible middle-aged fellow who immediately fell in love with a young girl. "Uncle Bill" was taken for the burglar, the marriage complications untangled and the thief led away to jail, bringing to an end a picture play that had been foolishly fattened up to the point that it lost all melodramatic interest, becoming merely a series of improbable and about all impossible farcical situations. Ralph Ince, who directed, cannot take any too decided credit. The players had not the farcical idea, and a great deal of their time was wasted, besides which the situations, particularly those in the parlor of the home, were so palpably set, such as Billy Quirk hiding behind a screen whilst the remainder of the party could not but have helped noticing him had they not been directed to look the other way, and other such, including scenes with the crook, do not commence to arrive under the heading of farce. An election for Governor is in the story, a Bowery tough in dress posing as the Boss, also there; the fear of a scandal, the misrepresentation of a riotous crowd of newspaper reporters and a threatened scandal in a restaurant scene, where a screen was tipped over in a cafe scene, although the cafe and the tipping scenes were separately taken and not assembled well enough to disguise the fact. The best performance is given by Constance Talmadge, a young and pretty girl, who gave a naturalness to her role the others of the cast could not secure. Anita Stewart does as poorly in this as she has done well in other pictures. Mr. Quirk and Albert Roccardi unduly overplayed. Mr. Roccardi especially as an elderly man, grotesquing and burlesquing the character. "Uncle Bill" will have to hazard a reception upon the mental calibre of the audience it shows before. On the new Vitagraph bill opening Monday the lowest in grade since the house started as a feature place, the comedy followed Monday's Vitagraph daily release, a one-reeler called "The Soul of Luigi," one of those sob things that ended with a death, though the woman died in bed with all her clothes on, without there having been any need for such a hasty finish. This was a depressing start, and if "Uncle Bill" died also, perhaps it was not altogether Bill's fault.

Simr.

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don't advertise at all.



The story is the old, old farcical and more latterly burlesque one of husbands and wives mixed in the customary farcical manner, with restaurant scenes, police and even a burglar who posed as “Uncle Bill,” though the real Uncle Bill was there in the person of a susceptible middle-aged fellow who immediately fell in love with a young girl. “Uncle Bill” was taken for the burglar, the marriage complications untangled and the thief led away to jail, bringing to an end a picture play that had been foolishly fattened up to the point that it lost all melodramatic interest, becoming merely a series of improbable and about all impossible farcical situations.

An election for Governor is in the story, a Bowery tough in dress posing as the Boss, also there. The fear of a scandal, the misrepresentation of a riotous crowd of newspaper reporters and a threatened scandal in a restaurant scene, where a screen was tipped over in a café scene, although the café and the tipping scenes were separately taken and not assembled well enough to disguise the fact. Sime. *Variety*, July 17, 1914, p. 17

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists

Description: Major: None

Description: Minor: Pack Journalists, Negative

**United in Danger (1914)**

Newspaper ridicules a young rich man who doesn't appreciate its humor.

**UNITED IN DANGER** (Jan. 24).—When young Gerald Stuyvesant went down to his club and saw several of his friends laughing over a newspaper, he naturally asked them what it was all about. When they showed him the paper he was sorry he had asked. Two photographs were placed side by side at the head of the page. One was his own; the other was that of Miss Maud Varian, a musical comedy star who had just risen to her first success. Gerald was very indignant. Even if he had just come into more millions than many people had dollars there was no reason why he should be held up to the ridicule of his friends side by side with a common actress. Some time later, Gerald met Miss Varian at a musicale whither she had come to sing. Still smarting from the newspaper episode, he treated her with a frozen impassiveness that wounded her.

Maud Varian was a thoroughly nice girl. After many years of uncomplaining hardships she had jumped in a night to the pinnacle of fame. She had seen the pictures in the newspaper with a thrill of satisfaction. What had been unpleasant notoriety for Stuyvesant was the hall mark of success for her. His coolness hurt her more than he could have suspected. Stuyvesant left the musicale in a sullen mood. The girl's face, with its surprised look of disappointment, haunted him and troubled him with a vague feeling of remorse. That night he decided to go and see her play. In the middle of the second act, a tiny spiral of smoke arose from the middle of the stage. It rapidly thickened and the awful truth soon spread behind the scenes that the room below the stage was on fire. Maud's little sister was in the dressing-room near the danger, but Maud never paused in the performance of her duty. Ordering the spotlight man to throw on a red spotlight, she stepped upon the

stage and began to dance. The audience taking the smoke for a necessary attribute of a fire dance, remained seated while the ushers went quietly about the task of emptying the house. Maud almost overcome by the smoke, danced on. At last she staggered and fell. Gerald leaped from the staged box, caught her up and carried her outside. Some time later their pictures appeared together in the newspapers again.

*The Moving Picture World*, January 31, 1914, pp. 574



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, Negative

**‘Universal Boy’ as the Newsboy’s Friend (1914) (aka The Newsboy’s Friend)**

Newsboys. Matty the Universal Boy (Matty Roubert). Cartoonist Henry “Hy” Mayer, Editor-in-Chief of Puck (as himself). Philanthropist Nathan Strauss and Comedian DeWolf Hopper Sr. (as themselves).

“UNIVERSAL BOY” AS THE NEWSBOY’S FRIEND (Sept. 24).—Matty is led to the Newsboy’s Home Club by a little “newsie” whom he has just treated to some ice-cream. Pitying the poor little boys who have so few pleasures in life, Matty asks the superintendent of the Home if he would consent to his asking some “newsies” to Coney Island. He promises to gather together, by means of contributions, enough money to defray the expenses of the trip. The superintendent, touched by the boy’s goodness of heart, agrees to the plan, and Matty, thanking him, goes forth on his mission of collecting contributions.

The first contributor to the fund is the world-famous philanthropist and friend of the poor, Nathan Strauss, whom Matty met at his home in Mamaroneck, N. Y. Next to add to the fund is Hy. Mayer, the famous cartoonist and Editor-in-Chief of Puck.

Last, but not least, he received a helping hand from the wellknown comedian De Wolf Hopper. Well pleased with the results of his mission he returns to the Newsboy’s Home Club to arrange for the outing. At last the day arrives and Matty takes fifty newsboys to the Island in a sight-seeing bus. There they take in everything. He even buys them tickets for a dip in the ocean as a suitable finish to a very pleasant day. Back home once more the grateful “newsies” gather around their little benefactor and loudly sing “He’s a Jolly Good Fellow.”

*The Moving Picture World*, September 26, 1914, p. 1684.

THE NEWSBOY'S FRIEND (Imp.), September 24.—No. 6 of the adventures of Matty Roubert. In this the lad collects money to entertain the newsboys at Coney Island. He visits Nathan Straus, Hy Mayer, De Wolf Hopper and then the boys are shown at Coney having a high time. This is one of the best of this series so far.

*The Moving Picture World*, October 3, 1914, p. 65

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Mayer). Group.

Ethnicity: White (Mayer). Unspecified.

Media Category: Newspaper

Job Title: Cartoonist (Mayer). Pack Journalists (Newsboys)

Description: Major: None

Description: Minor: Mayer, Pack Journalists, Positive



**‘Universal Boy’ Solves the Chinese Mystery No. 4 (1914)**

Newspaper account of the strange disappearance of a young woman Chinese missionary helps Universal Boy solve a mystery.

**“UNIVERSAL BOY” SOLVES THE CHINESE MYSTERY NO. 4 (August 27).—**Our “Universal Boy” has made the acquaintance of a youngster living in the same apartment with him, who is experimenting with wireless telegraphy. The boys amuse themselves by tapping messages. One which they secure is a mysterious affair, which the boys believe is written in cipher code. It is addressed to one Sing Yang Foo.

Matty, with his characteristic curiosity, seeks out the Marconi wireless station at Coney Island, makes the acquaintance of the chief operator and requests a reading of the peculiar message. The operator tells him it is written in Chinese. Determined to have a reading of it, our “Universal Boy” visits and is introduced to the Hon. Yang Yu Ying, Chinese Consul-General for the United States, who reads the message for him. It says:

“Have girl aboard. All safe—  
sailing to-morrow. Send money  
as promised.” Wing Woy.

In trying to puzzle it out Matty, later, remembers a newspaper account of the strange disappearance of a young woman Chinese missionary. Convinced that there is some connection between the message and the girl’s disappearance, our “Universal Boy” visits Chinatown. On the roof of a building he finds a receiving pole of a private wireless outfit. Investigating further, he learns that the owner of the outfit is Sing Yang Foo.

Disguised as a Chinese boy, our “Universal Boy” uncovers many clues, and is finally led aboard a Chinese boat in the harbor. In the hold of the ship he discovers the missing girl, communicates with the police and finally, after many exciting adventures, he brings the “white slavers” to justice and liberates the girl.

*The Moving Picture World*, July 25, 1914, p. 612

Status: Unknown

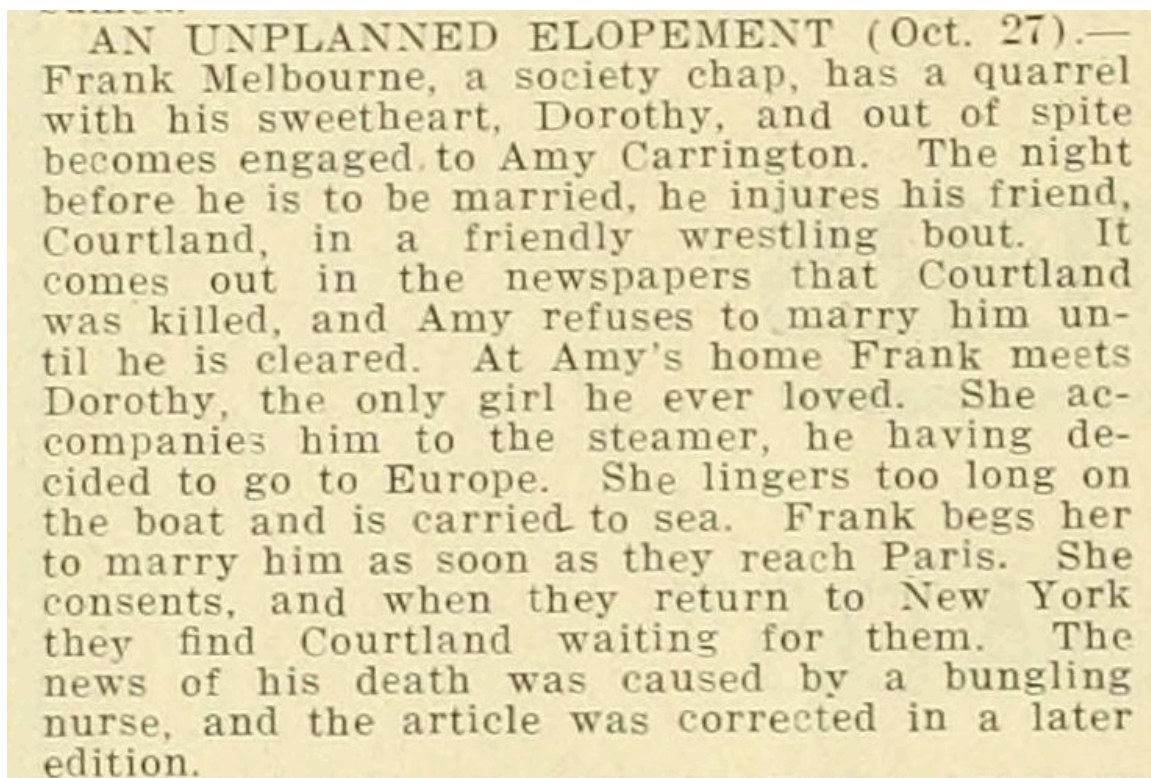
Unavailable for Viewing.

Type: Movie

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

### **The Unplanned Elopement (1914)**

Newspapers report that a man was killed after being injured by a woman's fiancé and she refuses to marry him until his name is cleared. The article proves to be wrong and is corrected in a future edition.



AN UNPLANNED ELOPEMENT (Oct. 27).—  
Frank Melbourne, a society chap, has a quarrel with his sweetheart, Dorothy, and out of spite becomes engaged to Amy Carrington. The night before he is to be married, he injures his friend, Courtland, in a friendly wrestling bout. It comes out in the newspapers that Courtland was killed, and Amy refuses to marry him until he is cleared. At Amy's home Frank meets Dorothy, the only girl he ever loved. She accompanies him to the steamer, he having decided to go to Europe. She lingers too long on the boat and is carried to sea. Frank begs her to marry him as soon as they reach Paris. She consents, and when they return to New York they find Courtland waiting for them. The news of his death was caused by a bungling nurse, and the article was corrected in a later edition.

*The Moving Picture World*, October 24, 1913, p. 534

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, Negative

### **The Vampire's Trail (1914)**

Reporter John Dugan (Robert Walker).

**THE VAMPIRE'S TRAIL** (Special—Two Parts—August 3).—With the birth of her son, Laura's affection for her husband is submerged in her mother-love for the child. Deprived of his wife's companionship, Horace drifts away

from her. The man falls into the toils of Rita, an actress.

The woman loves Dugan, a reporter on a yellow sheet. Dugan suggests that Rita elope with Horace as a means of getting publicity. The unscrupulous woman agrees. Horace falls into Rita's net and the two plan to elope upon the occasion of a reception given by Laura, which is to be held a few days later.

Laura is amazed to find the notorious actress among her guests, upon the night of the affair. Shortly afterward, a frightened maid informs the hostess that her child is ill. All the guests depart, with the exception of Rita, who waits for Horace. A doctor declares that Laura's baby has a severe case of diphtheria and the house is quarantined.

Rita is furious when she discovers she cannot leave the house. Enraged by the collapse of her infamous scheme, the woman reveals her true self to Horace. Thinking of the little wife who is fighting for their child's life, Horace turns from Rita in disgust.

Several nights later, Dugan, impatient for news, steals to the rear of the house. Evading the police on guard, he attracts Rita's attention. Laura comes upon the two and learns what her neglect of Horace has brought about. She confronts the actress, who shrinks in fear from the enraged wife. Thus Horace finds them.

Falling to his knees, the husband acknowledges his baseness and begs to be forgiven. But Laura, taking him in her arms, declares the fault to have been her own.

*The Moving Picture World*, August 1, 1914, p. 732

## The Vampire's Trail

Kalem Two-Reel Picture Gives Interesting Development to  
an Important Situation—An Intimate Story of  
Domestic Life.

Reviewed by Hanford C. Judson.

A YOUNG mother wants to be with her child so much that she is cross to her husband when he asks her to spend a pleasant evening with him away from home. The husband in consequence seeking diversion and relief from business cares alone, drifts away from her. This is a good situation, and the authors of this picture, which makes use of it, (there are two of them, Benjamin Barondess and Michael Potter) have stated it in a simple, direct way that leaves no opening for melodrama, but a fine chance for true dramatic

development. It will be noticed that both husband and wife are not drawn as all good or all bad nor are they presented in a way that compels us to sympathize one way or the other. They are merely set there in their home life with this little entanglement that they must either unravel or trip over to the destruction of the home. The average spectator will probably not see himself or herself in either of them. They

will be to him acquaintances only, not wholly approved of as wise human beings, but decidedly of interest, they will be seen as in some things foolish human beings, good gossip material.

When the second reel is opening we find that things have got to such a pass that the husband invites the singer, with whom he has begun a somewhat unsafe friendship, to attend a party at his house and there introduces her to his wife. The spectator's mind hesitates here, for a moment, thinking that it is a bit unbelievable and perhaps it is. But the author's intention is to get her in the house and in some natural



and convincing way to have some contagious disease break out. The child gets sick while the party is in progress and the singer lingering behind, is quarantined and compelled to remain there for several days. This singer is the vampire, and it has been her intention to get nation-wide publicity by eloping with the man whom she doesn't love. She has been persuaded to take the step by her reporter lover. The queer trick thus played on her by chance (she had thought that he would elope with her that night) puts her in the frame of mind that makes her give her hacracter "away." She cares nothing for the sick baby and persists in playing rag time airs. Then her persuading the butler to play cards with her and to get out the wine bottle also makes her seem a most undesirable person. The reporter, wondering why he gets no definite news about the elopement, comes to the house and they, while talking through an open window, are overheard by the wife, who is thunderstruck to learn that she had been entertaining a woman whose sole object was to entrap her husband into an elopement. This is naturally all off now, and we are never sure that her scheme had appealed to the man. We prefer to think not, for if it had, the wife could have forgiven him, but how could she ever have respected his common sense or strength of character afterward? That she does take him back into her love and confidence makes it sure that he was not fooled so wholly as the adventuress had hoped or persuaded herself. The role of the young wife is taken by Alice Joyce; that of her husband by Tom Moore and that of the adventuress by Alice Hollister. All three of these have excellent roles and all capably fill the requirements of them. The production was put on the screen by Robert G. Vignola and has many lovely scenes. The photography is fine.

*The Moving Picture World*, July 25, 1914, p. 580

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (John Dugan)

Ethnicity: White (John Dugan)

Media Category: Newspaper

Job Title: Reporter (John Dugan)

Description: Major: None

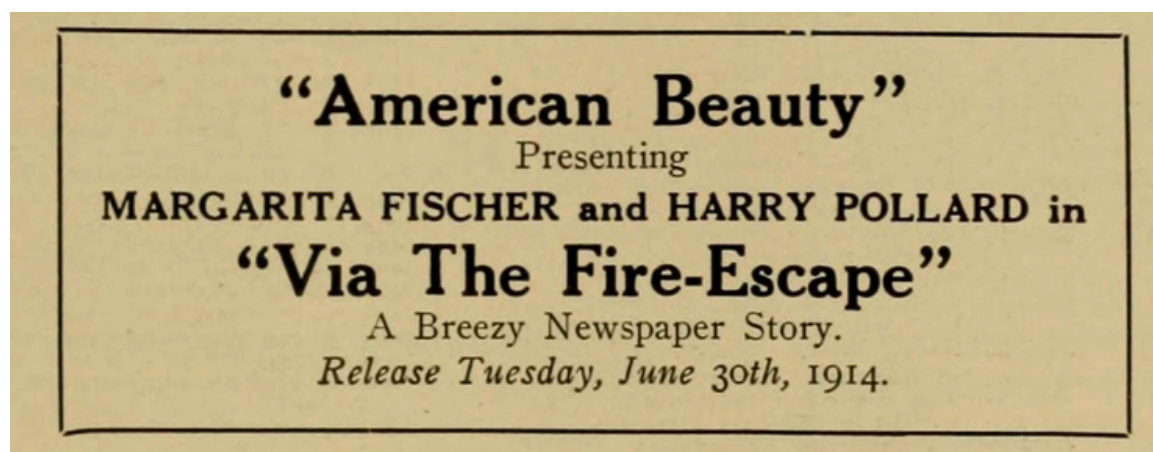
Description: Minor: John Dugan, Negative

**Via the Fire Escape (1914)**

Society Reporter Aneta Bowen (Margarita Fischer) for the *Morning Post* has won the love of Richard Harding (Joe Harris), the son of millionaire Harding. The elder Harding has matrimonial views for his son.

**VIA THE FIRE ESCAPE (June 30).—**Richard Harding, the son of millionaire Harding, is in love with Aneta Bowen, the society reporter for the *Morning Post*. The elder Harding has matrimonial views for his son. The papers are all anxious to get a personal interview with Mr. Edward Harding. The *Morning Post* sends Aneta to his hotel for the required interview. She tries several plans to get in touch with him, but without avail. Finally she takes a room directly above his and watching her opportunity, climbs down the fire-escape into his room. At first he is furious, but realizes he is dealing with no ordinary young lady. He grants her an interview. Aneta, being a wise young lady, decides to procure his consent to her engagement with his son. She manages to involve him in several little compromising situations. Finally to extricate himself he gives the requested consent.

*The Moving Picture World*, June 27, 1914, p. 1876



*The Moving Picture World*, June 27, 1914, p. 1893

Status: Unknown

Unavailable for Viewing

Type: Movie



Genre: Drama

Gender: Female (Aneta Bowen). Male (Editor).

Ethnicity: White (Aneta Bowen, Editor)

Media Category: Newspaper

Job Title: Reporter (Aneta Bowen). Editor (Editor).

Description: Major: Aneta Bowen, Positive

Description: Minor: Editor, Positive

### Votes for Men (1914)

Reporter Gwendolyn Jones.

**VOTES FOR MEN** (Two Parts—Feb. 16).—In the year 1927 the entire social order is reversed. Mrs. Mayfair is a traction magnate and the boss of the city. Her friend, Mrs. Millions, is the mayor and comes to the office of Mrs. Mayfair to enlist her support in the fight the mayor is making against the militant suffragettes, of whom Mr. Mayfair is the leader. Maggie Millions, the daughter of the mayor, while calling at Mrs. Mayfair's office, falls in love with the beautiful young and innocent stenographer and makes a date to meet him.

In the meantime, Gwendolyn Jones, a young reporter, and a friend of Maggie's, calls on Mrs. Mayfair at her home in the interests of her paper. While there she falls a victim to the charms of Clarence, the unsophisticated scion of the house of Mayfair. He returns her ardent glances as she leaves the room, but being caught by his father, is sent ignominiously to bed. Percy Pinhead, Mrs. Mayfair's stenographer, overhears Mrs. Mayfair and one of the ward heelers plot to stuff the ballot boxes at the next election, and so deprive the men of their vote. He 'phones this terrible news to his new sweetheart, Maggie Millions, who, with the aid of Gwendolyn Jones, the reporter, gets this incriminating evidence on a dictagraph. The young women therefore confront Mrs. Mayfair and Mrs. Millions with this evidence, which they threaten to publish unless they can marry the boys they love and give mankind its vote. They succeed.

Mr. Mayfair had supped, not wisely, but well, and he turns and tosses wildly in his bed. Mrs. Mayfair, waking up, arouses him. He stares wildly about; then, coming to himself—but there, the big scream is at the finish.

*The Moving Picture World*, February 14, 1914, p. 870

Status: Unknown  
Unavailable for Viewing.

Type: Movie  
Genre: Comedy  
Gender: Female (Gwendolyn Jones)  
Ethnicity: White (Gwendolyn Jones)  
Media Category: Newspaper  
Job Title: Reporter (Gwendolyn Jones)  
Description: Major: None  
Description: Minor: Gwendolyn Jones, Negative

### **Waifs (1914)**

Newsboy

*The Moving Picture World*, January 17, 1914, p. 332

**WAIFS (Jan. 17).**—The waif came to live with the unsuspecting old shoemaker. Then a homeless newsboy followed. One friendly heart bred another. That was too much for the proud, wealthy widowed sister. She declared she would have no orphans wished on her. Stilling her conscience, she took the children's legacy, but one Sunday morning after the war, peace silenced all conflict.

**WAIFS (Jan. 17).**—The waif came to live with the unsuspecting old shoemaker. Then a homeless newsboy followed. One friendly heart bred another. That was too much for the proud, wealthy widowed sister. She declared she would have no orphans wished on her. Stilling her conscience, she took the children's legacy, but one Sunday morning after the war, peace silenced all conflict.

*The Moving Picture World*, January 31, 1914., 543

Status: Unknown  
Unavailable for Viewing

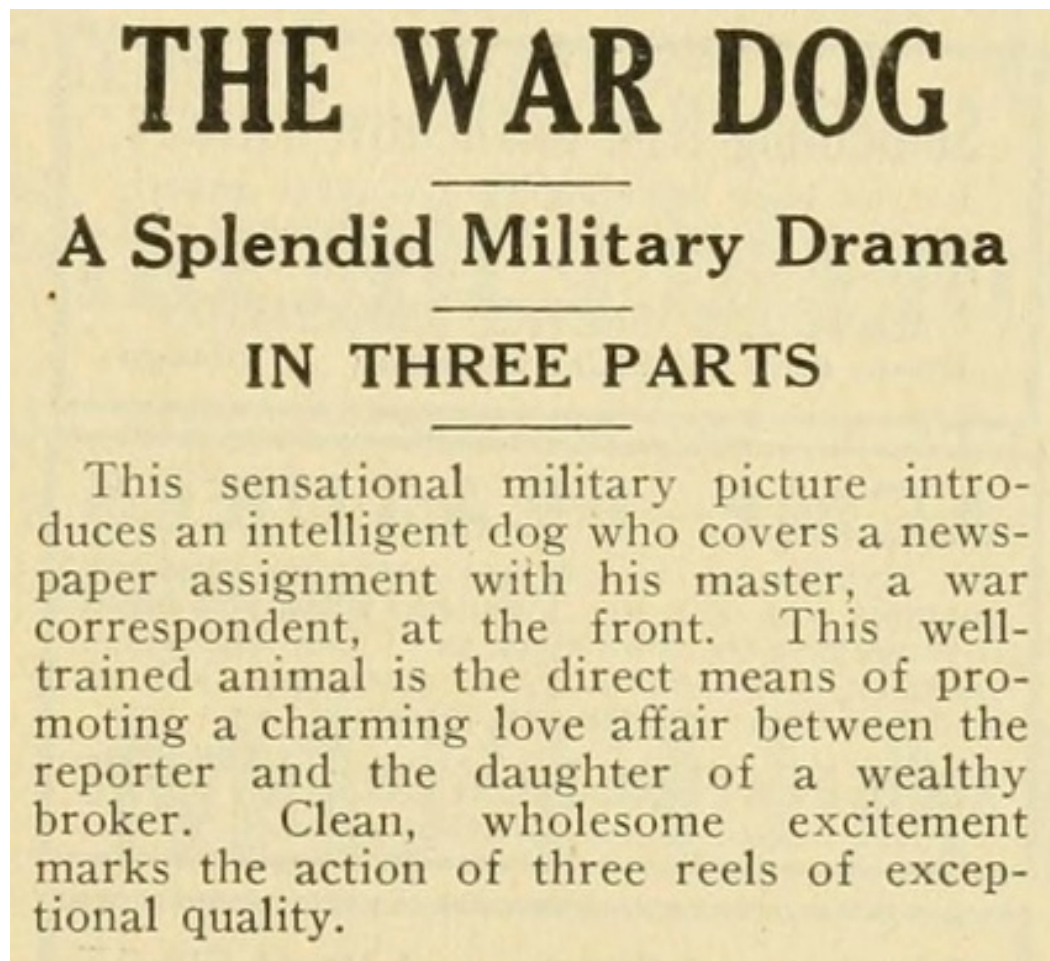
Type: Movie  
Genre: Drama



Gender: Male (Newsboy)  
Ethnicity: White (Newsboy)  
Media Category: Newspaper  
Job Title: News Employee (Newsboy)  
Description: Major: None  
Description: Minor: Newsboy, Positive

**The War Dog (1914)**

War Correspondent covers the war front with his intelligent dog.



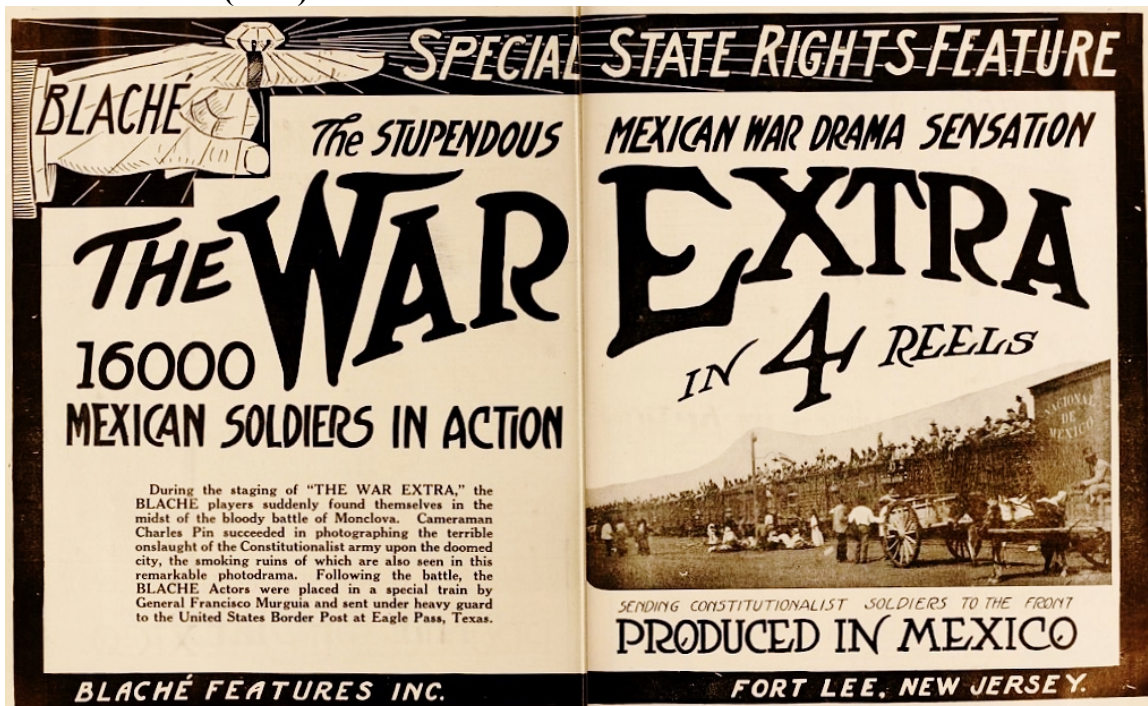
*The Moving Picture World*, March 14, 1914, p. 1423

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: War  
Gender: Male (War Correspondent)

Ethnicity: White (War Correspondent)  
 Media Category: Newspaper  
 Job Title: War Correspondent (War Correspondent)  
 Description: Major: War Correspondent, Positive  
 Description: Minor: None

### The War Extra (1914)



Cub reporter Fred Newton of the *Herald*. Editor. Telegrapher.

Cub Reporter is assigned by the Editor to cover the Mexican War when *The Herald* is unable to get news on the war. The editor tells the cub to get information and send it to the newspaper regardless of the censors. Before he even reaches his destination the enterprising cub gets news from a battleship headed for Vera Cruz and uses his own ship's telegraph to wire the material to his office. Once in Mexico, he builds a shack and sets up a wireless line. He gets an exclusive on the battle at Monclova, but is attacked by outlaws after rescuing a Mexican woman from them. They are saved by cowboys and the U.S. militia, and the reporter takes the heroine back to New York to be his bride. An advertisement at the time of the film's release indicated that the film company found itself in the midst of the actual battle and cameraman Charles Pin got footage of the conflict. The players were then escorted to Texas under heavy guard. Richard Ness, *From Headline to Superman: The Silent Era*, p. 16.

Fred Newton, an ambitious cub reporter for *The Herald*, begs his editor to send him to Mexico for much needed information on the Mexican War. Accompanied by a telegraph operator, Fred boards a ship bound for Vera Cruz and via the telegraph, sends the news home before he even reaches Mexico. He is hailed as the "young reporter on the firing



line," but when Fred arrives in Mexico he is suspected of being a spy by the revolutionaries. Dolores, a Mexican woman, helps Fred and in return he takes her back to New York, where Fred is met with enthusiasm by his friends and family who also welcome Dolores as his new wife. *American Film Institute Catalog of Feature Films*

**THE WAR EXTRA (Four Reels—August).—**Twenty minutes before press time the Herald has received no news from the front in Mexico, where the interest of the nation is centered, and the editor is desperate. He listens to the pleading of the ambitious cub reporter, Fred Newton, and orders him to Mexico, with instructions to send back real news, regardless of the censors.

Accompanied by a telegraph operator assistant, Fred boards a steamer for Key West. He is fortunate enough to pass a battleship and transports bound for Vera Cruz, and communicating with them by wireless he gets some live news for his paper before he has reached the Mexican border. Flushed with success he pushes into Mexico by way of Eagle Pass, Texas, and succeeds in reaching the center of the Constitutionalist activities at Monclova, where he builds a shack and runs a wire of his own to the nearest telegraph line.

While delivering supplies to the shack, Dolores, the adopted daughter of a Mexican storekeeper, is set upon by outlaws and her rescue by Fred makes her his devoted friend, but also causes him to be hated by the men he opposed.

Prevented from accompanying the main body of the army, Fred and his telegrapher go on a scouting trip. They hear firing and, climbing a tree, witness the great battle of Monclova

through field glasses. When the defeat of the Federals by the 'Constitutionalists is assured, they ride back to the shack and wire the important news direct to their paper.

At the Herald office all of the machinery of the issuing of a great daily paper is set in motion as the news of the battle is received from Fred. The story is edited at the copy desk, set up by linotypes, made up in the forms, and stereotyped and placed on the presses. As the papers are distributed and the bulletin boards announce the scoop of the "young reporter on the firing line," Fred's future as a newspaper man is assured.

But, as the dispatch is being received and published in New York, the outlaws, reinforced by Mexican irregular troops who have been told that the Americans are spies, attack the shack which is vigorously defended. Dolores attempts to stop the bandits and, failing, rides to the border to summon assistance. She enlists the aid of a large band of cowboys who arrive at the shack in time to engage the bandits in a fierce battle and rescue the now wounded Fred and his companion and make a dash for safety over the American line. A wild chase, in which many shots are exchanged, is about to end disastrously for the Americans just as they begin to cross the Rio Grande to United States soil, but the American regulars appear upon the scene and fire a volley across the river which sweeps a score of Mexicans from their horses and drives the rest to cover.

As Dolores dare not return, Fred persuades her to accompany him to New York and an enthusiastic welcome by his newspaper friends is quickly followed by his marriage to the beautiful little maiden, who is received with open arms by his mother and sister.



**“THE WAR EXTRA” (Blache).**

Actual scenes of the bloody battle of Monclova, combined with a strong story of love and adventure, staged in the very atmosphere of war which it demanded, places the four part drama, “The War Extra,” produced by Blache Features, in a class by itself.

In order to stage this remarkable drama in the most effective manner it was necessary to send a company of Blache players to Eagle Pass, Texas, and thence across the border into the middle of the Mexican war zone. During their stay in Monclova the great battle which left that city a mass of smouldering ruins took place around them and was made a part of the photodrama.

*The Moving Picture World*, August 15, 1914, p. 1110

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Action-Adventure

Gender: Male (Fred Newton, Editor of *The Herald*, Telegrapher). Group-3

Ethnicity: White (Fred Newton, Editor of *The Herald*, Telegrapher). Unspecified-3

Media Category: Newspaper

Job Title: Cub Reporter (Fred Newton). Editor (Editor of *The Herald*). News Employee (Telegrapher). Miscellaneous (Editorial Room, Composing Room, Press Room).

Description: Major: Fred Newton, Positive

Description: Minor: Telegrapher, Editor of *The Herald*, Positive. Miscellaneous-3, Neutral.

**Weights and Measures (1914)**

Newspaper publishes a warning of what is to happen at the next session of the grand jury. The mayor wants to know if the story is true and when told it is, tries to stop the investigation.

**"WEIGHTS AND MEASURES"** (Two Parts—August 17).—John M. Truxton, City Attorney, has gathered evidence to prosecute the men higher up. The newspaper publishes a warning of what is to happen at the next session of the grand jury. Mayor Dave Harris, the political boss, reads the account. He immediately goes to Truxton's office to find out whether the story is true. Upon being assured that it is, he tries to stop Truxton from presenting his evidence, first by bribery and then by threats. Truxton refuses all offers and finally kicks Harris out of his office.



Kitty Donely, through certain circumstances, is in the power of the mayor. She is approached and told to get something on Truxton. Kitty refuses at first. The mayor tells her to get Truxton and he will give her five thousand dollars, and if she doesn't he will surely get her. Kitty agrees and discovers the next day that Truxton is in the habit of going almost every day for a motor trip and stopping for a drink of water at an old farm house. The next day she persuades the old farmer to take her in as a summer boarder; changing her finery for a simple gingham dress, she meets Truxton as he comes and Truxton falls in love with her and proposes marriage to Kitty; she then discovers that she loves him. Truxton by accident overhears some of her conversation. Fighting a battle with himself, he decides that Kitty is worth more than anything else. He calls on her again that night. Kitty, going for his cigarette case, discovers a letter written by Truxton to his mother which he has forgotten to mail. Kitty thinks it is to his wife. In revenge for what she thinks is his perfidy, she pulls the badger game on him. Truxton, thinking she has fallen for the mayor's offer of bribery, is more hurt than frightened. The next day the papers come out with scare heads, announcing the arrest and release on bond of the City Attorney, charged with a statutory offense.

The mayor sends Kitty her promised check. She drops both the letter she has taken from Truxton and the check, into the library table drawer.

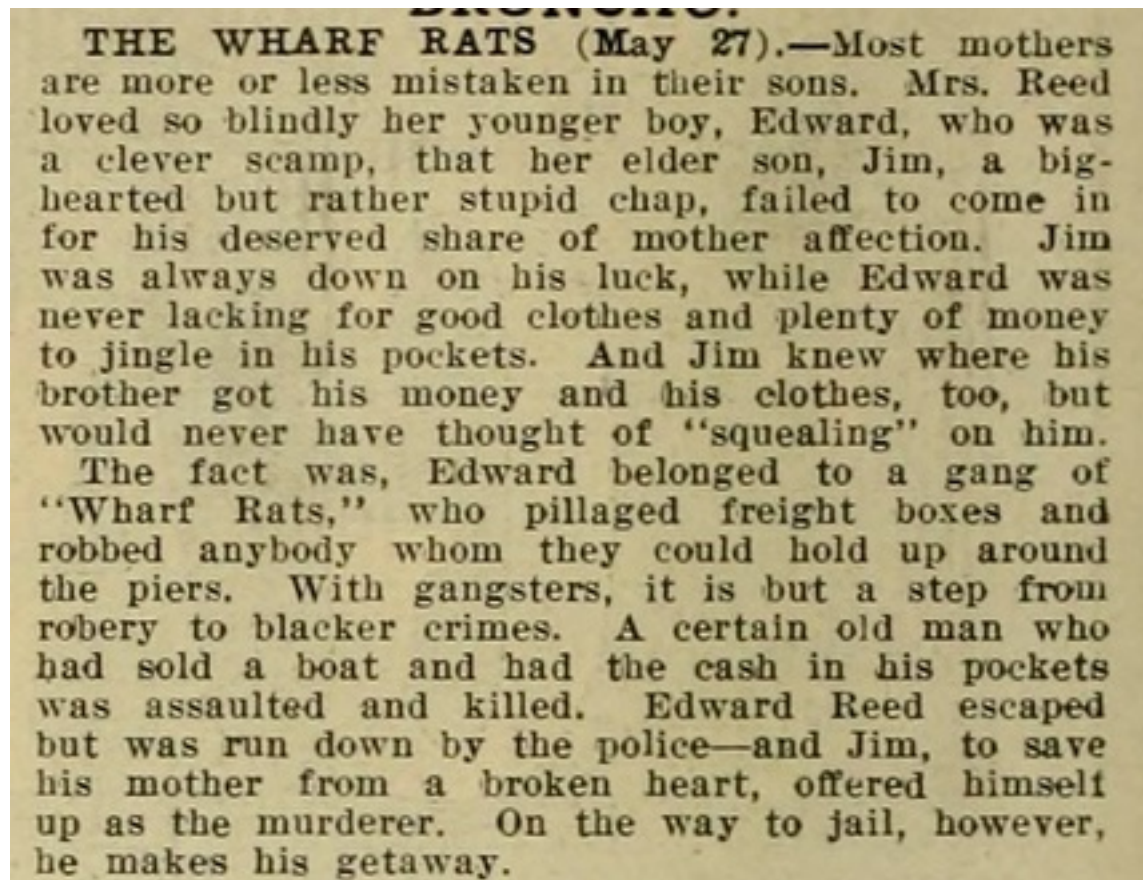
Truxton gets a letter from his mother, asking why he does not write. Truxton, thinking matters over, decides to unravel things and that night enters the mayor's home with the aid of a jimmy, searching for evidence. He finds the mayor's check book and on one of the stubs "K. D.—\$5,000." Putting two and two together, he enters Kitty's apartment in the same way he did the mayor's. He finds his missing letter and a check for five thousand dollars, signed by the mayor. Kitty appears upon the scene. Explanations and forgiveness follow. A month later the scales are balanced. The mayor is indicted through evidence furnished by Truxton, and Truxton and Kitty drink once more in happiness at the old well.

Status: Unknown  
Unavailable for Viewing

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

### **The Wharf Rats (1914)**

Newspaper reports the dying wish of a man's mother to see once more the son who disgraced her.



**THE WHARF RATS (May 27).—**Most mothers are more or less mistaken in their sons. Mrs. Reed loved so blindly her younger boy, Edward, who was a clever scamp, that her elder son, Jim, a big-hearted but rather stupid chap, failed to come in for his deserved share of mother affection. Jim was always down on his luck, while Edward was never lacking for good clothes and plenty of money to jingle in his pockets. And Jim knew where his brother got his money and his clothes, too, but would never have thought of "squealing" on him.

The fact was, Edward belonged to a gang of "Wharf Rats," who pillaged freight boxes and robbed anybody whom they could hold up around the piers. With gangsters, it is but a step from robbery to blacker crimes. A certain old man who had sold a boat and had the cash in his pockets was assaulted and killed. Edward Reed escaped but was run down by the police—and Jim, to save his mother from a broken heart, offered himself up as the murderer. On the way to jail, however, he makes his getaway.



Several months later, in a western city, Jim happened to see, in a newspaper, "a personal" addressed to him. It was the dying wish of his mother to see once more the son who had disgraced her. He beat his way east on a freight train, and though, on arrival, he was recognized by the police, he managed to evade arrest and went to his mother's bedside. She must have ceased breathing but a few minutes before he entered, for the withered old face was still faintly warm, and her hand was convulsively closed upon a crumpled bit of paper. Jim drew the letter gently from the lifeless fingers. It was from Edward, confessing his past, promising to live straight for the future.

As Jim is sitting in a trance of grief, the letter on his knee, the desolate stillness is broken by voices and the tramp of feet. Rising, he quickly draws the sheet over the face on the pillow—and stepping into the adjoining room, faces the officers of the law. For her sake, Edward shall have his chance. For himself, nothing matters now.

*The Moving Picture World*, May 30, 1914, p. 1308

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

### **When Eddie Went to the Front (1914)**

Cub Society Reporter Eddie (Eddie Lyons – The Cub Reporter) is assigned to go to the front as war correspondent for his paper.

WHEN EDDIE WENT TO THE FRONT (Nestor), July 17.—This is a rather amusing comedy. Eddie is a cub society reporter and is sent to the front as war correspondent for his paper, on the Mexican border. He meets with all sorts of adventures, falls in love, falls out again and barely escapes with his life.

*The Moving Picture World*, July 18, 1914, p. 434.

WHEN EDDIE WENT TO THE FRONT (July 17).—Eddie, the cub society reporter, is assigned to go to the front as war correspondent for his paper. He journeys to sunny Southern California, and is duly established in the United States military headquarters. Senorita Cascara is a simple Mexican maid who lives with her father a short distance from the border on the Mexican side. She is betrothed to Senor San Pedro, as violent a love-making-stab-in-the-back Mexican brigand as ever lived. The senorita's father sends his pretty daughter into the American camp to sell fake relics. There she meets Eddie and a violent equatorial love springs up between them. Eddie buys all her wares and follows her across the border into a hot-bed of rebels. Senor San Pedro swears terrible vengeance against Eddie. The cub reporter escapes barely with his life. However he again listens to the senorita's sweet voice and is again enticed into Mexican territory. San Pedro and his band of brigands pursue him and after a most terrific chase Eddie finds protection in the American camp. The fickle Senorita Cascara transfers her affections to San Pedro and Eddie takes the first train for his home town. The society column is good enough for him.

*The Moving Picture World*, July 11, 1914, p. 342

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Eddie, Editor)

Ethnicity: White (Eddie, Editor)

Media Category: Newspaper

Job Title: Cub Reporter (Eddie). Editor (Editor).

Description: Major: Eddie, Positive

Description: Minor: Editor, Positive



**When His Ship Comes In (1914)**

Newspaper prints on the first page the announcement of a sea captain's death and the inheritance of the schooner by her sweetheart. She takes action on that information.

WHEN HIS SHIP COMES IN (Special—Two Parts—Nov. 9).—Neptuna lives in the fishing village of Home-Port with her aged grandfather, old Captain Melody, long since retired from active life at sea, and now engaged in the unprofitable occupation of net mending for the neighboring fishermen. It is Neptuna's duty

to aid her grandfather in his work and she finds it toilsome.

Josh Rawlins is a sailor on board the schooner, "Maid of the Mist," owned by his uncle, a crabbed old sea captain, whose savings accumulated by hard work, have been thriftily invested in the little craft. The schooner is engaged in carrying cargoes of gunpowder between a distant port and the little fishing village.

Josh hastens from his work after the schooner has been snugly berthed to the home of old Captain Melody to greet his sweetheart. He is dumfounded to discover that his embraces and affectionate phrases are repulsed by Neptuna, who has developed a peevish disposition since he went away. She tells him she is sick and tired of life in the fishing village, but that she will marry him only if he has money. Josh hopefully declares that he believes his uncle, Captain Cy Rawlins, will help them; so they go aboard the "Maid of the Mist" and Josh presents the subject to the old captain. Captain Cy derides his hopes and declares that Neptuna is a scheming girl without love and affection. Whereupon Neptuna stamps her foot and runs away. Josh has angry words with his uncle, and declines to sail with his crusty old uncle any more.

A short time after this Neptuna, while strolling on the beach, discovers a discarded vest washed up by the waves. She picks it up and to her unbounded astonishment and great joy, she discovers a \$5 bill in one of its pockets. Hastening to the house she steals silently in, writes a brief note of farewell to Josh and makes her way swiftly to the railroad station. When Josh discovers the note and reads it, he finds that she has directed him not to seek for her "until your ship comes in."



Neptuna finds work in a laundry, but her inexperience and lack of skill render her subject to constant criticism and reproach. Weeks later Josh receives a message announcing the death of his uncle and the fact that he is now the owner of the "Maid of the Mist," which will sail shortly for Home-Port with her accustomed cargo of gunpowder.

The "Maid of the Mist" takes aboard her cargo of gunpowder at the wharf in the same city where Neptuna is laboriously toiling in the laundry. There is much excitement among the crew of the schooner when it is discovered that the rats are leaving the ship. This is a sign which invariably awakens the superstitions and fears of sailors. The "Maid of the Mist" crew go ashore in a body and determine that they will not sail in her again; but the captain follows them and after considerable argument they return to their duty.

Unfortunate Neptuna toils arduously in the laundry, but unskillfully scorches a shirt with a hot iron. The proprietor notes her lack of skill and discharges her. Out of employment and without friends, Neptuna wanders instinctively to the wharfs where she discovers the schooner "Maid of the Mist" all ready to sail. She steals aboard and conceals herself between decks, having supplied herself with sufficient provisions for the voyage. All goes well until the sailors are alarmed by a smell of smoke coming from the hold where the gunpowder is stored. They embark hastily in two small boats and row rapidly away from the doomed vessel as they expect her to blow up at any moment.

Neptuna is almost overcome by the smoke, but her good fortune has not forsaken her. A strong wind has raised a heavy sea and the schooner having broached to, and with all sails set because of no hand at the wheel, is overwhelmed by an enormous wave which bursts through the open hatches and puts out the fire. Neptuna makes her way to the main deck and discovers that the crew has deserted the schooner. With some knowledge of seamanship, she is not a skilled sailor and in search of some possible help she enters the captain's cabin. On the table she finds a newspaper on the first page of which is printed the announcement of the death of Captain Cy Rawlins and the inheritance of the schooner by Josh, her sweetheart.



Neptuna bravely puts her seamanship to the test, brings the schooner upon her course toward Home-Port and remains at the helm for twenty-four hours. She is sighted from the shore by Josh and her grandfather, who immediately put out in a boat to meet the vessel. They find Neptuna unconscious at her post of duty, but she is easily revived. She brought Josh's ship in herself and thereby furnished her own wedding dowry. Thus were the lovers happily reunited.

*The Moving Pictures World*, November 7, 1914, p. 822

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

### **When Sorrow Fades (1914)**

Managing Editor Jim (Harry Benham – an Editor).

**WHEN SORROW FADES (Mar. 29).**—Maud's appeal for newspaper publicity to aid a destitute couple brought the editor, hardened by contact, but softened to grief by love, and when it looked as if Joe were going to force his intended bride to abandon charity work, Jim's abandonment of a coveted auto that he might alleviate distress, won him the girl he felt was beyond his hope forever.

*The Moving Picture World*, April-June 1914, p. 120

**WHEN SORROW FADES (Thanouser), March 29.**—A young lady, whose heart goes out in sympathy with an old couple who are devoid of the necessities of life, pleads with her fiancé to aid her in interesting a newspaper in their behalf. He refuses, and she takes the matter into her own hands. The newspaper takes the matter up with her and the editor readily. The picture is clean, interesting and faithfully done in all respects.

*The Moving Picture World*, April 11, 1914, p. 213

Maud Kensington is interested in settlement and charitable work, an enthusiasm which is not shared by Joe, her sweetheart. When Joe does not display any inclination to help financially an old couple whose pathetic case she has called to his attention, Maud sends a letter of appeal to a daily newspaper. The letter falls into the hand of the managing editor, who, although he receives numerous requests of the same sort, is prompted to answer the appeal in person. He meets Maud, and his kindly bearing enkindles her regard. Together they visit the aged couple, and Jim stacks up a pile of cordwood in the wretched shack, and goes back to his office to cancel his order of an automobile, so that he can devote the money to purchasing some of the comforts of life for the destitute couple. While Jim and Maud are making a second visit to the shack, Joe drives up in his car. The ill-feeling which has been none too well concealed between the two men results in a personal encounter. Jim is getting the worst of the fight when Maud enters. She inspires Jim to greater efforts, however, and Joe lines up on the receiving end of a right hook, which puts him temporarily hors du combat. Maud returns her former sweetheart's ring and - but even a poor guesser can surmise what happened after that. *Reel Life*, March 28, 1914.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Jim)

Ethnicity: White (Jim).

Media Category: Newspaper

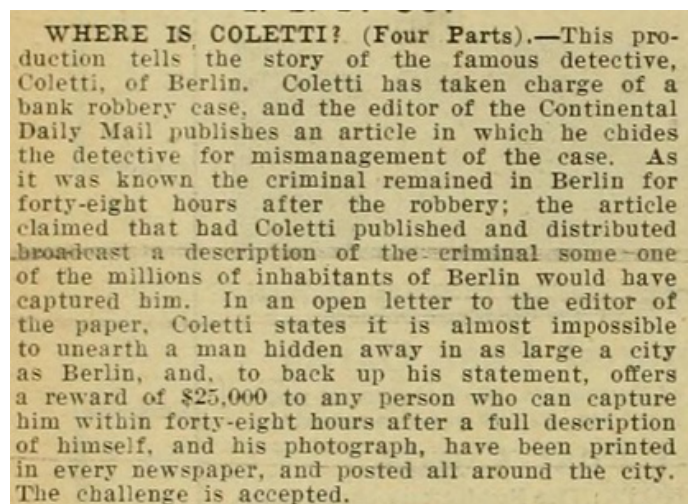
Job Title: Editor (Jim)

Description: Major: Jim, Positive

Description: Minor: None

### **Where Is Coletti? (1914)**

Editor of the *Continental Daily Mail*



**WHERE IS COLETTI? (Four Parts).**—This production tells the story of the famous detective, Coletti, of Berlin. Coletti has taken charge of a bank robbery case, and the editor of the Continental Daily Mail publishes an article in which he chides the detective for mismanagement of the case. As it was known the criminal remained in Berlin for forty-eight hours after the robbery; the article claimed that had Coletti published and distributed broadcast a description of the criminal some one of the millions of inhabitants of Berlin would have captured him. In an open letter to the editor of the paper, Coletti states it is almost impossible to unearth a man hidden away in as large a city as Berlin, and, to back up his statement, offers a reward of \$25,000 to any person who can capture him within forty-eight hours after a full description of himself, and his photograph, have been printed in every newspaper, and posted all around the city. The challenge is accepted.



All the inhabitants of Berlin, except Anton, the barber, and Lolette, Coletti's fiancée, are seeking the detective. Anton disguises as the detective, and Coletti assumes the rough clothes of a street sweeper. Freely mingling with the crowd, Coletti keeps his eyes open for Anton, whom he presently sees boarding a bus. Then a wild mob pursues Anton, but the athletic barber makes his escape by jumping from the fast going vehicle. After running a short distance he sees a Zeppelin airship about to sail away. In a mad jump he succeeds in boarding the airship, which has a good many passengers on board. Taking a seat, Anton calls for a drink, and is very much astonished to find that the waiter who serves him is Coletti himself. Finally a stout lady passenger observes Anton, and feeling confident she has captured Coletti, keeps a firm hold on the collar of Anton's coat. When the airship descends she marches poor Anton off to the editor's office to claim the \$25,000. While the mob that has followed the fair stout lady are cheering her to the top of their lungs, Anton calmly removes his disguise, and distributes his business cards—and then they realize they have been tricked.

In the meantime, Coletti has constantly mingled with the masses in various disguises. Then a celebrated police dog is put on the trail of Coletti. While Coletti and his sweetheart are enjoying themselves at a nearby cafe the crowd follows the police dog. The dog is on the scent, tugging at the leash with all his might he makes for the cafe. As they enter the cafe Lolette begins to dance; while Coletti goes into an adjoining room and changes back to his own clothing. Time has been flying fast; the mob has been watching in admiration the dancing of Lolette; then the inner door opens and a wild dash is made at the man who enters—Coletti himself, who calmly raising his hand, says, "Yes, you have caught me, but—you are five minutes too late."

*The Moving Picture World*, April-June 1914.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Editor)

Ethnicity: White (Editor)

Media Category: Newspaper

Job Title: Editor (Editor)

Description: Major: None

Description: Minor: Editor, Negative

**The Wife (1914)**

Editor.

THE WIFE (Biograph—K. & E.—Three Parts).—While in New Orleans, Matthew Culver introduces Lucille Ferrant, an old sweetheart, to Robert Gray, a lawyer. Lucille falls in love with Gray and when he contracts the fever, persuades the doctor to allow her to nurse him. The doctor tells Gray that his recovering is due to Lucille's nursing. Gray has grown fond of Lucille, but does not love her. Out of gratitude he asks her to marry him and she consents. While gathering flowers in the garden Lucille meets Culver. She tells him of her engagement to Gray. He begs her for one rose as a last token. He then grasps her hand and kisses her. Gray having witnessed this scene, denounces Lucille and breaks the engagement.

Gray and Culver are rival candidates for the office of United States District Attorney. They both seek the aid of Senator Rutherford. Lucille and her aunt receive an invitation to spend the winter with Major Putnam and his sister at Newport. Mrs. Ives issues invitations for an amateur theatrical and Lucille and her aunt are invited. Gray, who takes part in the play, falls in love with Helen Truman. Culver, anxious to disgrace Gray, arranges with an editor friend of his for an article to be published to the effect that Gray cruelly abandoned a woman in New Orleans. Lucille agrees to aid Culver. Culver shows the article to Rutherford who doubts its authenticity. He speaks to Lucille and she confirms the story. Senator Rutherford is also in love with Helen, and asks her father for her hand. Rutherford calls Gray in to show him the article. Gray is prevented from striking Culver, whom he believes is responsible for the story. Helen finds the paper and believes Gray has deceived her. Lucille tells Helen that Gray deserted her. Helen breaks her friendship with Gray and when Senator Rutherford proposes she accepts him.



Gray, broken-hearted, leaves for New York. He is ill when Helen marries the Senator and does not read the wedding announcement. Months later he attends a ball given by Senator Dexter in Washington and meets Helen for the first time since her marriage. Rutherford receives Gray warmly and leaves his wife to entertain him. Helen accuses him of having wronged Lucille. Gray convinces Helen that he is innocent and she is overcome. Gray prevents her from falling by catching her in his arms. Lucille, who has seen Helen in Gray's arms, informs Culver, who, in turn, tells Rutherford. The story soon becomes known and Gray accuses Culver of having circulated it. They have a violent quarrel. Culver is requested to report at the Senator's apartment after the ball. Rutherford asks Gray to follow him to his home and to bring Lucille with him. He urges Helen to retire as he has urgent business to transact. Lucille and Gray arrive and are concealed behind the portieres when Culver makes his appearance. Rutherford accuses him of having

spread the falsehood, which Culver denies until he is confronted by Gray and Lucille. Lucille accuses him and he confesses. Before Gray departs he confesses to Rutherford that he still loves Helen. Helen comes down to see what is keeping her husband and he questions her about Gray and asks her if she loved Gray when she married him. She collapses.

Gray receives a telegram congratulating him on his appointment as United States District Attorney. Culver disgusted, leaves for the West Indies. The engagement of Major Putnam and Mrs. Ives and Jack Dexter and Kitty Ives is announced. Rutherford treats Helen with every consideration, but does not speak of his love. He accepts a mission to St. Petersburg and Helen, realizing that she does love her husband, begs him to take her along. This convinces him that his devotion is reciprocated and they leave together.

*The Moving Picture World*, November 7, 1914, p. 844

Status: Unknown

Unavailable for Viewing.

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

**The Win(k)some Widow (1914)**

Reporter (Harry Kendal – a Bibulous Reporter) is an alcoholic. Press Agent Cutey (Wally Van). Newspaper article tips press agent that a musical comedy star with a famous wink is coming to New York and he wants her to star in his new Broadway Musical.

When a Broadway musical comedy called *The Winsome Widow* is in financial difficulty, Cutey, the press agent, decides to lure a famous star into joining the cast. Because the woman is known for her famous wink, Cutey decides to change the title of the play to *The Win(k)some Widow*, and as a result, it becomes a success. Cutey, the star's manager Hughie, and several others are infatuated with the woman, and when she rents a house in the country, they all decide to visit her, hoping for romance. During their visit, her husband returns unexpectedly causing all of the men to hide or assume comic identities. In the end, all are able to leave without the husband suspecting their intentions toward his wife. *American Film Institute Catalog of Feature Films*



THE WIN(K)SOME WIDOW (Four Parts). —Business had been bad with "The Winsome Widow" musical comedy company and Cutey. The press agent was worrying how to keep the ghost walking when he read in the daily paper of the coming to New York of Miss Cissy Fitzgerald, musical comedy star, with a famous wink. He contrived to meet Cissy before she landed. Persuaded her to join the company and changed the name to "The Win(k)some Widow" musical comedy company. Things are now considerable brighter, but Cissy's wink, which is world famous, plays havoc not only with the public, but with members of the company, including Cutey, Hughie, her manager, and Tosco, her orchestra leader, to say nothing of Gotrocks, a millionaire, and Jack, a wealthy club man. The show started on a prosperous run, Cissy tires of hotel life and rents a house. She invites her admirers for a house warming and they arrive, each bringing some animal as a pet, including a tame bear and a monkey.

Each admirer proposes and presents Cissy with a ring and some kind of animal. The next day she receives a 'phone call from her five admirers and suggests a quiet little supper after the show. Her husband, arriving before she can warn her expected guests, she is compelled to hide them. As they try to make their escape, their sudden appearances keep Cissy's heart on the jump, until Gotrocks, hiding in the fireplace, gets an idea from the soot on his face—sneaks a lambrequin from the mantel, wraps it around his head and is presented to Cissy's husband as her Hindoo servant. The other four get an idea from Gotrock's costume and appear in turn. Hughie as "her aunt from the country," Tosca as a chef, Jack as a maid of all work and Cutey, who is hiding in the piano, as a piano tuner. Tosca, as the chef, is ordered to cook a special dish for the husband. His efforts to make good causes the stove to pour forth a dense volume of smoke. Neighbors, thinking there is a fire, call the fire department who flood the house with water, giving Cissy's admirers opportunity to escape. Husband and wife are now left alone with the exception of the various pets, who are peacefully floating about with the real maid.

*The Moving Picture World*, October 24, 1914, p. 550.

Status: Unknown

Unavailable for View

Type: Movie

Genre: Comedy

Gender: Male (Reporter). Group.

Ethnicity: White (Reporter). Unspecified.

Media Category: Newspaper

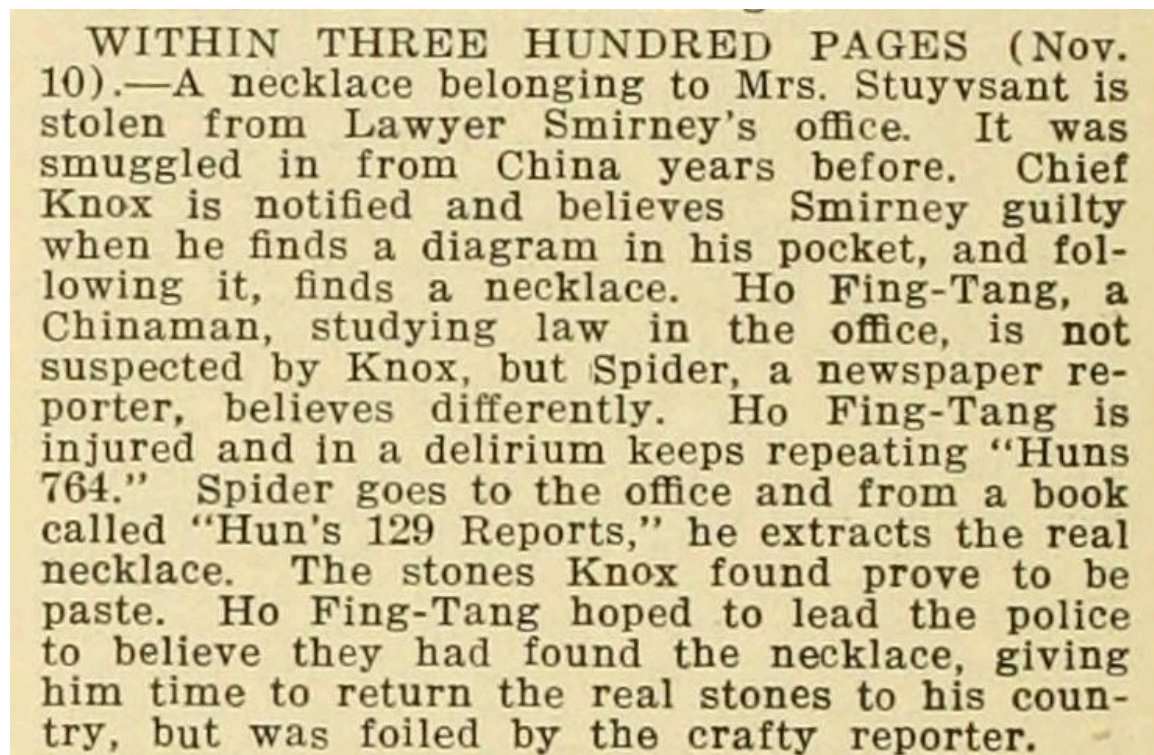
Job Title: Reporter (Reporter). Unidentified News Staff.

Description: Major: None

Description: Minor: Reporter, Negative. Unidentified News Staff, Neutral

### **Within Three Hundred Pages (1914)**

Reporter Spider (Richard Travers) solves a mystery involving a priceless necklace which has been stolen. Spider humiliates the chief of detectives in unraveling the mystery and in recovering the gems.



WITHIN THREE HUNDRED PAGES (Nov. 10).—A necklace belonging to Mrs. Stuyvsant is stolen from Lawyer Smirney's office. It was smuggled in from China years before. Chief Knox is notified and believes Smirney guilty when he finds a diagram in his pocket, and following it, finds a necklace. Ho Fing-Tang, a Chinaman, studying law in the office, is not suspected by Knox, but Spider, a newspaper reporter, believes differently. Ho Fing-Tang is injured and in a delirium keeps repeating "Huns 764." Spider goes to the office and from a book called "Hun's 129 Reports," he extracts the real necklace. The stones Knox found prove to be paste. Ho Fing-Tang hoped to lead the police to believe they had found the necklace, giving him time to return the real stones to his country, but was foiled by the crafty reporter.

*The Moving Picture World*, November 7, 1914, p. 818



WITHIN THREE HUNDRED PAGES (Essanay), Nov. 10.—Adapted from a Munsey Magazine story, and it makes quite a thrilling picture drama, with a well sustained mystery. It concerns a priceless necklace which has been stolen. It is quite interesting to the spectator to see how a newspaper reporter humiliates the chief of detectives in unraveling the mystery and in recovering the gems. An unlooked for surprise in the finale adds great interest to this release.

*The Moving Picture World*, November 14, 1914, p. 1231

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Spider)

Ethnicity: White (Spider)

Media Category: Newspaper

Job Title: Reporter (Spider)

Description: Major: Spider, Positive

Description: Minor: None

### **Without Hope (1914)**

Reporter.

Waitress Hope Frenchman is adopted by the Alstyne sisters as part of a "Big Sister" program and taken to a summer resort. Wetherill, an inventor who has perfected a formula for a noiseless gunpowder, also has come to the resort with his daughter Irene. Irene's suitor, Van Alstyne, a writer, and the Alstyne sisters' nephew, meanwhile has accepted a job as a waiter at the hotel in the hopes of getting background information for a story. La Belle, a foreign spy, comes to the hotel to get information about the formula from Wetherill with the help of a bogus count, but Hope exposes the count as someone she knew at her restaurant job and foils the plot. Everything ends happily when the various couples involved reconcile their differences. *American Film Institute Catalog of Feature Films*.

WITHOUT HOPE (Flamingo—Five Parts).—  
In a short prologue, Gunpowder Wetherill, a millionaire chemist, discovers the formula for making noiseless gunpowder and at once telegraphs Washington of his success. The War and Navy Departments tell him to take the formula and proceed to Hampton Roads, where all tests will be made. The secret of the discovery is closely guarded. But an indiscreet young under-secretary lets slip a stray word to a reporter regarding the new discovery and the newspapers seize upon it and make it public.



Into an international conspiracy to rob Wetherill of his formula is thrust Hope Flannigan, a little slavey employed as a dishwasher in a small Sixth avenue restaurant conducted by Gaston, a spy employed by a foreign government. He and his woman confederate, La Belle, receive instructions to gain possession of the formula. Wetherill has a daughter, Irene, and Gaston determines to obtain the formula and marry the daughter as well. But he reckons without the sentimental Madame Claire, cashier of Maison Gaston, to whom he has made love in odd moments. Madame Claire precipitates a quarrel which takes place in the kitchen of the restaurant. On Hope, however, unable to restrain her laughter, falls the weight of Gaston's fury and she flees from his wrath.

On the same day, Irene Wetherill sets out to attend a meeting of the Big Sisters' Society. On the steps of the lecture hall she meets the prim old Misses Alstyn and their nephew Van, with whom she is in love. Van tells her that he thinks the play he has written is "going over" and if so they will have a "dash to the altar." Van, on reaching the manager's office, has his play returned with an admonition to write about things as they really happen.

Meanwhile the lecturer of the afternoon insists that no one is a true Big Sister unless she take a girl in distress into her own home and keep her there. Fired with enthusiasm, the Misses Alstyn, on their way home, meet the weeping Hope, whom they take home.

Van, with very little money, feels he cannot marry, but Irene reassures him and begs him to try to go to Stormcliffs, as she and her father are leaving for a week's rest before going to Hampton Roads. His eye by chance lights upon an advertisement calling for first class waiters at the hotel where Irene will stop, and he decides to apply for a job to earn his board, disguising himself in his role as waiter and collecting local color as well for



his play. He gets the job. Gaston, posing as Count Tomaso, and LaBelle as Mrs. Dardenell, follow them. Van's aunts decide to surprise their nephew whom they believe is stopping at the hotel as a guest, and descend upon him. They take Hope with them.

The conspirators gain the friendship of Irene and her father, and Van, helpless in his waiter's garb, grows jealous. The arrival of Hope changes matters, for Gaston she recognizes as her old employer and walks toward him with hands outstretched in greeting.

Gaston declares he does not know her and Miss Amelie Alstyn apologizes for her profusely. Hope unconsciously has won the admiration of Adolph, a bell boy. La Belle and Gaston plan to strike that night, Gaston gives her a tablet with which she is to drug Wetherill's wine. Hope, wandering alone, faces Gaston for the second time. He threatens to kill her if she breathes his name to a soul or tells of his meeting LaBelle there. LeBelle joins in and Hope, terrified, escapes. Van finds her and she tells him the whole story. Adolph sees her in conversation with the pseudo-waiter and tells the Misses Alstyn, who lock her in her room that night as a punishment. Van, meanwhile, comes face to face with Irene, who is angry at his neglect of her and tells him the Count is giving a dinner in his rooms for her and her father that night. Van is assigned to wait at the Count's dinner. After dinner Gaston takes Irene out on a small balcony and La Belle drugs Wetherill's wine. Van watches, and when Wetherill becomes drugged LaBelle starts to rob; Van springing from his hiding place, accuses her; but she realizes that he can prove nothing. The glass is drained; the formula undisturbed. Irene and Gaston enter and LeBelle tells her that her father was taken suddenly ill. Gaston offers to go for help, but Van sends for the manager and detectives, declaring he has a witness who can prove who Gaston is. Then he starts to bring Hope.



But Hope finding a note under her door from Adolph, begging her to climb down the ladder attached to the porch outside the room, and at Adolph's earnest proposal decides whimsically that she might as well marry him as go back to the "two kind-hearted old funerals" and elopes.

Van, bursting into the room for his one and only witness, finds it empty.

Wetherill is angry with Van for accusing La-Belle with whom he has become infatuated and Van returns home. Hope meanwhile arrives home with her new husband, and desiring to show him off to the girls in "Gaston's old place," stops in there. There Madam Claire learns for the first time of Gaston's whereabouts and, insane with jealousy she brandishes a letter in which he promised to return and marry her and forces Hope and Adolph to go to him with her.

Gaston writes to Wetherill asking his daughter's hand in marriage. Irene indignantly refuses, but takes the letter, and meets Gaston in the foyer. There as she talks with him Madame Claire looms up followed by Hope and Adolph. Gaston's identity is proven and he and LaBelle are arrested.

*The Moving Picture World*, October-December, 1914.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Reporter)

Ethnicity: White (Reporter)

Media Category: Newspaper

Job Title: Reporter (Reporter)

Description: Major: None

Description: Minor: Reporter, Positive

**A Woman Scorned (1914)**

Reporter Jack Flynn (Frank Bennett), a police reporter.

A WOMAN SCORNED (Two Parts—Nov. 7). —A robbery is committed by yeggs, and a famous detective, aided by a newspaper reporter, sets out to capture the robbers. A bottle containing a few drops of "soup" leads the detective and the reporter to the railroad yards, where they discover the remains of a camp fire, and stamped into the dust nearby is the wrapper which once held the dynamite from which the "soup" was made. The wrapper is marked "80% nitro," and inquiries at a nearby hardware shop disclose the fact that this grade is to be purchased only at the main powder factory. A visit to the factory further divulges that the dynamite was bought by one "George Williams" for the avowed purpose of blasting tree stumps. Securing the signed page of the factory receipt book, the detective and newspaper man scour the slum hotels and boarding houses for the man "Williams" whose signature, reversed, they finally find on a hotel register. They raid his room, but he and his pals make their get-away. All the efforts of the sleuths appear to have come to naught—and then a former sweetheart of Williams, whom he has abused and discarded, offers her assistance. The fury of a woman scorned results in their capture.

*The Moving Picture World*, November 7, 1914, p. 834

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Jack Flynn)

Ethnicity: White (Jack Flynn)

Media Category: Newspaper

Job Title: Reporter (Jack Flynn)

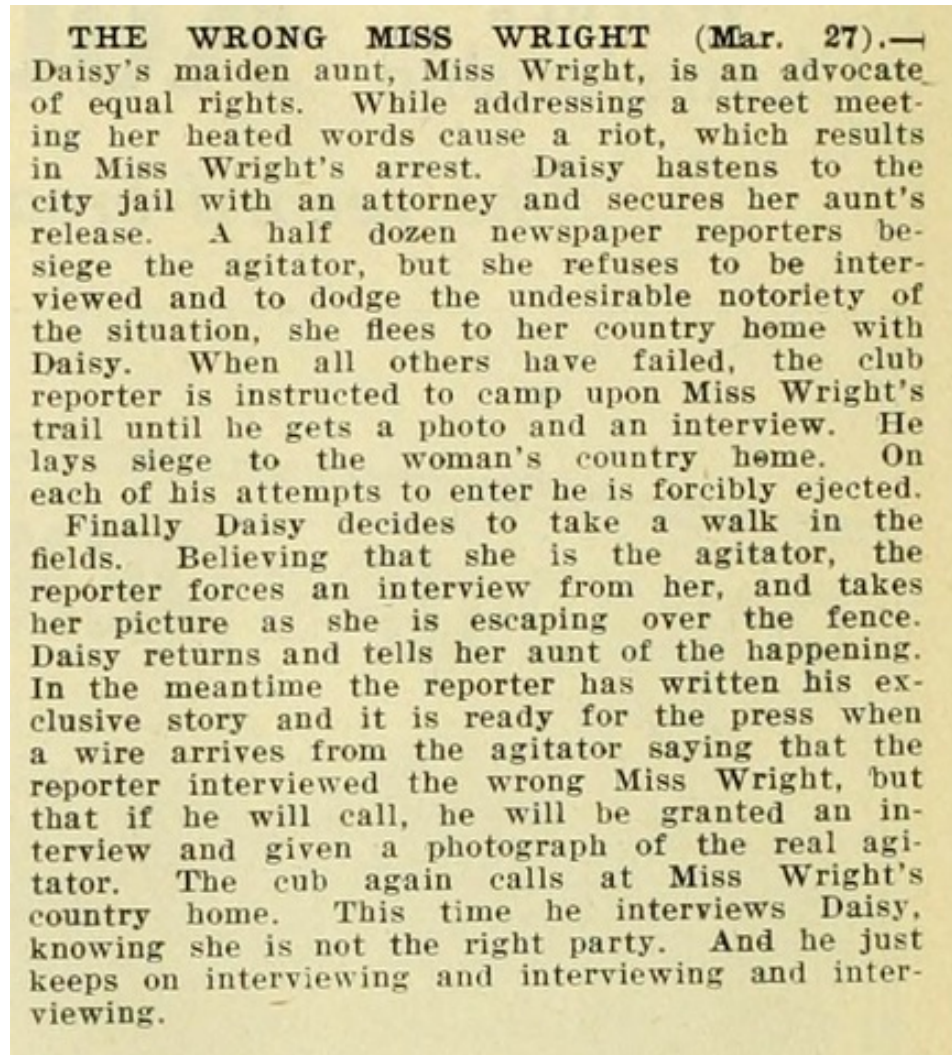
Description: Major: Jack Flynn, Positive

Description: Minor: None



**The Wrong Miss Wright (1914)**

Cub Reporter (Eddie Lyons) is instructed to follow an advocate of equal rights until he gets a photo and an interview.



*The Moving Picture World*, March 21, 1914, p. 1580

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Cub Reporter). Group.

Ethnicity: White (Cub Reporter). Unspecified.

Media Category: Newspaper

Job Title: Cub Reporter (Cub Reporter). Pack Journalists.

Description: Major: Cub Reporter, Positive

Description: Minor: Pack Journalists, Negative

**The Yellow Streak (1914)**

Newspapers laud Kid Donovan's boxing record and upcoming challenge to the champion. But he promised his girl that he wouldn't box again and is branded as a coward by his manager and accused of being "yellow."

THE YELLOW STREAK (Two Parts—Nov. 11).—Unlike many of the ring fighters, Kid Donovan lived a clean, vigorous, straight-forward life. His strength, combined with his cleverness, has gained an enviable reputation for him in the boxing ring. It is after his fifth consecutive victory that his friends and followers hail him as the next champion. His manager tells him that his next battle will surely be for the championship of the world.

The "Kid," who has obtained a good education and moves in the "better" society, is deeply in love with the winsome daughter of a local politician.

The girl reciprocates his love, but abhors the work he has chosen to follow; she finally tells him that he must give up the ring if he expects to marry her. It is a struggle for the "Kid," but he finally determines to consent; he promises not to fight for the championship. Soon after this the newspapers are full of the "Kids" wonderful record and of his forthcoming challenge to the champion. True to his promise, the young fighter refuses to enter the ring. For this he is branded as a coward by his manager, and is accused of being "yellow" by his former followers.



Unable to find work, the "Kid" is advised by the girl to join the fire department. Through influence, he secures an appointment. Shortly after, the girl is injured in a big fire; she is rescued by her sweetheart in a sensational manner. However, it is found necessary to send the girl away in order to save her life. But money is short. In desperation, the "Kid" goes to the champion with a challenge. The latter's manager accepts upon the condition that Donovan will "lay down," and the fighter's "yellow streak" is played to the front again.

The night of the fight arrives. As the battle between the "Kid" and the champion progresses it is seen that the title holder is going to be badly beaten. In the tenth round, after a minute of desperate fighting, the "Kid" puts over his right and the champion drops for the count of ten. In the mad rush to crown Donovan champion, the story of his "yellow streak" is soon forgotten. The "Kid," however, thinks nothing of his new title or his reputation—it is to the girl that he goes and with him is the "purse" which will save her life by allowing her to go into the country. Does the girl accept it? She does, and also the boy as her best champion.

*The Moving Picture World*, November 7, 1914, p. 826

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

**Zingo and the White Elephant (1914) (aka The Extraordinary Adventures of Saturnino Farandola. Le avventure straordinarissime di Saturnino Farandola). Italy.**

Newspaper article reports that the Royal Elephant of Siam has been stolen. A large reward will be paid to anyone who returns him. Zingo goes off to find the elephant and claim the reward.

**ZINGO AND THE WHITE ELEPHANT (Three Parts)**—Zingo and his wife, Sari, who are returning from their adventures in Mexico, when Zingo learns from his newspaper that the Royal Elephant of Siam has been stolen and for whose return a large reward will be paid. Not content with settling down to a quiet domestic life, he persuades Sari and his good crew to aid him in finding this white elephant. In the Royal Square of the Capitol of Siam, he reviews the troops which are all comprised of women, which is the custom there. The Prime Minister bids Zingo and his men to visit the Royal Harem. Here they are captured by the troops and are about to be tortured to death when Sari, disguised as a colonel in the army, aids them in escaping. They find the province of Chokuff where the white elephant has been secreted, and catching the Prince making love to Sari, they demand the white elephant. He promises, but traps them all in his dungeon. They are all, but Zingo, placed in barrels with their heads protruding. Zingo files away the bars of his cage, and rolls the barrels by the guards, who are in a stupor from opium smoking. He swims down the river, towing his crew in the barrels.

After a fierce encounter with the Prince of Chokuff's army, he attacks the Royal barge in the Blud River, and after a bitter struggle in which he disposes of the entire crew by throwing them overboard, he captures the white elephant and recovers his faithful Sari. He returns the sacred elephant to the King of Siam, and after a big reception by royalty and the populace, Zingo is awarded rich treasures for his noble work.

*The Moving Picture World*, April 4, 1914, p. 122

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Adventure

Gender: Group



Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

**Zudora (1914-1915) (aka Zudora in The Twenty Million Dollar Mystery; The Twenty Million Dollar Mystery; The Demon Shadow) – Serial (20 Episodes)**



Reporter Jim Baird (James Cruze). Zudora, not knowing she's an heiress to a \$20 million fortune, lives with her uncle Hassam Ali (James Cruze in a second role), a mystic and detective, who covets her inheritance. She wants to marry John Storm but her uncle is against it. However, the uncle makes a bargain; if Zudora can solve the next twenty mysteries brought to him, she can marry as she chooses.

Note: Reporter Jim Baird does not appear in the first six episodes of this serial and when there are no journalists present, those films are not encoded.

A silent chapter play in 20 episodes. 1914: 1. The Mystic Message of the Spotted Collar; 2. The Mystery of the Sleeping House; 3. The Mystery of the Dutch Cheese Maker; 4. The Secret of the Haunted Hills; 5. The Case of the Perpetual Glare; 1915: 6. The Case of the McWinter Family; 7. The Mystery of the Lost Ships; 8. The Foiled Elopement; or, The Mystery of the Chang Case; 9. Kidnapped; or, The Mystery of the Missing Heiress; 10. The Gentlemen Crooks and the Lady; 11. A Message from the Heart; 12. A Bag of Diamonds; 13. The Secret of Dr. Munn's Sanitarium; 14. The Missing Million; 15. The

Robbery of the Ruby Coronet; 16. The Battle on the Bridge; 17. The Island of Mystery; 18. The Cipher Code; 19. The Prisoner in the Pilot House; 20. The Richest Woman in the World.

*Zudora*, the widely heralded serial by Daniel Goodman, the first episode of which, *The Mystic Message of the Spotted Collar*, will be released by the Thanhouser Film Corporation on November 23, is distinctly unusual both in conception and in its handling. Altogether it promises to be a most fascinating story to follow. There are to be in all 20 episodes, each complete in itself. Thus, those who have not seen Chapter One will enjoy Chapter Two or Three just the same. In that respect *Zudora* is comparable to a series of short stories in which the same characters appear, but at the same time it proceeds like a novel towards the final climax.

Thrown on the screen first is a picture of Harold MacGrath, the famous writer who is to novelize for more than 500 newspapers this latest creation of the author of *The Battle of the Sexes*, in consultation with the creator of this photomasterpiece, Dr. Daniel Carson Goodman. They presently give place to Marguerite Snow, the Countess Olga of *The Million Dollar Mystery*, now a winsome girl of 18, *Zudora*, daughter of a miner and a circus acrobat. She is followed by James Cruze, who, as the long-haired Hindu mystic, Hassam Ali, uncle of the orphan, *Zudora*, seems possessed of a parchment-like skin and an expression of hypocritical solemnity. Harry Benham, strong and well set-up, bows from the screen. He is to play John Storm, *Zudora*'s lawyer lover. *Real Life*, November 14, 1914.





**Zudora (1914) – Serial (20 Episodes)**

**Episode One: The Mystic Message of the Spotted Collar (aka The Mystery of the Spotted Collar. (November 23, 1914)**

ZUDORA (Episode No. 1—The Mystic Message of the Spotted Collar).—Zudora is eighteen years old. Her guardian, Hassam Ali, is a disciple of Hindu mysticism, and not quite accustomed to his present affluence. When Zudora was a baby Hassam Ali was a fakir with a small caravan circus in the far West. Zudora's mother was his sister and the rope walker in the same show. Zudora's father did not travel with the show, but remained in a small mining town where he prospected for gold. At the time the story opens Zudora has been born and the circus with the baby, her mother and Hassam Ali, her uncle, are revisiting the town of Zudora's birth and where Zudora's father is still prospecting. Events happen quickly on that day. Zudora's father finds that the Zudora mine, after which the baby was named, yields a wonderful run of gold, and in his exultation he becomes over-zealous and is killed in an explosion of a blasting charge. In his dying breath he wills the entire mine, which is valued at \$20,000,000, to Zudora, the mine becoming her property when she reaches her eighteenth birthday, and in the event of Zudora's death, going to the nearest heir-at-law.

Zudora's mother receives information of her husband's death at a time when she is about to ascend the rope and give her performance. The news naturally startles her, she falls to the ground, and with a dying gasp turns over to Hassam Ali, her brother, the guardianship of Zudora. The story then carries along to the time when Zudora has reached her eighteenth year. Hassam Ali has set himself up as a mystic, but his one purpose in life is to rid himself of Zudora, so that the Zudora mine will come to him—the only remaining heir. He is also anxious to rid himself of John Storm, Zudora's sweetheart.



Also, strangely, he has kept from Zudora the information that upon her eighteenth birthday she will be the possessor of great wealth. He at last arrives at one plan that seems safe. Zudora has evidenced quite wonderful powers herself in deduction and detective intelligence. He knows this will be a good chance for him, so he tells her that since she has always been so anxious to incorporate herself in his work, he will give her the next twenty cases he is called upon to solve. He says to her: "If you win, you may marry John Storm—if you lose on any one of them, you renounce him forever."

It is about this time then that Zudora's sweetheart is involved in a great case for the city. Opposed to him is one Bienreith, a prominent lawyer. The case is going well for John Storm. It is really after Storm has left the courtroom amid the applause of the crowded galleries and comes to Zudora's side with a newspaper in his hand, telling of his plans, that Hassam Ali, watching near the two young people, decides that after eighteen years of waiting there has at last come a time when he can use heroic measures. He denounces Storm in front of Zudora, and then tells her about the twenty cases. The very first thing in the courtroom, Storm slaps the face of Bienreith, after a particularly insulting speech, and is invited to a duel that night by his infuriated opponent. He says as he slips the paper across the attorney's table, "Meet me this night at midnight—one only of us shall survive." At that, Zudora would have heard nothing of her sweetheart's dilemma had not a reporter watching near waited until the courtroom was clear and then grabbed the tell-tale paper. An hour later the newspapers are full. Zudora reads of her sweetheart's trouble, rushes to his side, and finds him in the basement of his home practicing with a revolver.

On the way to his house, she had formulated a plan. If it is within her power she will keep him from meeting Bienreith. She purchases a drug, and as Storm tries his skill with a revolver she drops the drug in a glass of drinking water and leaves.



Next morning the papers tell of Storm's disappearance. He had not met in duel with Bienreith, but the great mystery of it all is that Bienreith has been found dead in his room and the blame placed upon John Storm. About 10 o'clock that morning Storm is seen wandering along the Battery front. He is arrested. Zudora, realizing quickly that something is wrong, rushes to her uncle (Hassam Ali) and begs that this be her first case, and thus we are ushered into our first labor for her.

When she goes to Bienreith's home that morning she gathers up, among other effects from the dead man's room, the collar that he had worn when killed.

It has queer markings upon it, lead pencil lines running up and down. She takes a microscope and studies the lines carefully, but can make no headway for some time. She is nearly frantic and at her wits end when Storm is brought into court and formally charged with the murder. She reaches the courtroom just in time to say, "Stop, he is not guilty—I—I—," as she falls into a faint. Hassam Ali and one Burns, a confederate, are watching as the girl, recovering, begins to explain that she has solved the mystery. Burns is placing a revolver, equipped with a Maxim silencer against her neck, when she turns suddenly and takes a pencil from his vest pocket to prove her contention to the hundreds of people in the courtroom.

She suddenly realizes, in looking at the mark, that there is a strange similarity between the markings of Burns' pencil and the markings on the collar. Court is adjourned. Zudora manages to induce Burns to accompany her home, where she leads him to the mystic room, and there by a series of lights that Hassam Ali has used so hypnotizes Burns that he confesses to killing Bienreith and describes the manner of it. Zudora had placed two lawyers, one for the defendant and one for the state, behind the black velvet curtains and they hear the confession.

Hassam Ali is hiding behind a great crystal globe with a revolver in his hand determined to kill Burns should the real secret be given to Zudora. Burns, however, is so infuriated by the revolving lights that at the last of his confession he grabs them and there is a bolt of electricity, which crosses him and he is killed. Zudora has solved her first case and Hassam Ali congratulates her. The confession is detailed to the court by the two lawyers who heard it and Zudora clasps Storm in her arms as the judge proclaims him free.



*Zudora* is here. The long-awaited and much heralded girl, heiress to many millions, endowed with the mystic powers of the Orient, has made her appearance. Thanouser is to be congratulated upon the production. Marguerite Snow and James Cruze deserve especial praise for their work. It is to her uncle's (Hassam Ali) advantage that she begot rid of, for if *Zudora* meets her death before she has reached her eighteenth birthday the enormous fortune left her by her father will revert to him as the nearest heir.

For years he has tried to kill her without exciting suspicion, and now, in the first installment, he thinks he sees a way, if not of ending her stay upon the earth, of at least ridding himself of the hateful presence of John Storm, her lover. The latter is conducting an important case for the city. His success so enrages his opponent, Bienreith, that his remarks in court force young Storm to strike him. The other challenges him to a duel, and Hassam is certain his chance has come. *Zudora* drugs her lover so that he cannot meet the other man, and the next day the lawyer is found dead, while Storm has disappeared. He is suspected of the crime, and when a newsboy recognizes him wandering hatless in the street he is arrested.

In Bienreith's room *Zudora* finds the collar he wore at the time of his death. She notices that it has strange pencil marks on it. Her investigations lead her to suspect that her uncle's assistant, Burns, knows more about the killing than he is willing to admit. With the aid of the mystic ball, which Hassam employs to hypnotize his subjects, she throws him into a trance and forces him to tell her the truth. In showing her how he killed the lawyer he comes into contact with a strong electric current and is killed.

*Zudora* has taken the precaution of having the counsel for the defense and prosecution hidden where they can hear the confession. Storm is saved. Her wily uncle congratulates her and we are forced to wait for another installment. The Hindu mystic atmosphere is good, the acting up to the Thanouser's usual standard throughout, and the interest stimulated for what is to follow. *The Morning Telegraph*, November 5, 1914.

#### *Viewing Notes:*

Summary: “*Zudora*, the 18 year old orphan daughter of a miner and a circus acrobat, is now in the legal custody of her uncle, who poses as a Hindu mystic called Hassam Ali. *Zudora*’s father had willed his diamond mine, worth twenty million dollars, to *Zudora* to become hers on her eighteenth birthday. Hassam Ali, who has never told *Zudora* of her inheritance, covets her fortune and is determined to get it. He sees his plans thwarted if *Zudora* should marry. So when a young lawyer, John Storm, enters *Zudora*’s life and they express their love for each other, Hassam Ali orders him to leave the house. Then to *Zudora*, Hassam Ali says, ‘You have always been interested in my mystical work, and you have begged me to allow you to assist me in the detective cases brought to me to solve. The next twenty cases I will turn over to you for solution. If you succeed, you may marry Storm. If you fail, you must renounce him forever.’ Through a strange combination of circumstances, John Storm is the accused murderer in the very next case brought to Hassam Ali to be solved. Storm is defending a case in court. Opposing him is a prominent lawyer named Bienrieth. During a heated moment in the trial, Bienrieth makes an insulting speech and Storm slaps him in the face. A message written on a scrap of

paper is found by Storm on the courtroom table. ‘Meet me at midnight. Only one of us will survive.’ Storm goes home. There he practices with his pistol.”

“The tell-tale note is found by an enterprising news reporter. An hour later, the papers are full of word of the approaching duel.” Newsboys shout out the news selling hundreds of papers at once.

Film of newsboys selling papers outside the courthouse.

“Zudora, fearful that her lover will be killed, goes to his home and unknown to him, slips a sleeping potion into a glass of water, which Storm drinks. She leaves, and Storm, in a dazed condition, wanders from his home into the street.”

He passes by a newsstand. “Bienrieth is found strangled in his office.”

“And John Storm is arrested and charged with murder.”

Zudora asks that this be her first case and Hassam Ali agrees. “We’ll see how you handle it.”

Rest of film involves Zudora solving the case. “You have solved your first case, Zudora,” Hassam Ali tells her. END OF EPISODE ONE.

Status: Unknown. Incomplete prints exist at Library of Congress, Academy of Motion Picture Arts & Sciences (Chapter One), George Eastman Museum, and Film Preservation Associates (Blackhawk Films collection), and in private collections.

Viewed. Youtube.

Type: Movie

Genre: Serial

Gender: Male (Enterprising Reporter). Group.

Ethnicity: White (Enterprising Reporter). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Enterprising Reporter). Pack Journalists (Newsboys).

Description: Major: None

Description: Minor: Enterprising Reporter, Pack Journalists, Positive.



**Zudora (1914) – Serial (20 Episodes)**

**Episode Two: The Mystery of the Sleeping House (aka The Sleeping House Mystery).  
(November 30, 1914).**

ZUDORA (Episode No. 2—The Mystery of the Sleeping House—Two Parts).—A far Eastern story is transplanted the tribal feud is carried to this country. It is a story of savage mastery for the heart of a Princess, the beauty to whom all the tribes of the Indian back hills have turned for years as they would to their native gods. This Princess, following an uprising, is kidnapped by the victorious tribe and brought a captive to America. The terrific struggle of the tribes for the pass guarding the hillside home of the Princess, the yielding by one side and the pressing on of these whom fortune favored presents an awe-inspiring scene, yet gigantic and grim enough to have for its stake the beautiful Princess. In the new found home the Prince, captor of the fair girl, establishes himself in all the regal splendor and pomp sacredly necessary to the native heart. The tribal idol the god Ganesh, is transplanted too, and under his sheltering presence the victorious tribe plans to live long and prosper.

A throne room of gigantic size modeled after the seat of the mighty Prince in faraway India is built, the famed rugs, vases and ornaments of his court are set in place. Even the dancing girls who perform daily to the witchery of the native instruments test the rugs with their dainty feet and throw into their dance the old abandon of their far Eastern home. The native minions guard the joyous scene, as their master, the Prince, and his captive, the Princess, gaze upon the scene. He, with the eye of one who has triumphed and is now reaping reward of victory; she, as though all hope had fled and her young life shattered as the waves are turned into a vanishing mist, by the great rocks of the Indian sea. All is gay save the troubled look on the fair face of the Princess. Somewhere there is a man, also a Prince, who is striving and planning to free her from the restraining hand of her captor.

For it is this Prince she loves. Loves him with all the fervor of her clime born, and it is of him she is thinking as the music of the dance she has noticed dies away; the singing ceases and quiet returns. She knows her lover is loyal and daring. And her belief is not misplaced, for even as the tribe turns in final adoration of their Prince, one of the leaders sways from side to side, then falls heavily to the floor. Then a dancer succumbs and another, until finally all, even the Princess, has fallen a victim to the unknown power and lie helpless as in a trance.



Then from the base of the massive idol Ganesha there appears a head and it is the comely face of the real lover of the Princess that stands suddenly out from the sweeping clouds of smoke enveloping the idol. When the tribe recovers from the strange sleep, the crest-fallen captor of the Princess summons Hassam Ali, famed mystic detective, to investigate the case and try to determine what person was responsible for the sudden visitation of sleep. And, too, Zudora, niece of Hassam Ali, comes into the case for her uncle has said that if she solve twenty cases she can wed the man of her choice, and that man being John Storm. So they visit the headquarters of the tribe and again comes the terrible visitation—the tribe falling into a helpless sleep. Meantime Storm searches for Zudora, compelling Hassam Ali's servant to guide him to the home of the tribe. Arrived there he enters just as the tribe is recovering from the second attack of sleep, and an accusing finger is pointed at him which sends him to a dungeon with closing walls.

Zudora then begins her work of investigation. She finds a lotus leaf and puzzled at its presence examines the idol Ganesh and hears voices below. Descending into the cellar beneath the tribal headquarters she comes upon a dozen natives of a different tribe than those in the rooms above. They seize her and are about to put her to death when the hand of the leader stays the violently inclined. Zudora tells her mission and how she desires to aid the young Princess and again foil the hypocritical mystic uncle. The leader then tells her he is the real lover of the Princess and that he had devised a solution of lotus leaves which made a powerful sleep producing distillation, and this was the secret of the sleeping house. So again a furnace beneath the god Ganesha is fed and the fumes mounting upward are sent out through the nostrils of the idol and once more the tribe falls into a curious sleep. Then Zudora leads the friends of the Princess up above and out of the mass of sleeping natives they drag forth the Princess.

They battle with the natives who had been aroused, but to no purpose, and the Princess is restored to the arms of her lover. Then Zudora hears plaintive cries of distress. She recognizes the voice, though never raised in such anguish before. It is the voice of John Storm. She leads her new found friends through a long low areaway and there a huge native is turning a wheel which is bringing together the walls of the chamber in which Storm is imprisoned. The guard is dealt with in summary fashion and the great walls marching slowly to Storm's death are halted. Zudora rushes in and drags forth her sweetheart. The Princess is reunited to her real lover and Zudora again proves her skill at foiling her uncle and bringing herself one step nearer to marital bliss.

*The Moving Picture World*, November 28, 1914, p. 1296

A story teeming with love and the fiery romantic impulsiveness of the East is told on the screen in the two-reel drama, *The Mystery of the Sleeping House*, the second episode in Thanhouser's production of Dr. Daniel Carson Goodman's serial photoplay, *Zudora*.

While enjoyment of this installment is complete, even if one has not seen the first episode, readers of *Reel Life* will remember that Hassam Ali, mystic detective, is scheming to deprive his niece and ward Zudora of the \$20,000,000 mine which she inherits on her eighteenth birthday. He plans to get her and her lover, John Storm, out of the way, and, in accordance with this idea, he tells Zudora that if she succeeds in solving the next twenty cases brought to him she and Storm can have his permission to marry.

*Reel Life*, November 21, 1914

THE SECRET OF THE SLEEPING HOUSE (Thanhouser Syndicate Corp.), November.—This is Episode 2 of the Zudora series. It carries with it an air of oriental mystery. Zudora saves her lover from certain death in the contracting cell. The use of fumes from the lotus flowers to put the Hindu band to sleep was a novel feature. This pays particular attention to settings and costuming and proves an attractive offering throughout. Zudora gives a good account of herself in working out this problem and the series promises well for the future.

*The Moving Picture World*, December 5, 1914, p. 1385

Status: Unknown. Incomplete prints exist at Library of Congress, Academy of Motion Picture Arts & Sciences (Chapter One), George Eastman Museum, and Film Preservation Associates (Blackhawk Films collection), and in private collections. Chapter 2 is available at [http://www.thanhouser.org/tcocd/Filmography\\_files/0xpi5d.htm](http://www.thanhouser.org/tcocd/Filmography_files/0xpi5d.htm) ) Viewed.



**Zudora (1914) – Serial (20 Episodes)****Episode Three: The Mystery of the Dutch Cheese Maker (aka The Mystery of the Cheese Maker (December 7, 1914)**

ZUDORA (Episode No. 3—The Mystery of the Dutch Cheese Maker—Two Parts).—In the same building live an old inventor who has discovered the secret of diamond manufacture and a maker of Dutch cheese. Characteristically funny is the cheese maker smiling the day through, as his customers come in and purchase his stock. Ever ready with a joke is this cheese maker and life to him is not at all serious. Not so the inventor of diamonds. Cooped up in his basement rooms this man has lived his life almost out striving to gain something, some plan, that would rival nature's own making. And he has succeeded. To him has come the knowledge of making diamonds, so that their lustre makes pale the stones dug from the earth itself. The cheese maker is a friend of John Storm's. The diamond inventor is an acquaintance of Hassam Ali. One day the merchant sends for Storm to come over to the shop and draw up a will. Storm goes and willingly prepares the legal document. As he finishes his slight task, the cheese maker offers him, as a gift, some freshly made cheese. Storm jokes with the girls in the shop, chuckles a youngster under the chin and departs with his bundle. As he passes out the door, he almost brushes against Hassam Ali.

Then to Hassam Ali, comes the diamond inventor with the news that his wooden chests wherein he keeps his stock of diamonds have been systematically robbed. The mystic detective is eager. Not so much that the chests have been robbed, but that the opportunity is presented whereby he can learn the inventor's secret and perhaps turn to his own account its value. He goes down to the inventor's room. He is shown the process, the blazing furnace and method of treatment until the finished, sparkling diamond rolls hot into his hand.

Later the inventor and Hassam Ali meet Storm, the latter again carrying a parcel of cheese from the shop, which accidentally is dropped and picked up by Hassam Ali. Carried home the mystic detective examines the cheese and lo and behold, it was radiant with diamonds of all sizes. Hassam Ali smiled a cynical smie. Here, then, is another chance to get John Storm into the toils, and perhaps this time to get rid of him and make it a little easier to finally dispose of Zudora and then into possession of \$20,000,000 Zudora mine.

Later Hassam Ali, cunningly cruel, awaits his chance. Storm, smiling and happy, enters the cheese maker's shop. It is a scene of mirth, spontaneous and real. The cheese is wrapped up and handed to Storm, with a jest by the merchant, when the door is suddenly thrown open and in rushes a squad of policemen. The diamond inventor is with them and he points an accusing finger at Storm. From beneath the coat of Hassam Ali is brought forth the diamond filled cheese Storm had previously drop-



ped. The evidence seems complete. The policemen arrest Storm and take the merchant, despite his protests, to the station also. There the sergeant questions the principals. Storm pleads his innocence and absolute honesty throughout. The sergeant of police orders him held for further examination.

Meantime Hassam Ali is gloating over his latest little trick. Once more Storm, the sweetheart of Zudora, is in the toils and with definite evidence against him. Can he escape? Hassam Ali believes he has finally accomplished Storm's undoing. But he reckons without his skillful niece. Zudora, apprised of Storm's discomfiture, has begun her investigation. She examines the rooms of the inventor and is just beginning to inquire into the mechanism of the diamond making furnace when the aged inventor turns upon her and makes a violent attack. Zudora, young and agile, defends herself until the entrance of Hassam Ali stays further hostilities. Zudora finds quickly that the thieves who took the inventor's diamonds were uncommon practitioners in the under world. The chests were emptied of their precious stock. Cheese which had been purchased by Storm was found filled with diamonds. Who was the culprit, or was there more than one? As Zudora is surveying the inventor's rooms she hears a queer noise inside the chest. Not loud enough to be made by a man, yet a strange noise new to her and surely not belonging within the chest. Cautiously she opens the door and there is the thief. Zudora closes the door quickly. She runs out into the other rooms and summons Hassam Ali and together the door is again opened. The thief is there. Sneaking around, stopping at the faintest noise, is a mouse. And this is the culprit, for with others of its kind, this mouse had played in the great cheese vats and then down into the diamond inventor's chest and come away with the diamonds on their noses.

Zudora only accomplishes the solution of this mystery after a second dramatic struggle with the aged inventor. Zudora immediately hurries to the police station, where her sweetheart is about to be arraigned for the robbery. He is released and one more victory over her uncle is chalked up to Zudora's credit.

*The Moving Picture World*, December 5, 1914, p. 1437

*The Mystery of the Dutch Cheese Maker*, the third episode of *Zudora*, Dr. Daniel Carson Goodman's thrilling serial photoplay, is one which introduces on the screen a rarely [*sic*] exciting panorama of constantly changing events. Again the hand of the mystic detective,

Hassam Ali, is turned against John Storm, sweetheart of his niece, Zudora, who, unknown to herself, on her eighteenth birthday, becomes heir to the great Zudora mine. The \$20,000,000 value represented by this mine Hassam Ali wants for himself. If he can only get rid of Zudora he can accomplish this end, for he is the next heir at law to his clever and pretty ward. Zudora has twice pitted her skill as a mystic against her uncle's and, in doing so, twice rescued her lover from peril. In the present episode her daring and resourcefulness again is put to a supreme test. *Reel Life*, November 18, 1914.

THE MYSTERY OF THE DUTCH CHEESEMAKER (Thanouser), Dec. 7.—Episode 3 of the Zudora series. This gets up a mystery that is baffling indeed, showing the manner in which the manufactured diamonds are transferred to the interior of Swiss cheese. Zudora solves the problem where all others had failed, demonstrating how mice had carried the diamonds on their sticky noses. This denouement may not strike many observers as extremely probable, but the two-reel offering is certainly well constructed and holds the interest throughout.

*The Moving Picture World*, December 12, 1914, p. 1525

Status: Unknown. Incomplete prints exist at Library of Congress, Academy of Motion Picture Arts & Sciences (Chapter One), George Eastman Museum, and Film Preservation Associates (Blackhawk Films collection), and in private collections.

Unavailable for Viewing

**Zudora (1914) – Serial (20 Episodes)**

**Episode Four: The Secret of the Haunted Hills (aka The Mystery of the Haunted Hills (December 14, 1914).**



ZUDORA (Episode Four—"The Secret of the Haunted Hills"—Reels Seven and Eight—Two Parts).—Storm's parents, good country people who have given him a heritage of clean blood and excellent traditions, live in a village surrounded by hills that seem veritably to stand guard over the small town's security. However, on those very hills and in the very homes of the people, themselves, the wraith of a monstrous, fleshless, bullet thriddled hand has recently appeared without explanation. The people are wild with fright occasioned by something they cannot explain, and Storm receives an urgent letter from his parents to come to them.

Sending a note to Zudora, he rushes home to his parents and is welcomed, not only by them but by the maid servant and a half-witted boy, whom, by mistake, he once had shot through the hand during his boyhood. Zudora, too, comes to see his parents and is welcomed by them as a future daughter-in-law. As they are all rejoicing together, suddenly on the wall of a further room the specter hand appears. Storm's father rushes for his shot gun, and fires at the uncanny hand. The lead hurtles through the wall and strikes the serving maid in the arm. Suspecting that her uncle, Hassam Ali, is at the bottom of all this Zudora and John Storm hasten back to town. Zudora sees the famous mystic first, and is met, of course, with a baffling denial. Then Storm comes and after a painfully heated exchange of words the older man tries to shoot the young lawyer. In the struggle that ensues Hassam Ali is gradually overcome and bent back across a table top only to be rescued by Zudora just as Storm is about to be stabbed in the back by the mystic's Hindu servant.

servant.  
 Going back to the excited townspeople who have gathered at the station to meet him, Storm comforts them by saying that the wonderfully clever Zudora is coming to their rescue and that she will solve the mystery. After several thrilling adventures Zudora and Storm finally decide that the source of the mysterious apparition is in the upper room of one of the farm's outbuildings. While Storm makes some other investigations Zudora runs to this place and is caught in the garret by the idiot boy, tied, gagged and a rope wound round her neck.

She closes her eyes hopelessly as a bandage is tied about her head. Then the scene shifts and John Storm is seen walking across the fields in the direction Zudora has taken. He has finally decided that she has hit upon the right idea and that he went off on a false scent. As he walks slowly along, of a sudden he feels a sense of impending evil. He begins to run. As if directed by some unseen guide, Storm rushes up the stairs of the outbuilding and grapples with the idiot boy, subdues him and rushes to Zudora. Swiftly he unties the ropes. They climb to an upper room and discover the stereopticon machine which has thrown on the landscape the X-Ray photograph of the skeleton hand.

*The Moving Picture World*, December 19, 1914, p. 1750

With the life of Zudora suddenly placed in jeopardy and help apparently nowhere within reach, the fourth episode of *Zudora*, Thanhouser's production of Dr. Daniel Carson Goodman's serial photoplay, reaches a thrilling climax after two reels of the most mysteriously interesting drama. Once more the baneful influence of Hassam Ali reaches out to injure the young lawyer, John Storm, his niece, Zudora's sweetheart. Once more the mystic detective almost accomplishes his end. Once more his niece unravels a mystery that threatens the peace of mind of her sweetheart, but in doing so she falls victim to an infuriated, half-witted boy, who has been inspired to evil-doing by Hassam Ali, and almost loses her life. She is rescued by John Storm and together they discover the solution of the most baffling of the cases which Zudora thus far has been called upon to solve. *Reel Life*, December 5, 1914.



ZUDORA, NO. 4 (The Haunted Hills—Thanouser).—The story (two reels) is surely not convincing ; but before the spectre of the hills is explained there is a sense of mystery. Good staging and able acting help the picture as an offering.

*The Moving Picture World*, December 19, 1914, p. 1681.

Status: Unknown. Incomplete prints exist at Library of Congress, Academy of Motion Picture Arts & Sciences (Chapter One), George Eastman Museum, and Film Preservation Associates (Blackhawk Films collection), and in private collections.

Unavailable for Viewing

### **Zudora (1914) – Serial (20 Episodes)**

**Episode Five: The Case of the Perpetual Glare (aka The Mystery of the Perpetual Glare). (December 21, 1914).**

ZUDORA (Episode 5—"The Case of the Perpetual Glare"—Reels 9 and 10—Two Parts—Dec. 5).—The secret room in the house of Hassam Ali, is the opening scene in "The Case of the Perpetual Glare," the fifth episode of Zudora. The mystic sits in reverie before the crystal ball, when into the secret room glides his Hindu servant. He speaks to his master, then leaves, but only to return again and ushers in two white-haired old men. They hold an earnest conversation with Hassam Ali, and presently Zudora is summoned. She kneels beside her uncle and he slips an arm around her.

"We are hunting a stone of matchless brilliancy, my dear," he says to her. "Some new Koh-I-Nor that will catch light up, concentrate it, and throw it like a burning shaft in whatever direction we wish. There is some such stone around because we have seen this phenomenon of light throwing, and are anxious to find the source of it. We believe that it could have originated in nothing but a wonderful diamond."

Zudora, unaware of the fact that this is only another attempt of her uncle's to trick her, readily consents to attempt the search. All she thinks of is that he has promised his consent to her marriage with John Storm, the young lawyer whom she has learned to love, if she solves twenty cases brought to him in his capacity as a mystic detective. She has already solved four cases. Here, then, is her opportunity to explain a fifth and count one more step toward the goal of her hopes. She sets out happily, and, going to the cabin of the aged twins, which is situated at the top of a bare hill, she talks with them. They tell her that this jewel has the strength and potency of an eternal fire, and with that bit of information to comfort her she goes down the hill again.

As she walks along, the card she holds in her hand catches fire. Alarmed, she looks around her. Soon a magazine she is carrying also bursts into flames. Smoke rises from her hat. Everywhere she goes, fire seems to follow her. In desperation she runs wildly across a nearby field where her lover, John Storm, is waiting. As they are hurrying along, a farmer, driving a load of hay, catches up with them and offers them a lift which they gladly accept. They are no more than safely seated on the comfortable hay, however, when it catches fire, and bewildered and frightened, they and the farmer leap from the wagon for their lives.

The picture changes, and the two old men are alternately rubbing their hands together gleefully or staring through a telescope. Soon Hassam Ali joins them. He too, seems delighted by what he sees through the long, brass-covered instrument, and together the three go back to the dilapidated cabin on the hilltop. There, presently, Storm comes with Zudora. They are attacked by the twins and, while they are being securely tied. Hassam Ali, who has been in hiding, departs without being seen and goes home. When the twins come to him there to be paid for what they had been led to believe was only an attempt to frighten a disobedient girl, Hassam Ali suddenly makes known to them his nefarious schemes for doing away with Storm and Zudora. They refuse his overtures to aid in this attempt, and leave. Their machine, that wonderful invention with which they produce the perpetual glare and with which they hope to startle the world, is not to be turned into a weapon for murder, so they tell Hassam Ali.



In a rage with them, Hassam Ali stalks up the street to see what he can do alone. He collects a gang of ruffians on the way and with them succeeds in planting dynamite in the hill where the twins have their cabin. When this is done and a fuse has been run to the bottom of the hill he sends for the twins, for at the last moment he has decided to spare their lives. They crouch, cowering by the mystic as he touches a match to the fuse.

Meanwhile John Storm has struggled free of the ropes that bind him and loosed Zudora. She hastens away, but fearing some catastrophe, hurries back and high on the hill sees her lover smashing that strange arrangement of cylindrical mirrors and magnifying glasses which has produced the mysterious glare. She stops never a second to examine this strange affair, but suspecting from the looks of the workmen she has seen on her way, that something portends, climbs up and seizes Storm and hurries down the hill again. They reach safety just as the dynamite flings the hill high in the air.

*The Moving Picture World*, December 26, 1914, p. 1896

One of the most spectacular sights ever put on the screen is the blowing up of an entire hill, more than a quarter of a mile in circumference, which occurs in the fifth episode of *Zudora*, Thanhouser's big serial. This hill is the home of two aged inventors, who have constructed a huge contraption of mirrors and things, which creates the 'perpetual glare' after which the episode is named. This contrivance can also set an object on fire at a distance of several miles.

Hassam Ali, played by James Cruze, intent on the destruction of his niece, Zudora, the role of Marguerite Snow, and her lover, John Storm, portrayed by Harry Benham, makes use of this strange device to gain his ends. Frustrated, he mines the hill and at a signal the charge is touched off. The great hill is sent skyward, masses of earth and rock being hurled for hundreds of feet in every direction, making one of the most remarkable spectacles thus far shown in this popular series. *Reel Life*, December 12, 1914.

'Steve,' the famous Thanhouser snake, is dead. He passed away before the excessive glory of the new serial, *Zudora*. In the fifth episode, *The Mystery of the Perpetual Glare*, the wizards of the studio use a powerful contrivance of mirrors which, by concentrating the sun's rays on an object, is capable of setting it on fire. The fire making machine for some time has been lying in the rear of the north studio waiting for its 'call.'

Last Saturday, Steve, who also has been quartered in the north studio, decided to take a sun bath while the sunning was good. He selected a spot on which the machine was concentrating. The warmth had a soothing effect, and Steve passed into a sound sleep. While he lay unconscious, the sun's rays had his long, shining body for a target, and when he came to himself a terrible burn so crippled him that he barely could crawl. Here the property man found him and carried him to the studio. It was then decided to end Steve's theatrical career forever. *Reel Life*, January 9, 1915.

Spectacular stunts in *Zudora* add immensely to the thrill of the big picture. As a climax to the sixth [*sic*; fifth was intended] episode, Director Sullivan recently blew up a hill more than a quarter of a mile in circumference. Still more remarkable feats will be forthcoming. *Reel Life*, January 16, 1915

Status: Unknown. Incomplete prints exist at Library of Congress, Academy of Motion Picture Arts & Sciences (Chapter One), George Eastman Museum, and Film Preservation Associates (Blackhawk Films collection), and in private collections.  
Unavailable for Viewing



**Zudora (1914) – Serial (20 Episodes)****Episode Six: The Case of the McWinter Family (December 28, 1914)**

ZUDORA (The Case of the McWinter Family—Episode Six—Reels 11 and 12).—The flames were sketching on the wall with their flickering shadows as Mrs. McWinter sat with her little daughter sewing. Near the reading lamp back of her McWinter sat. As his wife turned, and spoke to him, he put down his paper with a surly growl and answered her curtly. Presently the little daughter kissed her father and mother good-night and went to bed.

It was the next evening that McWinter's jealousy finally got the better of him and he determined to do something about the situation with which he found himself confronted. He came home early, kissed his wife and hugged his daughter, then left them and went upstairs to wash. By the time he was down again, their boarder had come home. This boarder was a young man, who was employed in McWinter's chemical works, and it was at Mrs. McWinter's suggestion that he had been allowed to come into their house as a paying

guest. This first aroused the suspicions of the head of the house. As Mrs. McWinter said, when it was too late, "Oh, if I had only told him that Jim was my brother. We kept it secret, though, because we wanted Jim to get along on his own merits, and not on my husband's pull."

Before going upstairs the boarder went into the parlor, and when the husband and father came down from his ablutions he found the family boarder leaning over the table, looking at some pictures with an arm round wife and daughter. McWinter resolved to do something, and began planning.

Going to a hut near his factory, McWinter is soon busily engaged in fixing the catch so that it locks the door from outside and thus keeps any one, who is inside when the door closes, a prisoner till help comes. Over the door McWinter now builds a small shelf which is held in place by hinges. From the bottom of it a small piece of wood projects. This operates in such a way that when the door is pushed in the shelf is tilted back towards the wall, thus holding in place whatever may happen to be on it. However, when the door, after being opened, swings to again, and, in swinging back collides with the piece of wood which projects from the bottom of the shelf, the shelf itself, in turn, is tilted downwards and dumps on the stone floor whatever happens to have been on it.

With this idea in his mind he goes back to his chemical works and from the laboratory, when the backs of the two chemists are turned, he takes a bottle from the white label of which in large red letters the one word "Poison" stares. At home, on the pretext of going hunting, McWinter asks his wife if Jim would not like to accompany him on a short gaming expedition. At the suggestion of his wife, McWinter requests Jim to come along. He agrees. As McWinter and Jim were crossing the field together in earnest conversation concerning the prospects of good hunting McWinter exclaims, "By the way, I think I left an old hunting bag of mine in that hut yonder." Hurrying ahead and going into the hut, he adjusts the bottle of poison on top of the little shelf, propping the door open with a stick of firewood. His dog had followed him and now is crouched down beside McWinter, who is waiting for Jim's arrival. His intention is to get Jim in the hut, kick the piece of wood out of the way and get outside himself, knowing well that the bottle on the shelf above would crash to the floor and release inside the hut a volume of deadly fumes. Suddenly Jim appeared.



With a yelp the dog crouching beside McWinter jumped to meet the newcomer, and struck down the stick of wood as he leapt through the door, which closed with a bang, just escaping the hind heels of the hurrying animal. When Jim opened the door after a leisurely interval, for naturally it never occurred to him what was going on inside or that the door was even locked by its accidental closing, McWinter lay dead. A half hour later Jim was arrested charged with the commission of a diabolical crime. The news spread. A mob gathered. Meanwhile, Mrs. McWinter had called on the far-famed Hassam Ali, mystic detective, to investigate the case and save her brother from the electric chair. And to Zudora, his niece, Hassam Ali confided the case. At once she calls on John Storm, her young lawyer sweetheart, for aid in solving the mystery, for each success brings their wedding day nearer.

With Storm's help she does so. After examining the shelf and finding broken glass on the floor, she makes a few inquiries, and just as she has solved the problem she learns that a mob is lynching Jim. Hastening over road and field she persuades them to listen, convinces them of the truth and the man is freed.

*The Moving Picture World*, January 9, 1915, p. 274

Status: Unknown. Incomplete prints exist at Library of Congress, Academy of Motion Picture Arts & Sciences (Chapter One), George Eastman Museum, and Film Preservation Associates (Blackhawk Films collection), and in private collections.

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## Supplementary Materials

132 THE MOVING PICTURE WORLD



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*The Moving Picture World*, January 3, 1914, p. 132



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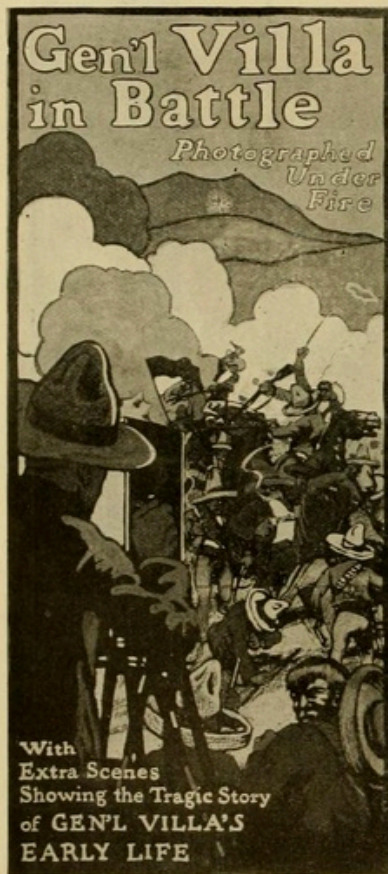
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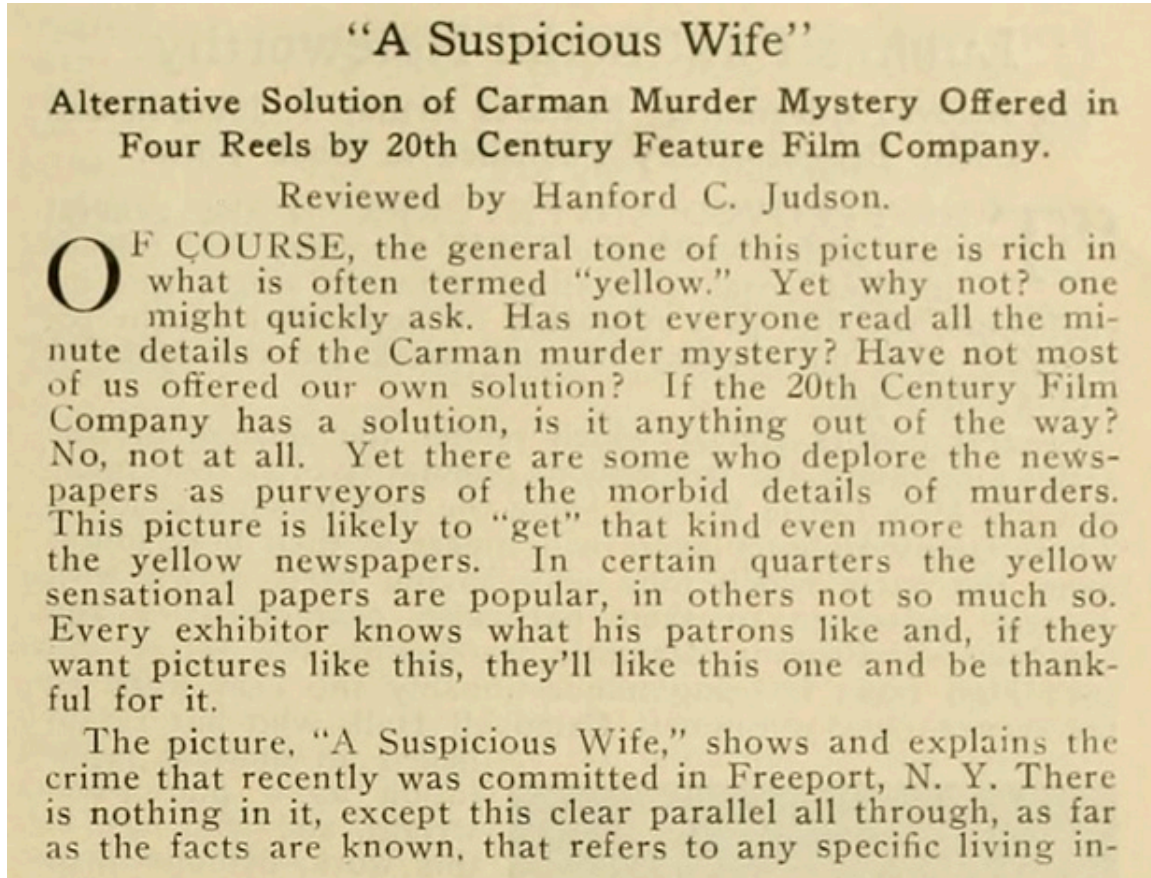
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### Yellow Journalism in 1914



Discussion of yellow journalism press. *The Moving Picture World*, August 29, p. 1217

<sup>1</sup> For encoding legend see <http://www.ijpc.org/uploads/files/Introduction%20to%20Appendices.pdf>

<sup>2</sup> Many films in Public Domain are available on various recorded formats as well as Internet sites such YouTube.

<sup>3</sup> Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography* (Lanham, MD: Scarecrow Press, 1997)

<sup>4</sup> *Variety*, April 24, 1914, p. 34

<sup>5</sup> Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929: a Filmography and History*, McFarland & Company, North Carolina, 2000.

<sup>6</sup> *The Moving Picture World* mistakenly titles the film, “Mysterious Mr. Davy,” but every other reference work refers to the film as “Mysterious Mr. Davey.”