

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

**Appendix 7:**  
**Annotated Bibliography 1915**  
**Encoded Films 735 to 1109**

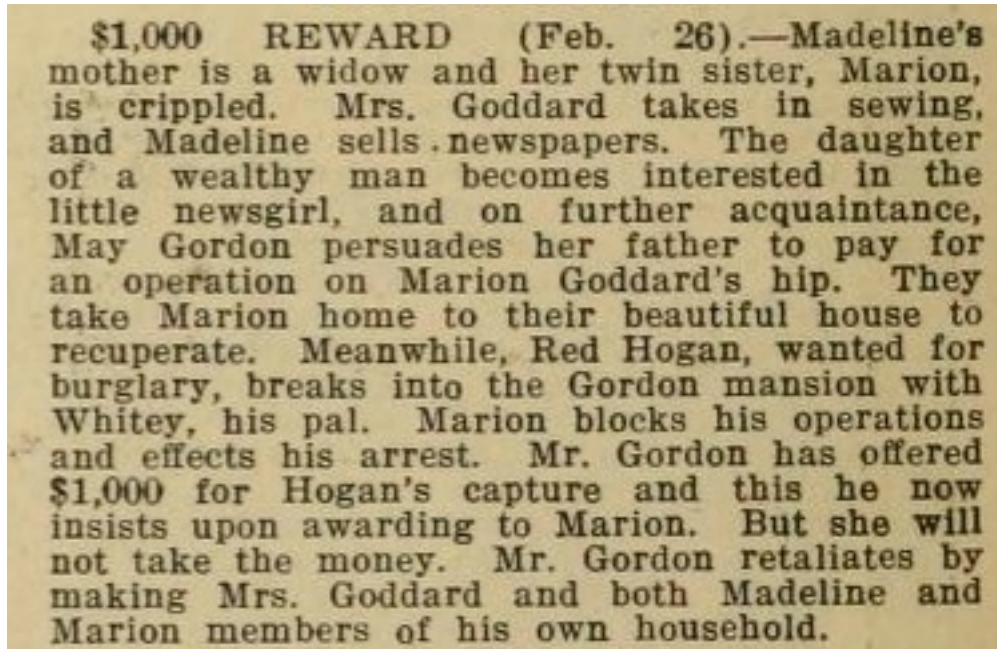
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**\$1,000 Reward (1915)**

Newsgirl Madeline Goddard (Madeline Fairbanks).



*The Moving Picture World*, March 6, 1915, p. 1516.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre<sup>1</sup>: Drama

Gender: Female (Madeline Goddard)

Ethnicity: White (Madeline Goddard)

Media Category: Newspaper

Job Title: News Employee (Madeline Goddard)

Description: Major: Madeline Goddard, Positive

Description: Minor: None

**Above Par (1915)**

Reporter Dick Carson (W.E. Lawrence). His prospective father-in-law, a Wall Street broker, has little regard for Carson's profession.



ABOVE PAR (Feb. 19).—Berry, a Wall street broker, likes Dick Carson, a young newspaper man and his daughter's fiance, but has little regard for Carson's profession. Berry is approached by another broker, Stirling, with a proposition to secure a corner on a certain product through crooked manipulation of stock. Berry flatly refuses to enter the combine, and Stirling determines to cause the other man's ruin. His secretary, Morton, manages to secure a position in Berry's office and immediately the latter begins to lose heavily through the leak of information. Thinking that there may be a good story in the case, Carson takes it up. He finds out that Morton is in the employ of Stirling. That same night Stirling hires two cracksmen to steal from Berry's safe certain papers, while he and Morton wait in their office for the delivery of the goods. The yeggmen are discovered by Carson, who is unable, however, to overcome them both. Berry and his daughter chance to pass the office and see the light. They investigate. Carson's battle with the robbers attracts the attention of a policeman who arrives in time to help in subduing the crooks. Stirling calls up Berry's office on the 'phone and Carson, pretending to be one of the yeggmen, tells him that they have secured the stuff and will be right up. The Berrys, Carson and the police go in a body to Stirling's office, where he and Morton are placed under arrest. Mr. Berry changes his opinion about newspaper men.

*The Moving Picture World*, February 27, 1915. p. 1350.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Dick Carson)

Ethnicity: White (Dick Carson)

Media Category: Newspaper

Job Title: Reporter (Dick Carson)

Description: Major: Dick Carson, Very Positive

Description: Minor: None

**Added Fuel (1915)**

Reporter Jane Pepper (Irene Hunt) for *The Daily Mail*. Sim West, rival reporter for *The Express*.

ADDED FUEL (Two Parts—May 15).—Jane Pepper, reporter for "The Daily Mail," hears her father's and brother's business difficulties are being aired upon "the street," and begs Sim West, rival reporter for "The Express," to print a denial. West makes a scoop and prints the entire scandal.

Jane's father is found mysteriously murdered. Jane's brother has returned home the previous night insensibly drunk, as muddy footprints around the dead man indicates. Other evidence leads to his arrest. No one, however, is able to tell where the father's stolen securities and money have disappeared. The son knows nothing.

West, feeling his news story must have added fuel to the fire, sets about to aid Jane solving the mystery of the theft—the only clue, which will save her brother. Guilt will out, and in this case the guilty butler made his design clear to Jane by the torn bill, the one flaw in his carefully laid plans. Her trap succeeds, although but for the timely arrival of West, Jane might have fallen a victim herself and the ruse of the physician and the detective to wring a confession from the butler been of no avail.

*The Moving Picture World*, May 1, 1915, p. 800.

ADDED FUEL (Reliance), May 15.—A sensational story into which has been drawn the newspaper and the detective element. The production has been made in two reels and is thoroughly interesting and well-staged. Irene Hunt plays the feminine lead in the role of a reporter. At the murder of her father by the butler, her brother is arrested for the crime, but through her persistent efforts the butler is caught and tricked into confessing.

*The Moving Picture World*, May 29, 1915, p. 1432

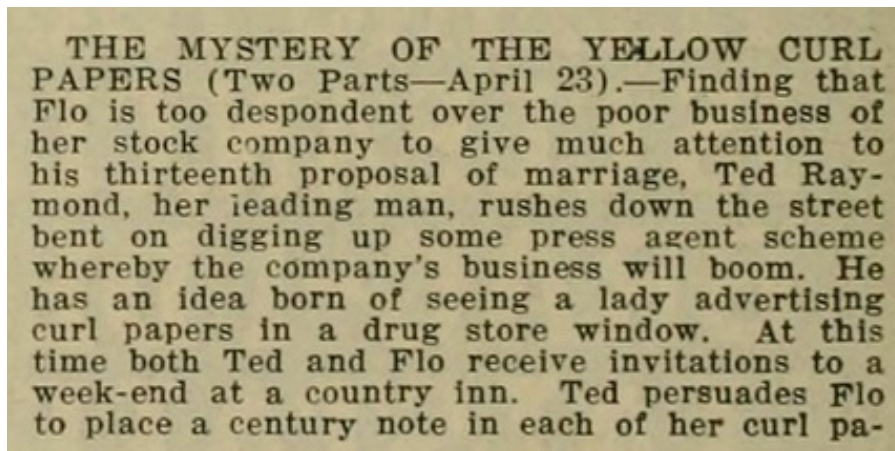


Status: Unknown  
Unavailable for Viewing

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

**The Adventure of the Yellow Curl Papers (1915) (aka The Mystery of the Yellow Curl Papers).**

Newspaper. A friend of a young actress steals her curl papers filled with money in order to make a newspaper sensation.



THE MYSTERY OF THE YELLOW CURL PAPERS (Two Parts—April 23).—Finding that Flo is too despondent over the poor business of her stock company to give much attention to his thirteenth proposal of marriage, Ted Raymond, her leading man, rushes down the street bent on digging up some press agent scheme whereby the company's business will boom. He has an idea born of seeing a lady advertising curl papers in a drug store window. At this time both Ted and Flo receive invitations to a week-end at a country inn. Ted persuades Flo to place a century note in each of her curl pa-

pers on retiring that night, when he will enter her room and commit a fake burglary.' The guests will rush in too late to capture the fleeing thief, but will learn all about the famous actress who sleeps with hundred dollar bills in her hair.

Everything runs smoothly until Ted reaches the ground after taking the papers. Here the town constable, lying in wait for repeated chicken thieves, pounces upon him and, in the fracas, manages to wrest away Ted's watch fob as that excited young man breaks for the wods. Meanwhile, the real chicken thief has made his escape after severely wounding the constable's deputy. Detectives are on the job immediately and it becomes altogether too warm for Ted, who is saved from arrest at the last moment by the apprehension of the real culprit. Incidentally, the advertising pays, the public flocks to see Flo and her company and, out of gratitude, Flo marries her resourceful leading man.

*The Moving Picture World*, April 17, 1915, pp. 454, 456

THE ADVENTURE OF THE YELLOW CURL PAPERS (Imp), April 23.—A two-reel comedy number, written by Clem Easton and enacted by a cast including Wm. Garwood and Violet Mersereau. The story is a yarn in which the friend of the young actress steals her curl papers, consisting of one hundred dollar bills, in order to make a newspaper sensation. A chicken thief is suspected of the crime. This does not get up much excitement, the idea being rather slight for a two-reel plot. Considerable padding is necessary and the climax is weak. A fair offering, which would have been stronger in one reel.

*The Moving Picture World*, April 24, 1915, p. 558.

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

**After Dark (1915)**

Newsboy Old Tom sells newspapers on street corners in New York.

### **“After Dark”**

**Favorite Play of William A. Brady Is Revived by World Film Corporation in Five-Part Picture.**

Reviewed by Lynde Denig.

**B**EFORE the days of moving pictures, no less a personage than William A. Brady himself played the role of “Old Tom” in Dion Boucicault’s play, “After Dark,” which has been made into a satisfactory picture by Director Frederic Thompson of the World Film Corporation. This time, Alec B. Francis portrays the character created by Mr. Brady, and throughout, his performance is pitched in a highly sympathetic key. A large cast was used in the picturization of Boucicault’s play, including Dorothy Green in the dual role of Mrs. Dalton and Fanny, Eric Maxon, Melville Stewart, Norman Traver, J. H. Goldworthy, Charles Dungan and Bertrard Marburgh.

Early in the opening reel we have some effectively arranged battle scenes, supposed to transpire in the Philippines, and meet Captain Frank Dalton, a young officer who has left his wife in the States. It soon becomes apparent that Lieutenant Bellamy is destined to be the trouble-maker in the story. First he displays cowardice in battle; then steals the regiment’s funds and back in America, living under an assumed name, makes love to Dalton’s wife so successfully that she consents to run away with him when he is in danger of arrest.

Having established a reason for Dalton’s degeneration, the author goes on to introduce a number of subsidiary plots bearing upon the former officer’s wife and after her death, following the career of his daughter, Fanny. In scene and action, as well as in characterization, the picture offers considerable variety. “Old Tom” descends the social scale step by step; we see him selling newspapers on street corners of New York, looking for a place to sleep in any hovel that offers a shelter-

ing roof and finding in drink his only relief from haunting memories.

Frankly melodramatic as the story is, Mr. Francis arouses an active sympathy for the old derelict. Director Thompson found settings with atmosphere and worked up to scenes of dramatic force, such as “Old Tom’s” rescue of his daughter when Bellamy throws her into the river and the final discomfiture of the schemers. “After Dark” was a fortunate choice for picture production.

*The Moving Picture World*, July 17, 1915, p. 508



AFTER DARK (Brady—5 Parts—July 12).—  
"Old Tom" Dalton, whose wife was faithless to him while he was fighting in the Spanish-American war, is making a living by doing odd jobs. Bellamy, the man who betrayed Dalton's wife, is the companion of Norris, a gambler. These two have a young man, George Medhurst, in their power for debt. To save himself the young man forges his father's name, and falls in love with "Old Tom's" daughter. Old Medhurst dies. George inherits his father's fortune and marries Dalton's daughter, Fanny. But he leaves her because his money was inherited on condition that he married another girl, Rose. Bellamy tries to drown Fanny, but

"Old Tom" rescues her. Rose restores George to Fanny. Bellamy and Morris, who held the forged check over George to blackmail him, are tracked down by the police, and Rose hands over to George the money he had forfeited by not marrying her. Old Tom quits his nomadic ways and lives in happiness with his daughter and her husband.

*The Moving Picture World*, July 24, 1915, p. 730

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Tom)

Ethnicity: White (Tom)

Media Category: Newspaper

Job Title: News Employee (Tom)

Description: Newsboy, Positive

Description: Minor: None



**All Aboard (1915)**

Reporter (Samuel Niblack).

ALL ABOARD (Thanouser), Nov. 28.—A comedy number, with a slight but agreeable plot, featuring Flo LaBadie. She meets a reporter on board a steamship, with whom she falls in love. The guardian's son, who desires her hand, becomes seasick and gives up the chase. This latter feature furnishes the chief amusement of the number.

*The Moving Picture World*, November 27, 1915, p. 1664.

ALL ABOARD (Nov. 28).—The cast: Florence La Badie, Samuel Niblack, Ethyle Cook, Lawrence Swinburne.

The girl had plenty of money, and as her guardian thought it should be kept in the family, he encouraged his son to woo his ward. But the girl remained indifferent to the young man's advances. The guardian had read W. Clark Russel's sea stories, so he knew that a sea voyage often precipitates a love affair. When his ward went north to college he sent her by boat, and her unwelcome suitor, unknown to her, was also a passenger on the same steamer.

But the guardian had forgotten that there would be other young men on board and that his son was an extremely bad sailor. Most of the trip the son spent in his stateroom, praying that death might come, while the girl thoroughly enjoyed the trip in the company of a strange young man from Boston. The boat scarcely had docked in New York when the guardian received a telegram. It read: "I won't have a wife who keeps well when I am seasick. Besides' she's going to marry a chap she met on the boat. Horace."

*The Moving Picture World*, November 20, 1915, p. 1554

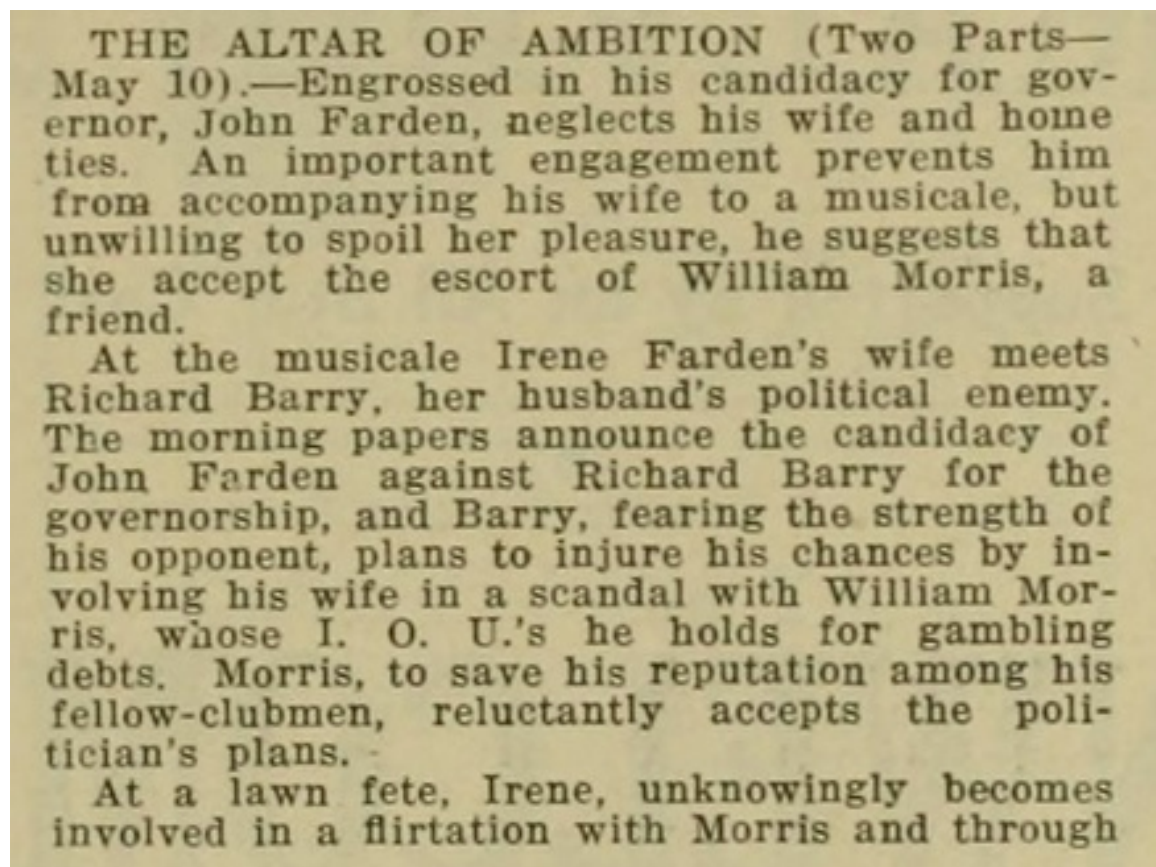
*All Aboard* tells the tale of a headstrong girl who possesses a great deal of money and who refused to let her guardian keep the money in his family by marrying his son. As the girl goes away to college he sends his son along on the same boat, hoping that the moonlight evenings on the water in the company of his son will change the girl's mind. It doesn't however, and she marries the good-looking young chap without any money whom she meets on board. *The New Rochelle Pioneer*, December 25, 1915.

Status: Unknown  
Unavailable for Viewing

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

### **The Altar of Ambition (1915)**

Newspaper. Conspirators of a subsidized newspaper publish an account of a scandal.





Mrs. Morris, who is also in the plot, the affair becomes common gossip among the guests. When John Farden hears the ugly rumors he refuses to believe them true, but later he discovers his wife out automobiling with Morris and finds a bouquet of roses in the library with that gentleman's card attached. He informs his wife that people are talking about her and begs that she refrain from further meetings with Morris. Irene, however, bent on enjoying her social engagements, continues her association with Morris, until one evening Morris plays his last card and tries to kiss her as he bids her goodnight. The scene is witnessed by Farden who denounces them both and refuses to believe his wife's explanation.

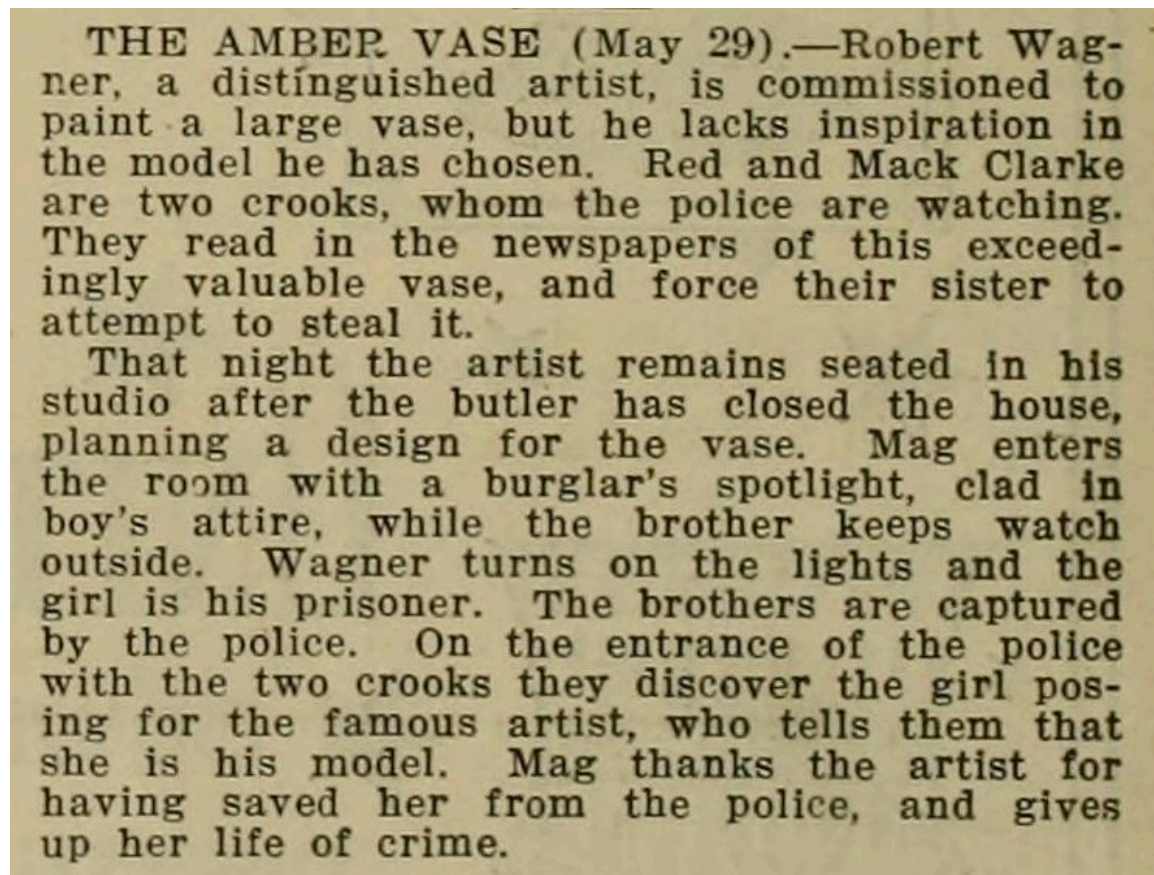
Ordered from her home, Irene goes to the home of a friend before the conspirators of a subsidized newspaper publishes an account of the scandal. Missing her mother's attentions, little Helen Farden becomes ill and the distracted father and the two nurses are unable to console her. Irene seeks the seclusion of the country, but is followed by Morris, who in an intoxicated condition, tries to force his attentions on her. In spite of all, Farden is elected governor and a month later as his child grows steadily worse, seeks Morris, hoping to find his wife's address. This information is withheld by Morris and the following day Morris goes to the country club hoping to meet Irene. As Morris orders a horse the hostler warns him not to ride while intoxicated, but Morris pays no heed and awkwardly rides away. As he approaches Irene's retreat the horse rears and he receives a fall. Servants carry him into the house and, summoning a doctor, he is pronounced unable to live. Before dying he seeks retribution and signs a confession, exonerating Irene and tells of the conspiracy to discredit her husband for political purposes. Armed with the confession, Irene returns to her husband and a happy reconciliation is affected at the bedside of their little child.

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 Amber Vase (1915)**

Newspaper Article reports on an exceedingly valuable vase and two crooks reading the article force their sister to attempt to steal it.



**THE AMBER VASE (May 29).—**Robert Wagner, a distinguished artist, is commissioned to paint a large vase, but he lacks inspiration in the model he has chosen. Red and Mack Clarke are two crooks, whom the police are watching. They read in the newspapers of this exceedingly valuable vase, and force their sister to attempt to steal it.

That night the artist remains seated in his studio after the butler has closed the house, planning a design for the vase. Mag enters the room with a burglar's spotlight, clad in boy's attire, while the brother keeps watch outside. Wagner turns on the lights and the girl is his prisoner. The brothers are captured by the police. On the entrance of the police with the two crooks they discover the girl posing for the famous artist, who tells them that she is his model. Mag thanks the artist for having saved her from the police, and gives up her life of crime.

*The Moving Picture World*, May 22, 1915, p. 1326

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

### **Ambition (1915)**

Journalist William “Ambition” Mac Alpin (Howard M. Mitchell) uses the press for his own ends.

AMBITION (Three parts—Dec. 21).—The cast: Youth (Gladys Hulette); Ambition (Howard M. Mitchell); Friendship (Morris Foster); Aristocracy (Morgan Jones).

William MacAlpin is a young Westerner whose powers in tracking down a notorious bandit and, single-handed, hurling him to his death down a steep cliff, has put him in the sheriff's office. MacAlpin believes in self-advertising. He writes the thrilling story of the bandit incident for a New York newspaper. On the strength of the hit he makes, he later is given an influential position on the paper. Here he develops into an unscrupulous office seeker who uses his position to push his own interests. He meets Carolyn Bartlett, the daughter of an eminent financier, and by sheer force of personality wins her promise to become his wife.

Carolyn's father's bank falls into difficulties. Bartlett is convinced that in a short time he can restore it to a firm footing. While he is engaged, however, in preserving the savings of hundreds of poor people, his future son-in-law learns of the state of affairs. MacAlpin deliberately publishes the story, causing Bartlett's ruin, but winning for himself the position he has coveted at the head of his paper. Bartlett is saved from taking his life by Wallace Holmes. Holmes loves Carolyn, but she has rejected him for MacAlpin. Now she learns the real character of each of the young men. She breaks her engagement to MacAlpin and gives her promise to Holmes.

“The Man of Ambition” is going up higher every day. He has lost love, and to all the finer things of life his nature has become completely calloused. But he is still climbing.

*The Moving Picture World*, December 25, 1915, p. 2446

AMBITION (Thanouser), Dec. 21.—A strong three-reel offering, written by Philip Lonergan, featuring Morgan Jones, Gladys Hullette and Morris Foster. This has a flavor of the recent morality plays, the characters being designated as Ambition, Youth, Friendship, etc. The opening Western scenes are vivid and full of interest. The ambitious one then goes East, where his desire to excel leads him to forget love and happiness. The story has a good message and contains much that is true to life. It makes a good offering.

*The Moving Picture World*, December 25, 1915, p. 2390

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (William MacAlpin). Group-2.

Ethnicity: White (William MacAlpin). Unspecified-2

Media Category: Newspaper

Job Title: Editor (William MacAlpin). Unidentified News Staff, Miscellaneous

Description: Major: William MacAlpin, Very Negative

Description: Minor: Unidentified News Staff, Miscellaneous, Neutral

### **Among Those Killed (1915)**

Newspaper Article reveals that an ex-convict threatening to kill the man who put him in prison was killed in a train wreck. But the man reads the news too late to save his life.

AMONG THOSE KILLED (Sept. 6).—Clay Judson lives alone in a cabin remote from civilization. A rider from the nearest settlement brings him his monthly mail and some poisoned meat for his wolf traps. Among the letters is one reading: "I'll kill you for putting me in prison. I'll be at your place on the seventh."

The writer is John Morton, a man whom he has cause to fear. Morton and he had loved the same girl. To put his rival out of the way, Judson had schemed his imprisonment on a charge of theft. But he gained nothing; the girl refused to turn on the man she loved. On the morning of the seventh Judson is panic-stricken. While planning to defend himself he accidentally discharges his revolver and is wounded.

Disabled, he can never hope to escape the avenger. In desperation he eats of the poisoned meat, rather than fall into Morton's hands. His dying eye rests on the newspaper in which the meat was wrapped. Under the big headlines is an account of a train wreck, part of which reads: "Among those killed was John Morton, an ex-convict . . ."

*The Moving Picture World*, September 4, 1915, p. 1721

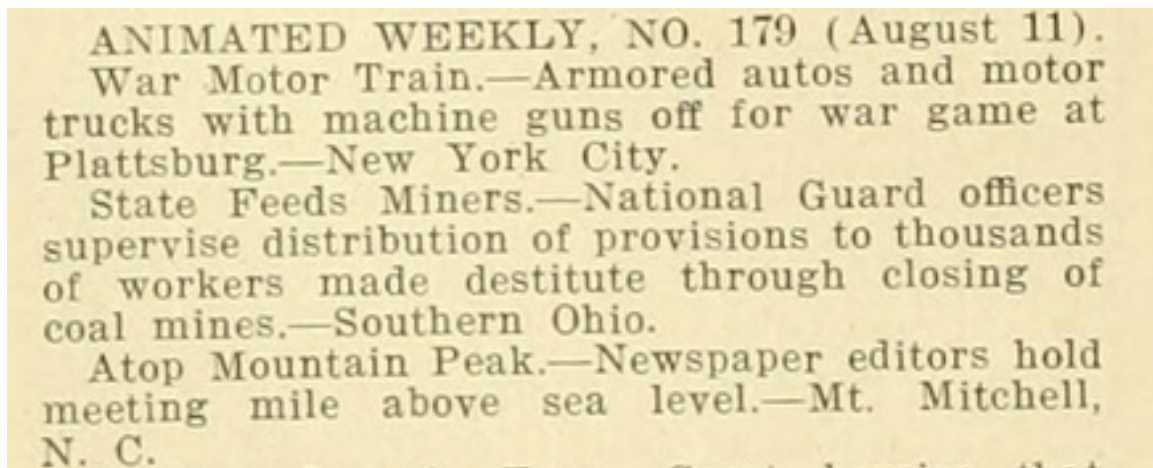


Status: Unknown  
Unavailable for Viewing

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

**Animated Weekly No. 179 (1915)**

Newspaper Editors hold meeting mile above sea level at Mt. Mitchell, North Carolina.



*The Moving Picture World*, August 21, 1915, p. 1378

Status: Unknown  
Unavailable for Viewing

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

**The Bachelor's Burglar (1915)**

Reporter (Marguerite Clayton) gets a job on a local newspaper and is sent out to get the story of a rich bachelor.

THE BACHELOR'S BURGLAR (May 28).—The girl gets a job on the local newspaper and is sent out to get the story of one of the escapades of a rich bachelor. While she is on her way she determines to break into the house, because she is sure the bachelor will refuse her an interview. She breaks into the house and is blithely gathering the details of her story when the bachelor surprises her and calls the police. Just as the police arrive, the bachelor puts on a house coat and an old cap. He looks very much like a burglar. The girl, seeing this, holds him at the point of the gun, hands him over to the police and goes back to the office with her story.

*The Moving Picture World*, May 29, 1915, p. 1486.

THE BACHELOR'S BURGLAR (Essanay), May 28.—As a truthful picture of the interior workings of a newspaper office this one-reel comedy will not pass muster. As a pleasant bit of fiction, it will get by with flying colors. G. M. Anderson and Marguerite Clayton contribute largely to this result.

*The Moving Picture World*, June 12, 1915, p. 1776.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Reporter). Group.

Ethnicity: White (Reporter). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Reporter). Miscellaneous.

Description: Major: Reporter, Positive

Description: Minor: Miscellaneous, Neutral

**The Bachelor's Romance (1915)**

Literary Critic David Holmes (John Emerson).

Literary Critic David Holmes, a recluse and a misogynist, becomes the guardian of ten-year-old Sylvia when her father dies. Unable to cope with the child, David sends her to the country to live with Aunt Clem. At the age of twenty-one, Sylvia comes to visit, and David is overwhelmed by her beauty. David agrees to accompany her to the social functions he once detested, and suddenly he finds himself in love with her. As he is preparing to judge a literary contest, David hears that Sylvia has a suitor who plans to marry her if he wins the prize money. Unaware of the youth's identity, the critic judges his rival's story the winner. Apprised of the situation soon afterwards, David decides not to stand in the way of youth. Sylvia, believing that David does not love her, reluctantly agrees to the marriage, but before the ceremony, the bachelor and his ward realize their mutual love and are united. *American Film Institute Catalog of Feature Films*



## “The Bachelor’s Romance”

John Emerson, in Four-Part Famous Players Subject, Gives Good Interpretation of Quaint Character.

Reviewed by George Blaisdell.

IT IS an interesting interpretation John Emerson gives us in his portrayal of the young-old man whose mild adventures are depicted in “The Bachelor’s Romance,” the four-part subject released by the Famous Players on February 11. Mr. Emerson finely draws the character of David Holmes, the retiring, woman-fearing man, to whom marriage seems so far away. Chief in his support is Lorraine Huling as Sylvia, the ward of David. Miss Huling, who has been seen before in Famous Players pictures, has a pleasing personality. Maggie Fisher, as Aunt Clem, to whose care is intrusted by David the child so suddenly thrust into his quiet life, is one of the figures of the story. She finely

typifies the housewife of the small community—strict in her ideals and as warm in her affection as her outward aspect is frigid.

There is nothing sensational in “The Bachelor’s Romance.” It is a story of a bachelor, a literary man, into whose heart slowly creeps the girl for whose upbringing he had declined the direct responsibility. For three reels the interest depends much on the character work of Mr. Emerson. The last part is where most of the action lies, and in this division of the story there is appeal as we see the guardian and the ward gradually but surely being brought to an understanding.

The opening of the story is of the office of David. We see him struggling to avoid the women callers. Then comes to his home the child of whom he is to be the guardian. The unnamed little player by her work arouses the interest and the sympathy of the onlooker. When Sylvia has grown up she has as a suitor a young man who is a competitor for a ten-thousand-dollar literary prize. David is the judge to whom has fallen the decision as to the winner. After David has determined that “The Bachelor’s Romance” is the best story, he learns by accident the identity of the author. Not knowing who is judging his play, the young man asks David if he may have the hand of Sylvia in the event of his winning. David, who already has been unsuccessful in surrendering his task, reluctantly consents. Then comes the inward struggle to decide according to his convictions and against the dictates of his heart. It is the young woman who with true feminine determination and skill brings about the situation where she rests in the arms of David. She is obliged to simulate a fall from a cliff to accomplish it, but the scheme works out just exactly as she had planned.

*The Moving Picture World*, February 27, 1915, p. 1295

## THE BACHELOR'S ROMANCE.

This multiple-reeled film story was made by the Famous Players. The camera followed the Martha Morton subject pretty well and shows rather interestingly how a crusty, old bachelor falls for the wearers of petticoats. The story starts with David Holes, the bachelor, a confirmed woman hater. He receives word he is to have the care of a ten-year old girl. She arrives and pesters him after the fashion he had imagined in his own mind. He arranges for the child to go to the country home of an old couple to grow up. She is sent, and the country air not only builds her up, but brings a boy into her life who later wishes to marry her. The young man takes part in a prize-story contest, in which Bachelor Dave is one of the judges. The boy's story is "The Bachelor's Romance," and David, not knowing the identity of the author, awards the \$10,000 to the very young man who comes to him later to ask for his ward's hand. Meanwhile David has fallen deeply in love with the girl, who plans a cleverly conceived coup to reach his arms and make him understand it is he—Bachelor David—whom she really loves. Through the first three reels the picture is mostly "interiors," showing John Emerson in some characteristic poses as the bachelor. Emerson, wearing glasses and assuming the mannerisms of the role, makes a most effective camera bit out of the part. The earlier sections proceed very quietly, in fact so quiet is the action what little comedy is strived at is hardly sufficient to keep the interest at a high point. Later the story veers off in a livelier vein and finishes well. The story was not the best in the world for film adaptation, owing to the lack of intense dramatic situations. Emerson does well and the two girl roles were excellently handled. The direction is good. The story is clean and has a good moral, so that the purport of the feature is not in vain. Adults in particular, who are apt to frown at the slightest provocation at kids, especially mischief-loving girls, will no doubt have heart softening that will do 'em good upon seeing this picture.

Mark.

*Variety*, April 2, 1915, p. 21.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Romance

Gender: Male (David Holmes)

Ethnicity: White (David Holmes)

Media Category: Magazine

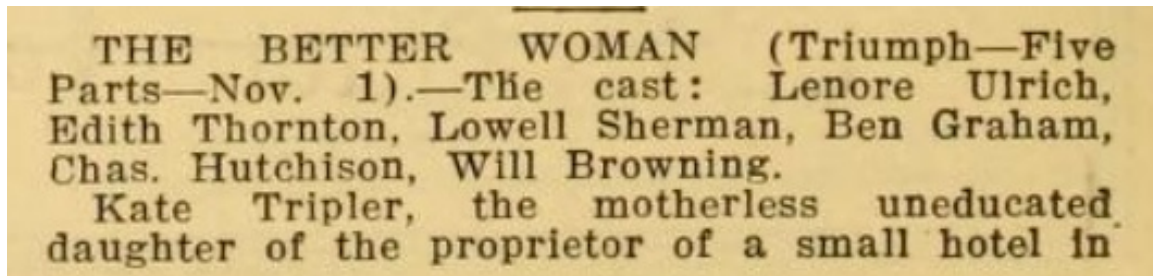
Job Title: Critic (David Holmes)

Description: Major: David Holmes, Positive

Description: Minor: None

### **The Better Woman (1915)**

Newspaper Article mistakenly has a man marrying the wrong woman causing a drunken man to make a mistake.



THE BETTER WOMAN (Triumph—Five  
Parts—Nov. 1).—The cast: Lenore Ulrich,  
Edith Thornton, Lowell Sherman, Ben Graham,  
Chas. Hutchison, Will Browning.  
Kate Tripler, the motherless uneducated  
daughter of the proprietor of a small hotel in



a western town, is full of sentiment and has a craving for love. Frank Barclay, a young civil engineer, loved by Aline Webster, comes to the town to build a railroad bridge. Kate meets him at her father's hotel and tries to attract his attention, but he disregards her. Frank saves the life of Jim Travers, an engineer on the bridge, and they become friends. Kate, trying to make Frank jealous, flirts with Jim, but only amuses Frank. Frank tells Jim of his love and shows him pictures of Aline and her sister, Alicia, saying nothing of his preference. Jim goes East, meets the girls, falls in love with Alicia, marries her and plans a surprise for Frank. A newspaper makes a mistake and says he has married Aline. She writes to Frank telling him of the error. Kate gets the mail at the hotel, reads the letter and destroys it, giving the paper to Frank, who takes the story as truth, gets drunk, makes love to Kate, out of spite, asks Kate to marry him and after a rush for a license, they are married.

Recovering from his drunken fit, he is horrified to find what he has done, and has a quarrel with Kate. Jim and his wife, with Aline and her father, arrive at the town and the mistake is cleared up. Frank leaves the cabin. Kate sees him meet Aline, and is about to shoot her when she hears Aline tell Frank to go back to his wife. Frank's father dies and he takes his wife back to New York with him, where she learns to be more like the people he associates with. Aline flirts with Frank, but Kate keeps on with her efforts to improve.

Later, at a new big job in the West, where all are gathered, there is a labor riot. Aline shows cowardice and Kate surprises Frank by her bravery. Kate determines to be fair, tells Frank about the letter, and they quarrel, Frank leaving. Kate sends a note saying she will go out of his life, and Aline leaves one saying that a divorce will make everything all right. Going to the station, Kate sees strikers planning to blow up the works. Aline has an appointment with Frank, keeps it on the bridge, and is ordered away by Kate, who threatens her. Aline flees. Frank sees Kate's danger and calls her to come back. The explosion injures Kate, and as Aline is comforted by her sister, Frank finds Kate in the ruins, sees that she is the better woman, and tells her that it is she he wants, not Aline. Kate knows that her punishment is ended.

*The Moving Picture World*, October 30, 1915, p. 1034.

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



**Beyond His Fondest Hopes (1915)**

Newsboy Tony

BEYOND HIS FONDEST HOPES.—Tony, a little newsboy, witnesses the advent of a dainty Miss, who disturbs his otherwise carefree and happy-go-lucky existence. Falling asleep on his pile of newspapers, he dreams that the little Miss breaks down the barrier of wealth and gives him a hearty welcome. She invites him for a ride in her large touring car and his happiness is supreme. Driving to the seashore, they soon get into mischief. Tony, after plaguing one of the life-guards, becomes greatly aggravated when he sees that the saver of human lives has become his rival. He soon eliminates his massive rival, however, who seeks solace from another bathing nymph.

Miss Ann Teak also hies herself to the "briny," and decides to go in for a swim. The two mischievous little imps cause Miss Ann Teak great embarrassment by taking her clothes and transferring them to another bath house.

In the meantime, they re-enter the touring machine and are driven back to the little girl's home, where Tony is separated from her by the stern governess who drives him away. He is tormented by a gang of young rowdies, and in the excitement of his dream he awakes and realizes that the awakening has been a cruel one.

*The Moving Picture World*, January 30, 1915, p. 738.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Tony)

Ethnicity: White (Tony)

Media Category: Newspaper

Job Title: News Employee (Tony)

Description: Major: Tony, Positive

Description: Minor: None

### **Billy's Scoop (1915)**

Reporter Billy (Harry Fisher Jr.) of the *Daily Hawker* gets fired from his job for spending more time with his girlfriend than at work. He redeems himself when he gets an exclusive interview with his girlfriend's millionaire father by disguising himself as a fireman to get past a gardener who has been turning the hose on reporters.

**BILLY'S SCOOP** (Santa Barbara).—Billy is employed in the office of the "Daily Howler." He is entrusted with a special assignment but fails to turn in his "copy" on time, the lapse from duty being caused by a charming girl, the daughter of a mighty local magnate, whom Billy has wooed and won, and through whom he forgets the care of the office. The following day Billy loses his job. He learns that his former boss is making strenuous efforts to obtain "copy" from the millionaire father of his sweetheart. The millionaire has stood off the beseeching pressmen with the aid of a stalwart gardener. The latter, armed with a hose, has deluged the reporters with great liberality and Billy, happening on the scene on one of these occasions, is apprised of the fact that a big "scoop" is to be had from the father of his girl. Knowing that the old man will not stand for an interview, and not desiring to share the fate of his fellow-reporters, Billy obtains a complete fireman's outfit, which he dons and thus fortified, he storms the citadel. Billy wrestles with the gardener and takes the offending hose away from him. He turns the water on the reporters, the gardener and finally holds the millionaire up at the nozzle of the hose until he obtains from him the items which go to make one of the biggest scoops of the season. Billy proudly turns his "copy" in to his former boss and is immediately re-engaged.

The millionaire learns from his daughter that the daring young pressman who so cleverly held him up and succeeded where so many others had failed, is her lover. After a momentary fit of anger, Billy is sent for. He and the victim of the ruse meet. The millionaire looks from the glowing face of his daughter to the expectant Billy, and finally extends his arms to both.

*The Moving Picture World*, March 13, 1915, p. 1677

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Comedy  
Gender: Male (Billy, Editor). Group-2.  
Ethnicity: White (Billy, Editor). Unspecified-2  
Media Category: Newspaper  
Job Title: Reporter (Billy). Editor (Editor). Pack Journalists. Miscellaneous.  
Description: Major: Billy, Positive  
Description: Minor: Editor, Pack Journalists, Positive. Miscellaneous, Neutral



**Bit O' Heaven (1915)**

Newsgirl Faith sells newspapers and when her mother dies, she takes her little sister by her hand and together they stood at the corner selling papers.

A BIT O' HEAVEN (Feb. 28).—Faith and her little sister were products of a large city. Their father was doing time and their mother was a victim of drink. Faith sold papers at the corner of the street so sometimes they ate. One day she came home tired and used to hearing her mother's shrill voice cursing, she wondered at the silence. She found her little sister crying in a tumbled heap on the floor while her mother lay dead.

The children were alone. Faith led her little sister by the hand and together they stood at the corner selling papers. To the alley one day came the charity worker and to the children's room she came on her rounds. The charity worker, moved by the case, intended reporting it to the authorities. Faith got some water and a bit of rag and after well scrubbing the face of her little sister scrubbed her own till it was sore, for the charity worker told them they must be clean to have God love them.

Mr. Marbury's little girl was looking forward to her birthday. She was to be ten and preparations for her birthday were in progress. Out with her nurse, she insisted on running across the street. A great truck bore down on her and a moment later they pick her up, a twisted and mangled bit of humanity. To her father they took her and as he looked down on her the heart of him was heavy.

Faith and her sister—their papers under their arms, determined to find God. Entering a large house, they see a crowd of well-satisfied men and women entering for a ball. Farther on they went and when they became tired sat down on the stoop of a mansion. Sleep overcome the tired little things, and Faith dreamed of a table spread with good things. Her mother was there but not a bit like she had been before, but very clean and quiet. Marbury was standing over the bed of his little girl. The child was dead.

Marbury went downstairs and looked at the birthday party all ready for the little soul that had gone. Putting on his great coat he left the house. He came upon the two children huddled together asleep on the steps. He took Faith by the hand. She looked at him sleepily. He led them both into the room where the party is spread. Rubbing her eyes with her two hands, Faith looked at him long and said, "You'se God and them's the eats you give." He put them up to the table and watched them eat. From Faith he got their story and, calling his housekeeper, he bade her make a room ready for his two new little girls. Later the two children were tucked up in a warm bed.

*The Moving Picture World*, February 20, 1915, p. 1190.



Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Female (Faith)  
Ethnicity: White (Faith)  
Media Category: Newspaper  
Job Title: News Employee (Faith)  
Description: Major: Faith, Positive  
Description: Minor: None

**The Black Box: Fifteenth Episode, “The Black Box” (1915)**

Newspaper Article on a professor’s illness reveals he is really a master criminal with supernatural abilities.



THE BLACK BOX (Fifteenth and Final Episode, “The Black Box”—Two Parts—June 14).—The death of John Craig forces Quest to start on a new trail. The disappearance of Prof. Ashleigh adds to the mystery. Quest and Inspector French decide to search the Professor’s house for the mysterious black box which they hope contains the clue to the mystery. They enter the house by means of Quest’s pass key and, after some searching, Quest discovers a hollow space in the wall of the library. They take out the tiles and find the small black box. With it is a card which reads: “To be opened only in case of my death (Signed) Edgar Ashleigh.” Inside the box is a slip of paper containing the following words: “See page 62 of January number of the American Medical Journal, 1905.” French and Quest try to find the Journal and see upon the table a bound edition of the magazine for the year 1905, but the item on page 62 has been clipped out.

Meanwhile, Lenora and Laura have found Craig's diary. Arriving at the Professor's house Lenora discovers a revolving bookcase and, as they push it aside, they see a bit of paper on the floor. It is the missing newspaper item and it reads as follows: "Professor Ashleigh, after being bitten by the anthropoid, rapidly developed hydrophobia. After being treated with a new serum, the patient was relieved of all hydrophobia symptoms, but from that time this mild-mannered, humane man seemed possessed of all the characteristics of the anthropoid, being cunning, thieving, and brutal. (Signed) James Merrill, M. D." They realize that the Professor himself was the great criminal. Quest pries open Craig's diary and reads: "Ten years of horror, struggling to keep him from the other self; trying to keep the world from knowing. Now Sanford Quest has come. Will it mean discovery?" Quest realizes that a search must be made for the Professor at once, and orders French to take his men and look carefully through the house and grounds.

Another page from Craig's diary tells of the devilish scheme which the professor concocted as a means of hiding his crime, a black suit of some sort of cloth which makes him invisible

under certain light conditions. The diary also tells how Craig protected Edgar Ashleigh at the cost of his own reputation. Quest finds the mysterious suit and dons it. Immediately he becomes invisible. To all appearances he has left the room, and only his eyes and hands can be seen. The girls, although realizing what has happened, are startled for the moment, until Quest suddenly removes the black cap from his head, and again he stands before them.

Meanwhile, the Inspector and his men can find no trace of the Professor, although they have searched the house and surroundings carefully. They are about to enter their automobile when there is a sudden cry from the library. They rush back into the house to find the Professor himself crouched in a chair, gazing into space, attempting to ward off an invisible enemy. For a moment the Professor seems hardly human. Then he stands up, once more the cultured scientist. He says: "Mr. Inspector, handcuffs are not necessary. Let us go to Mr. Quest's study." Arriving at Quest's apartments, the electric thought-transference apparatus is adjusted on the Professor's forehead, and, after Quest has brought the Professor under his control, a vision appears in the mirror. It shows the heart of a jungle, the Professor struggling in the clutches of a huge ape. Vision after vision follows, making plain the author of all the crimes. Quest takes the apparatus from the head of the Professor. Suddenly a cunning smile comes over the Professor's face. He asks permission to write. At the desk he objects to Quest's stub pen and asks permission to use his own. The moment he has it he presses the pen into his wrist and then proceeds to write. When he has finished, he hands the paper to Quest. It reads: "I hereby exonerate John Craig. He was the victim of circumstances. I alone, am to blame. (Signed) Lord Edgar Ashleigh." As Quest finishes reading he looks up at the Professor. He is once more the animal. He strikes at Quest. Clutching at his wrist the scientist relapses to the brutal, ferocious animal. Again he has won and Quest has lost. The criminologist rushes to Ashleigh, but the latter waives him aside. "You are a clever man, Quest, but you should have examined the pen." Without a struggle, Professor Ashleigh, the greatest criminal of the day, has died. Quest decides to have a little fun with Lenora. Calling her to him, he shows her a letter addressed to Inspector French, telling him that as he is about to be married he is going to give up detective work. For a moment Lenora is puzzled, then suddenly decides that she was mistaken in believing that Quest cared for her. She hurries to her own room and puts on her hat and coat. As she comes out, Quest sees her and smiles. She says to him: "I have decided to return to England to my aunt. I am going now to see about my ticket." She is leaving the room when he asks her to wait a moment. He calls his secretary and says to him: "If anyone calls, say that I have gone to be married. My wife and I will be back in a moment." And Quest and Laura leave on their way to look up a minister. Soon after Laura and Inspector French also are married.



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 Black Envelope (1914-1915)**

Editor Estaban DeBussy, editor-in-chief of the leading daily paper.

THE BLACK ENVELOPE (Four Parts).—Hard pressed for funds in his campaign for Mayor, Jim Creelman does not know where to turn; but Olga Bateman, an actress, who has fallen deeply in love with the handsome politician, offers to loan him twenty thousand dollars to insure his election, hoping that in the end he will marry her. He makes good use of the funds and his campaign is carried to a successful termination. A short time afterwards, however, he meets Miss Syble Chatfield, the fiancée of Estaban DeBussy, the editor in chief of the leading daily paper, and falls desperately in love with her. He wins her away from DeBussy and they are married.

In the midst of their honeymoon they are surprised by the announcement in the paper of the loan made to Creelman by the actress Olga, and never repaid, when, as a matter of fact, Jim Creelman repaid the money shortly after his election and obtained a receipt for it. Creelman tells his wife of his old affair with Olga. His wife, believing in his integrity and anxious to help him in any way to defeat the blackmailing scheme to discredit him before the town, helps him to search for the receipt, which had been placed in a black envelope, but they find that it has been stolen from his desk.

The revengeful suitor, DeBussy, meets the faithful wife and tells her that the receipt has come into his possession and that he will give it to her if she will come to his house that night. To save her husband's honor she goes, and when she obtains the receipt, in order to preserve her husband's good name, she kills her suitor, after a struggle. Overcome with grief at the unjust suspicions of her husband, and his failure to believe her story, she kills herself as soon as he leaves the house.

*The Moving Picture World*, February 6, 1915, p. 881

## “The Black Envelope”

Considerable Tact Displayed in the Direction of Four-Reel  
Subject Presented by the Picture Playhouse Film Co.

Reviewed by Margaret I. MacDonald.

**A**MONG the various subjects presented for film adaptation, occasionally one springs up, which, having excellent marketable qualities, presents situations difficult of analysis from a moral standpoint, and more difficult still by way of unbiased criticism; for after all the criticism of a picture play from the very vastness of the field to be covered requires, if possible, the focus of the viewpoint of many minds, rather than an individual opinion.

The play in question has been played by a company of talented European artists, Gustave Serena, Anna Patersen, Maria Jacobini and Mario DeAngelis, and has been directed with a good deal of care and tact. The story is that of a French citizen, a local politician evidently, whose campaign



for mayor is suddenly brought to a standstill through the lack of funds. This is overcome, however, through the self-imposed offices of an actress who has fallen in love with the mayor elect and who advances the sum of \$20,000 for the furtherance of the campaign. In his gratitude the man fails to resist the affectionate demonstrations of the woman, who goes off on a three months' trip with the supposition without positive grounds that on her return she will become the wife of the mayor of the city.

On her return, however, she is met with coolness and the payment in full of the debt, and also the news that he is betrothed to another. Later the marriage of the man takes place and, persuaded by a cast-off lover of the bride, the actress enters into a successful plot to steal the receipt which she gave for the return of the money. The former lover of the wife of the mayor being an editor of a newspaper circulates through the columns of his publication a scandalous report as to the methods resorted to by his rival in gaining his election.

The young wife of the mayor under a somewhat exaggerated sense of honor, steals off to the home of her former lover. After her entry to this house the question of just what did happen is left open to conjecture. There is the scene where she apparently yields to the persuasions of the man, and follows him into a room whose doors are closed to the spectator immediately; there is the scene where the woman staggers from the room alone with the black envelope and the receipt which it incloses. Following this she is seen to enter her own home and give the receipt to her husband, who demands an explanation, the answer to which is also clothed in mystery. When the husband enraged rushes to the house of the editor, and into the room which was formerly closed to us, the scene presents a dishevelled bed with the man lying dead at its side. And finally we discover through a note in the hand of the wife who lies dead in the home of the mayor on his return, that having saved the honor of her husband she has decided that it would be best to save her own.

The production has many points of beauty—the scenes in the garden of the mayor's home for instance. It has its weak points also, various technically incorrect jumps being made in the course of the production. Commercially speaking no fault can be found with it.

Reviewed by Margaret I. MacDonald, *The Moving Picture World*, February 20, 1915, 1151.

Status: Unknown



Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Estaban DeBussy)

Ethnicity: White (Estaban DeBussy)

Media Category: Newspaper

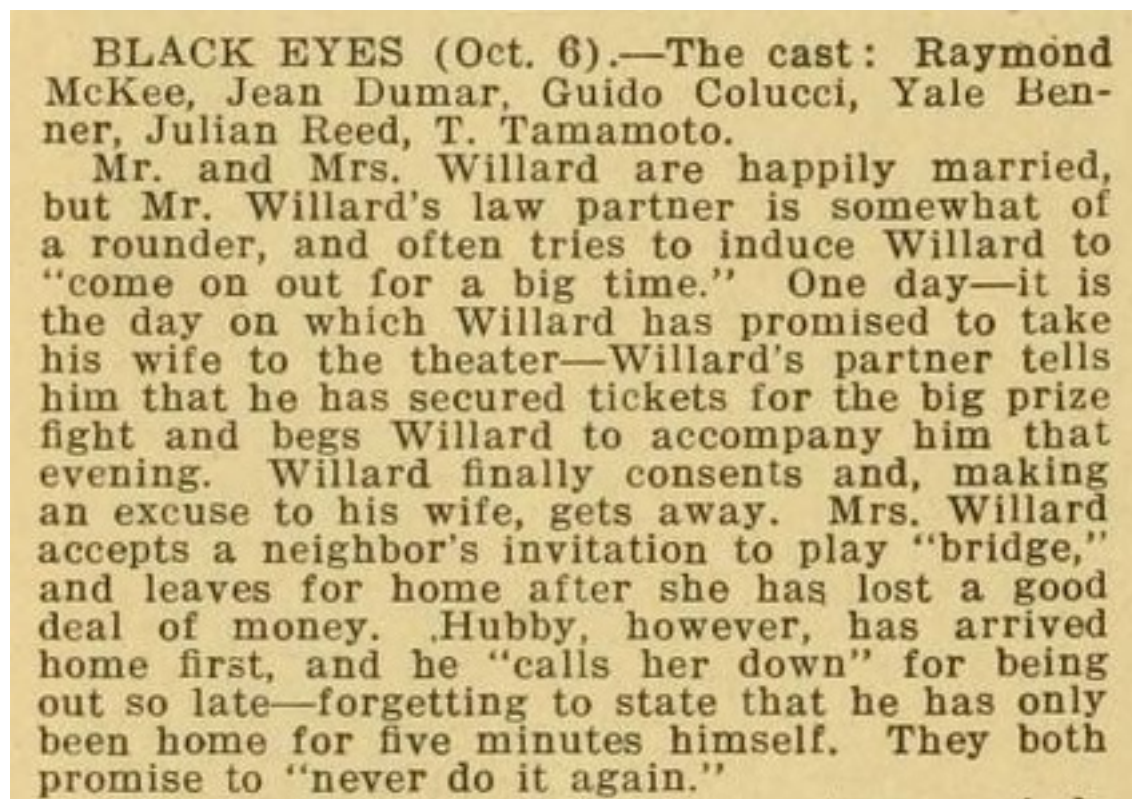
Job Title: Editor (Estaban DeBussy)

Description: Major: Estaban DeBussy, Negative

Description: Minor: None

### **Black Eyes (1915)**

Newspaper Story reports a train wreck killing all passengers aboard, including a woman's husband. But the story is wrong.



**BLACK EYES (Oct. 6).—**The cast: Raymond McKee, Jean Dumar, Guido Colucci, Yale Benner, Julian Reed, T. Tamamoto.

Mr. and Mrs. Willard are happily married, but Mr. Willard's law partner is somewhat of a rounder, and often tries to induce Willard to "come on out for a big time." One day—it is the day on which Willard has promised to take his wife to the theater—Willard's partner tells him that he has secured tickets for the big prize fight and begs Willard to accompany him that evening. Willard finally consents and, making an excuse to his wife, gets away. Mrs. Willard accepts a neighbor's invitation to play "bridge," and leaves for home after she has lost a good deal of money. Hubby, however, has arrived home first, and he "calls her down" for being out so late—forgetting to state that he has only been home for five minutes himself. They both promise to "never do it again."

But a week later, Willard's partner reminds him that they have both been invited to a masked ball at the home of a lady friend of the partner's. Willard plots with his partner to get away by having the partner send him a fake telegram calling him to Trenton. Willard receives the telegram and his wife is quite convinced of the necessity of his going to "Trenton." The same evening, while he is at the ball, she again goes to a bridge party. Quarreling with one of the women who cheats, she receives a black eye when the woman hurls a pack of cards in her face. She goes home horrified to find that it is growing worse every minute. Reading a paper, she comes across the advertisement of Professor Scarab, who guarantees to restore black eyes to their natural color in fifteen minutes. Off to the professor's goes Mrs. Willard, thinking only of having the eye brought to its normal appearance by the time hubby gets back from Trenton. But, meantime, hubby himself has received a beautiful black eye as the result of a fight with one of the male guests at the ball. His partner knows of Professor Scarab and rushes him off to have his eye attended to.

While hubby is resting in an ante-room of the professor's establishment, his wife is occupying another. While resting, Mrs. Willard picks up a newspaper, emits a horrified scream when she reads that the train on which her husband is "returning from Trenton" has been wrecked, and all the passengers reported killed. Willard, in an adjoining room, hears the scream and comes in, a sheet from the cot on which he has been lying wrapped about him. It takes a moment or two to convince his wife that it is not a ghost that she sees, and then she promises faithfully never to play bridge again. Willard, glad to be let out of a scrape himself, assures her that he forgives her and takes her in his arms.

*The Moving Picture World*, October 2, 1915, p. 136.

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 Black Spot (1915)**

Newspapers print a story that the grand duke is coming to England incognito and the revolutionaries in London decree his death.

A newspaper clipping with a yellowish, aged background. The title "The Black Spot" is at the top in a large, bold, serif font. Below it, in a smaller bold serif font, is the text "Cosmofotofilm Releasing a Production of the London Film Company That Is of Remarkablé Strength." followed by "Reviewed by George Blaisdell." in a regular serif font. The main body of text is a paragraph starting with a large drop cap 'T' for "THE Cosmofotofilm Company is releasing a four-part production from the studios of the London Film Company that for dramatic strength is of unusual merit. George L. Tucker directs the subject. The story is of Russia and England, of revolutionaries compelled to leave the former country. One of the factors of the drama is a grand duke of benevolent intentions and actions. A. Holmes-Gore is the grand duke. His interpretation of the role is artistic—worthy of the highest praise. Miss Jane Gail is the daughter of the revolutionary Professor Scerloff, played by Charles Rock. Frank Stanmore is the secretary of the traveling duke, and he introduces a mild comedy touch to an otherwise sternly serious story. Gerald Ames is Captain Drouky, the representative of the implacable Russian System." The final sentence is a separate paragraph: "The picture opens with a driving, smashing first part. One is tempted, before seeing the succeeding reels, to admire the boldness of a director in bringing into his story such ex-



tremely dramatic situations—the liability of an anti-climax is impressed on the observer. Fears are groundless; the action increases with certainty and celerity right to the finish.

The beginning is in the home of Professor Scerloff, the revolutionary, and of his betrayal to the police by a spy. Outside in a driving snowstorm the uniformed men of the Czar gather for a descent on the professor; but there are stormier doings when they break in. The knout is applied to the old man; the wife succumbs to the shock. The grand duke enters and commands the police to desist; he says they need not send their prisoners to Siberia, that banishment will do.

So it is we find the professor and his daughter in London as members of a group of Nihilists, of the intellectual sort. When the newspapers print a story that the grand duke is coming to England incognito the revolutionaries decree his death. It falls to the daughter to carry out the mandate—she has always believed Paul to be responsible for the death of her mother. Paul in disguise has given the password and been admitted to the group. He asks permission to aid Olga in her mission of death, and it is granted. In a logical way it comes about that the daughter is asked to do secretarial work for the grand duke. The killing is not consummated; just why also is logically and most interestingly shown.

“The Black Spot” is a picture that may be featured in the best theaters; it is one a good house—or a bad one, for that matter, if any there be—cannot afford to overlook. It holds tight from beginning to end, and in that ending the grand duke does not marry the girl he has done so much to save from herself and her associates, though he reveals the fact that by her he is charmed—“even as you and I.” It is a fine production—in story, in direction, in acting and in photography.

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*The Moving Picture World*, January 2, 1915, p. 87

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 Blood Taint (1915)**

Newspapers announce the engagement of a sick old man to a beautiful young woman horrifying the specialist taking care of the man.

THE BLOOD TAINT (Grandin Brand—Three Parts).—Mrs. Van gives a grand ball for the coming out of her daughter Ethel. Coombs becomes enamored with her beauty and youth, which infatuation is incompatible with his dissipated self. Coombs is under the care of Holt, a specialist for an incurable disease, but utterly heartless he calls on Mrs. Van and seeks an alliance with Ethel. Mrs. Van is delighted, and bids him call the next afternoon. The mother and daughter have a stormy conversation, in which Ethel is forced to submit to her wishes. Coombs calls, has a scene with Ethel, and leaves the home engaged to her. The papers announce the engagement, and Coomb's and Ethel's pictures are printed side by side in terrible contrast—a man prematurely aged by every folly—a girl in beautiful womanhood. Holt sees the announcement and is horrified. He hurries to Mrs. Van and tells her as much as a man can tell a woman, but she tells him the marriage must take place. Still determined to prevent the alliance Dr. Holt sends for Coombs. Dr. Holt tells Coombs the absolute truth concerning his condition, but Coombs laughs. David Howard, Dr. Holt's assistant, finds the doctor raging and inquires the trouble. Dr. Holt shows him the newspaper, saying, "I would to God that I were young—like you—I'd save that girl." The doctor's words have their effect upon David. Visions of Ethel rise before him; he sees her at his own fireside. The vision fades and David despairs. Ethel, as the time draws near for her marriage, falls ill. Mrs. Van sends for Dr. Holt. Dr. Holt sends for David.



Two weeks pass and a love interest springs up between David and Ethel. Now it is Ethel who sees visions of life with David in contrast to visions of life with Coombs. Her visions end in despair. Helen Grayson, once the wife of Coombs but divorced by him, is living in a miserable room on the east side. David in his rounds among the poor is told she is ill, and enters her room, where he sees upon the table at her bedside a picture of Coombs. David learns her story and tells her of his love for Ethel. She promises to help him, but when David leaves her face lights up with a devilish purpose. The wedding day comes. Ethel is being arrayed in her wedding finery. Helen Grayson in her poor little room reads a newspaper item. "\_\_\_\_\_ after the ceremony at the bride's home the bridal couple will journey by motor to Heather Downs, the grooms' country home, where they will spend their honeymoon." Helen prepares herself for a journey. The wedding takes place and David sees the girl he loves married to the rascal. The bridal couple enter the car and drive away. Helen Grayson leaves the train at a small country station and walks rapidly away. We see her heavily veiled at the gate of Heather Downs as the motor enters containing Ethel and Coombs.

It is night—a light coming from the fireplace lights up the evil face of Coombs and the sad young face of Ethel. Leaning close to her and leering into her face, stroking her hand and arms with all the pleasure of the sensualist, he whispers to her. Her face shows the horror she feels as she rises, bows and exits. Alone in her bedroom, a vision of David comes to her and fades away. Sitting by the fire where she left him sits Coombs. Smilingly he rises and turns, but his smile changes to a look of horror as he stares into the face of the woman he has wronged. Coombs springs for her, but sees the gun in her hands. She motions him into his chair and he sinks down weakly. Helen speaks and a vision of a simple wedding appears and fades quickly away. She speaks again, and a vision of his awful self is staring at him, followed by a vision of Ethel in bridal dress. The visions fade, and holding out the gun, Helen speaks, "Use it first on yourself, then I will use it." Trembling and afraid, he reaches out and takes the gun from her hand. Ethel in her chamber is startled by the sounds of shots. Before the fire lie the bodies of Helen and Coombs.

Two years later, a hallway in David's home. David is pacing up and down when Dr. Holt enters from Ethel's room and speaks. "It's a boy and a healthy little rascal." The last scene shows David kneeling beside the bed containing his wife and child.



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

### **Bobby's Medal (1914-1915)**

Newsboy Bobby (Bobby Fuehrer).

BOBBY'S MEDAL (Reliance), Dec. 25.—This is a good offering, treating of how a small newsboy reading of the expected arrival of a Prince and Princess from Italy, falls asleep and dreams the most remarkable dream of how he saved them from the black hand gang. Bobby Fuehrer handles the role of the newsboy with intelligence.

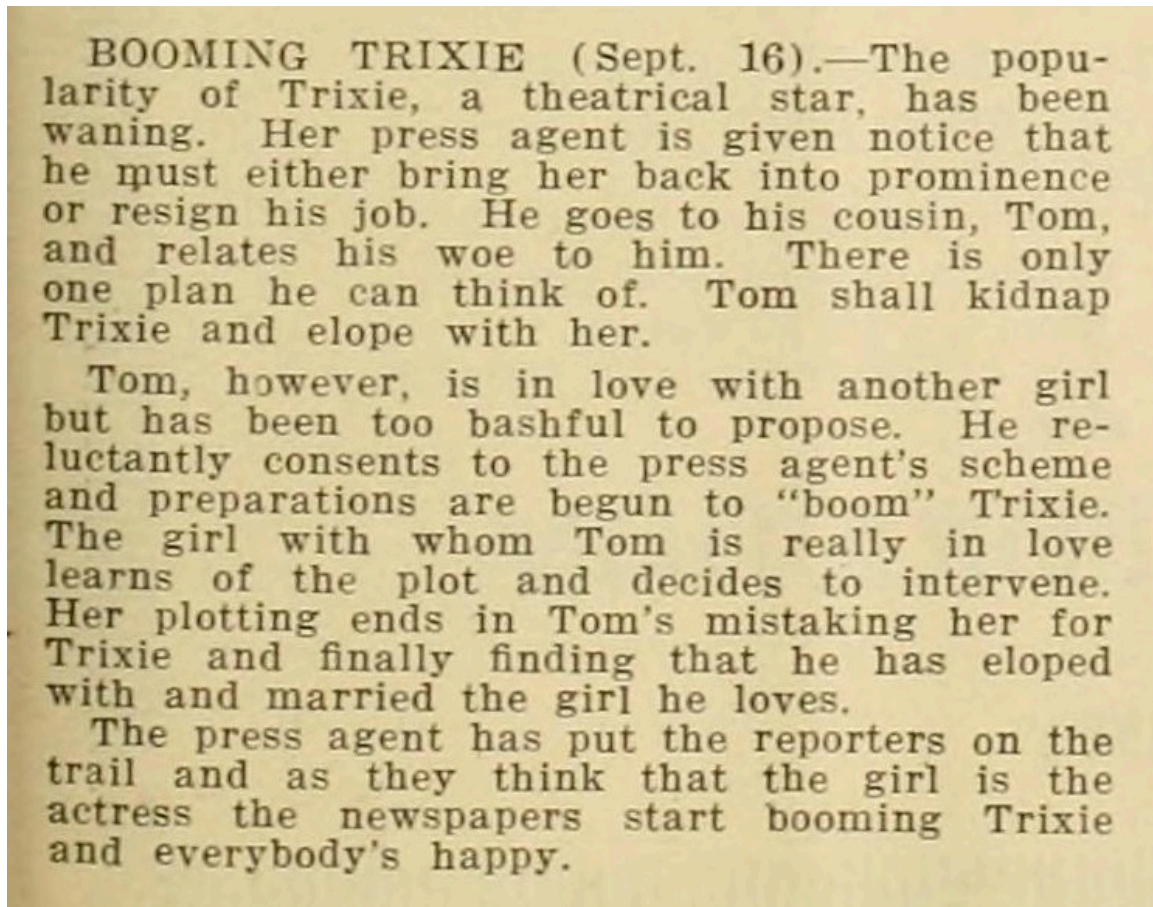
*The Moving Picture World*, January 9, 1915, p. 221

Status: Unknown  
Unavailable for Viewing

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

**Booming Trixie (1915)**

Newspaper Reporters are put on the trail of an actress by a press agent worried about losing his job.



*The Moving Picture World*, September 18, 1915, p. 2059

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists

Description: Major: Pack Journalists, Negative

Description: Minor: None



**Breaking the Shackles (1915)**

Newspaper Article reveals that a devoted wife has confessed to the police how she stole an idol to make her husband give up cocaine.

**BREAKING THE SHACKLES** (Sept. 11).—The cast includes Herbert Prior, Margaret Prussing, Charles Sutton, Robert Brower and Brad Sutton.

Dr. Gilroy is made consulting physician at the Metropolitan Hospital. To relieve his over-taxed nerves he resorts to cocaine, and soon becomes addicted to its use. His wife notices his failing health, but does not suspect. One day she finds evidence. She attempts to prevent him from using it. He throws her to the floor. As the drug takes effect he becomes normal again, and realizes what he has done. When his wife recovers he begs her to forgive him.

Later the doctor and his wife attend a musicale. They all admire an Indian idol, studded with precious stones. Later the doctor begins to feel the craving for the drug. He slips out of the music room and into the hall. His wife, watching, presently follows him. Gilroy enters the general's den, in which room the idol is kept. His wife slips into another room just across the hall. Gilroy starts back to the music room, and is seen by the butler. After the guests have gone the idol is found to be miss-

ing. The butler tells that he saw Dr. Gilroy leaving the den alone during the evening. A detective is successful in finding the evidence to convince the judge. Gilroy is sentenced to a year in prison.

After having served six months he receives a visit from a brother physician. The physician tells him that he is delighted to find him in such perfect health, with all the old craving for the drug gone. A moment later comes the jailer with his clothes. He goes to the warden's office. There he finds his devoted wife. She shows him a newspaper article. She has confessed to the police how she herself stole the idol to compel him to rest and to give up the drug. She has restored the idol.

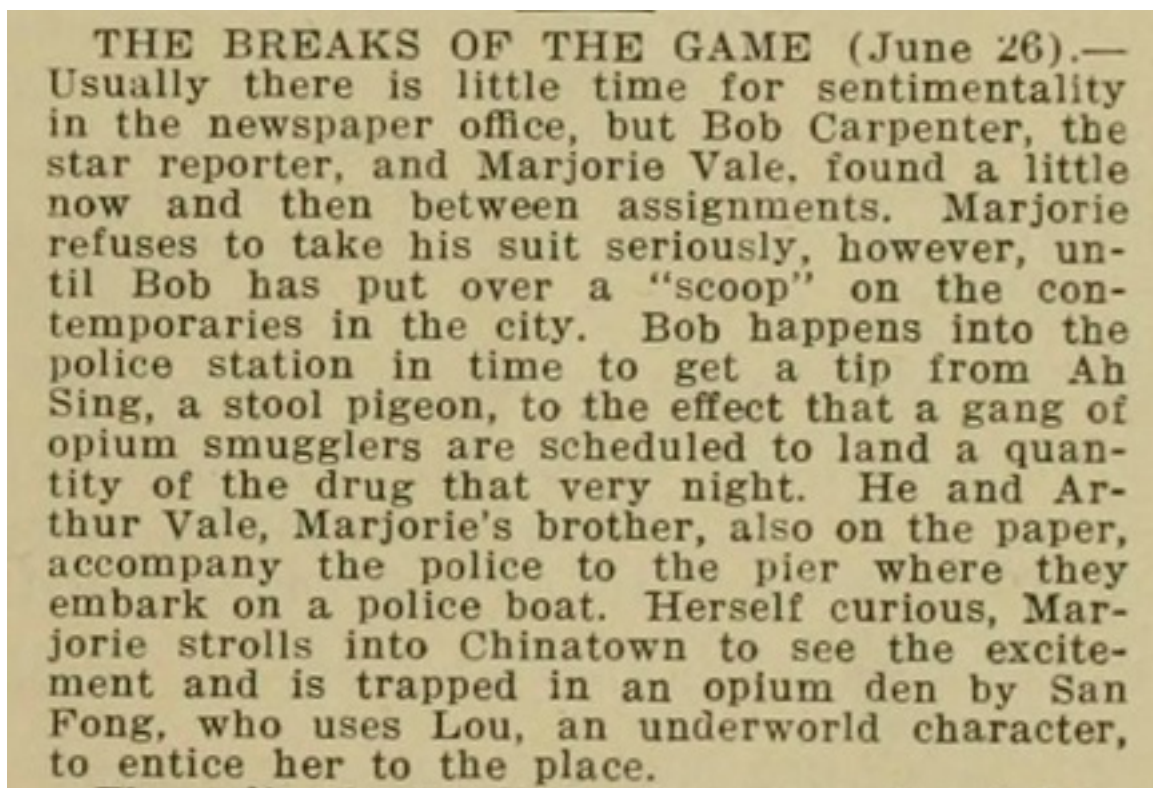


Status: Unknown  
Unavailable for Viewing

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 Breaks of the Game (1915)**

Star Reporter Bob Carpenter and Reporter Marjorie Vale (Maxine Brown – the Girl Reporter) found a little sentimentality now and then between assignments even though usually there is little time for sentimentality in the newspaper office. Marjorie refuses to take his suit seriously, however, until Bob has put over a “scoop” on the contemporaries in the city. The Newspaper Editor (Augustus Phillips).



THE BREAKS OF THE GAME (June 26).— Usually there is little time for sentimentality in the newspaper office, but Bob Carpenter, the star reporter, and Marjorie Vale, found a little now and then between assignments. Marjorie refuses to take his suit seriously, however, until Bob has put over a “scoop” on the contemporaries in the city. Bob happens into the police station in time to get a tip from Ah Sing, a stool pigeon, to the effect that a gang of opium smugglers are scheduled to land a quantity of the drug that very night. He and Arthur Vale, Marjorie's brother, also on the paper, accompany the police to the pier where they embark on a police boat. Herself curious, Marjorie strolls into Chinatown to see the excitement and is trapped in an opium den by San Fong, who uses Lou, an underworld character, to entice her to the place.

The police boat follows the course directed by the stool pigeon and the officers see several cans lowered into the water from the port-hole of an incoming steamer. Men in a launch come alongside swiftly and draw the cans into the craft. The police boat gives chase, and soon the smugglers are being pursued through dark alleys near Chinatown, the police boat having failed to overtake the fugitive launch. In the meantime, Marjorie, now conscious of danger, loses the mannish spirit which has characterized her in the newspaper work, and the woman in her is apparent. A secret panel is moved and she finds herself in a compartment elegantly furnished with hand embroideries, and rich ornaments. She pushes aside the hangings and gazes into a marvelously fascinating oriental room.

Into a door the Chinese rush with the officers and Bob Carpenter following closely. Carpenter assists the officers capture the smugglers and catches sight of San Fong (for it is his house) as he is about to work the lever of a trap leading to a secret room. Carpenter leaps upon him and they roll downstairs together into the room where Marjorie is. Bob explains that he has the biggest story that has broken in months and Marjorie remembers her promise.

*The Moving Picture World*, June 19, 1915, p. 1981.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Bob Carpenter, Editor). Female (Marjorie Vale). Group.

Ethnicity: White (Bob Carpenter, Editor, Marjorie Vale). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Bob Carpenter, Marjorie Vale). Editor (Editor). Miscellaneous.

Description: Major: Bob Carpenter, Marjorie Vale, Positive

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



**The Bridge of Sighs (1915)**

Newspaper Extra reveals a newly completed bridge has collapsed killing 20 people and resulting in the arrest of the contractor. The news story comes out on the contractor's wedding night and results in his committing suicide.

**THE BRIDGE OF SIGHS (June 18).—**Robert Jarvis, a young bridge contractor without contracts, loves Rita Gray, daughter of Richmond Gray, a banker. Gray objects to the match on the grounds that Robert is not able to support Rita. The city of Brockton, where the action takes place, is about to let the contract for a \$200,000 concrete bridge. Barney Riley, alderman, is in search of a hardup contractor who will come through with a slice of the spoils. Riley calls on Robert when the latter is disconsolate over the result of his affair with Rita. The alderman cheers him by announcing that he will see that Robert gets a contract for the new bridge. The contract is duly awarded to Robert, and on the strength of it, Gray agrees to the marriage of Rita and Robert if the young contractor makes good. The bridge proves more costly than anticipated and Robert finds himself facing ruin if he does not complete the structure according to the specifications. To add to his troubles, Riley at this time demands \$10,000 as his share for delivering the contract. Robert blankly refuses. Riley sends the city building inspector to the bridge and the latter tells Robert that he will condemn the entire structure unless the \$10,000 is forthcoming. Under such pressure, Robert is compelled to "come through." Facing bankruptcy and the loss of Rita, the young contractor, after a severe struggle with his conscience, determines to insure himself a profit from the construction of the bridge by using an inferior grade of cement in the remaining arches. The bridge completed, Robert prepares for his marriage to Rita. The wedding night arrives. On the way to the church, where Rita and her father are waiting, Robert buys a newspaper extra. The Brockton bridge has collapsed, killing twenty people, and the arrest of the contractor, Riley and the city building inspector has been ordered. Robert sees only one way out. He goes to his office and, before the police arrive, ends it all with a bullet.

*The Moving Picture World*, June 12, 1915, 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 Broken Coin (1915) – Serial (22 Episodes)**



Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle). A 22-chapter serial.

The individual chapters are: 1) The Broken Coin, 2) The Satan of the Sands, 3) When the Throne Rocked, 4) The Face at the Window, 5) The Underground Foe, 6) A Startling Discovery, 7) Between Two Fires, 8) The Prison in the Palace, 9) Room 22, 10) Cornered, 11) The Clash of Arms, 12) A Cry in the Dark, 13) War, 14) On the Battle Field, 15) The Deluge, 16) Kitty in Danger, 17) The Castaways, 18) The Underground City, 19) The Sacred Fire, 20) Danger on the High Seas, 21) A Timely Rescue, and 22) An American Queen. Emerson Hough did a novelization for a newspaper from Cunard's scenario, a common ploy at the time to boost circulation.

## **"The Broken Coin."**

**First Three Episodes of New Universal Serial Written by Emerson Hough Indicate a Popular Production.**

Reviewed by Lynde Denig.

**A**N advance showing of the first three episodes of "The Broken Coin," the Universal Company's latest serial, written by Emerson Hough and acted in the leading roles by Francis Ford and Grace Cunard, revealed a story of melo-



(Scene from "The Broken Coin" (Universal).)



dramatic adventure and mystery, unlike its predecessors and certain, one may surmise, of a cordial reception. These opening installments, the first reel introducing no less a person than President Carl Laemmle himself, are very well handled in that the story is fairly launched without undue delay; the essential characters are established and one realizes right from the start that the two parts of a broken coin are the pegs on which Mr. Hough's narrative is destined to be strung.

Kitty Gray, a newspaper woman, finds in the broken coin inspiration for a great story; Count Frederick of Gretzhoffen realizes that it is the key to riches; King Michael regards it as the means for continued extravagances, but the parts remain valueless until joined together that the inscription giving the location of hidden treasures may be read. Kitty holds one part, the King the other and Count Frederick is playing his own game exclusively, so there you are—three factions all equally determined to possess the coin in its entirety and decipher the inscription. Surely the opportunities for conflict are ample.

The mythical kingdom of Gretzhoffen—seemingly an odd combination of central Europe and the Arabian desert—is the scene of Kitty's experiences. Mr. Ford, who plays the scheming count in addition to directing the picture, once more gives evidence of his ability to inject spirit into fight scenes, of which there is an abundance, Kitty's stalwart champion bearing the brunt of each encounter and recovering in time for the next with great facility. Several of the settings in the first installment have unusual depth and the furnishings are in good taste. The second episode offers much variety in locations, the finest scenes, in a spectacular way, being those of a desert where a caravan is silhouetted against the horizon. The third offers a good ball-room effect and an acrobatic sensation by Miss Cunard, who jumps from one window and is caught by a man swinging from another across the way. Well directed and acted, these opening episodes hold the attention.

*The Moving Picture World*, June 19, 1915, p. 1946

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# SMASHED

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## --All Booking Records Busted--

AGAIN—ONCE MORE, the mighty Universal has smashed all records for bookings on serials with the avalanche of bookings of "THE BROKEN COIN."

AGAIN we have proved to Exhibitors the world over that when the UNIVERSAL says a serial is a money getter—it IS absolutely—positively—unequivocally.

Here's a serial of 30 intensely gripping reels, with 15 consecutive weeks of wonderful photoplay entertainment, the kind that ties your audience solid.

It's a strange, fascinating story of a lost coin—the thrilling search for it by a young lady newspaper reporter—Kitty Gray. Its recovery and—wealth.

It's the kind of a smashing serial that holds your audience spellbound for 15 straight weeks—incident after incident. Crammed chock full of punches.

"THE BROKEN COIN" will prove a whale of a money getter for your house. It will pack 'em in week after week. It will satisfy the most critical.

We have prepared a wonderful advertising campaign book that tells you the complete story—describes the author—the producing company—the leading stars.

It shows pictures of Francis Ford, Grace Cunard, Emerson Hough—all the actors—this book describes and shows you all the big advertising punches, posters, etc.

Send for this big Ad book to your nearest Universal Exchange and BOOK this wonderful serial right NOW. The money is in sight for you. Reach out and grab.

### Universal Film Manufacturing Company

CARL LAEMMLE, President

*"The Largest Film Manufacturing Concern in the Universe"*

1600 BROADWAY NEW YORK

Advertisement, *The Moving Picture World*, July 17, 1915, p. 432



**The Broken Coin (1915) – Serial (22 Episodes)****Episode One: The Broken Coin**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

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**UNIVERSAL SPECIAL FEATURE.**

THE BROKEN COIN (Episode No. 1, "The Broken Coin"—Two parts—Released week June 21).—Kitty Grey, a reporter, leaves her office for lunch. On her way to the restaurant she sees in an old curiosity shop half of a broken coin, inscribed in Latin. The name "Gretzhoffen" attracts her attention, and she buys the coin. On her way out of the shop she drops the papers she is carrying, which are picked up and handed to her by a foreign-looking man, who had been watching the coin before Kitty came along. Kitty goes on her way and the man enters the shop to buy the coin. He is told by the proprietor that the young lady who just left the shop bought it. Kitty, thinking she has material for a good story, forgets about lunch and goes to her room for an old article she has written regarding the poverty-stricken Kingdom of Gretzhoffen, and with the aid of a Latin grammar, translates the inscription on the coin, which reads: "Underneath flagstone of north corner torture cham be found treasures valuable s the kingd Gretzhoffen Mi;" this arouses her imagination to such an extent that she hurries back to her office and asks the editor to give her three months to go to Gretzhoffen and locate the other half of the coin.

In the meantime the mysterious looking foreigner has followed Kitty to her home, entered her room while she was at the office and ransacked everything in general, looking for the coin which Kitty, at that moment, had in a chamois bag around her neck. He leaves, disgusted. Everything ready for her departure, Kitty goes aboard the boat, where she comes face to face with the foreigner. After dinner Kitty falls asleep in her stateroom, after making sure that the half coin is safe. She awakens suddenly to glimpse the profile of a man at the porthole of her compartment. He disappears as she sits up. Realizing something is wrong, Kitty, after making sure no one is watching her, takes the coin, her passport and other valuables from the bag and hides them in her stocking. After another cautious survey she returns to bed. Some time later she is awakened to find a hand holding her chamois bag disappear through the porthole. She runs to the porthole just in time to see the form of a man disappear around the bow of the boat. Realizing the bag contained only her handkerchief and an American half-dollar, and that the coin is safe in her stocking, Kitty locks the porthole and retires for the night. She sees no more of the strange foreigner, and arrives safe in Gretzhoffen.



On investigating, with the help of the American Consul, Kitty finds that the Kingdom of Gretzhoffen is a very poor little principality, ruled by a puppet king, Michael the Second, who is under the power of a supposed friend, Count Frederick. Frederick, in reality, is the pretender to the throne occupied by the puppet, and uses Michael, under the guise of friendship, to further his own plans and to ascend to the throne of Gretzhoffen. The financial straits of the little kingdom are due to the fact that gold scripts and jewels belonging to Michael's father, the old King Michael the First, have been missing since the death of the old king, and the only clue to the missing valuables is half of a broken coin, inscribed in Latin, and given to the present king by an old servant of Michael the First's on his, the servant's, death bed. Michael, the puppet, has, after a fashion, tried to locate the other half of the coin. Count Frederick, knowing of the coin and its value, procures it, through the aid of his valet and accomplice, Grahame, and determines to find the other half, dethrone Michael, and ascend the throne, a rich ruler of Gretzhoffen. Thanking the consul for the information, Kitty bids him good-day and strikes out for the hotel. In the meantime, Roleau, the foreigner who followed Kitty on her trip and is, in reality, a hireling of the unscrupulous Frederick, reports to his employer with the bag he has obtained from Kitty on board the liner. Frederick is greatly angered at finding the bag minus the precious half coin and beats the cringing Roleau. Frederick, quickly forgetting Roleau, sets about to find another way to get the coin. Kitty, in a taxi on her way home, sees a man stagger from the back door of a fashionable house, trying to cover his blood-stained face with his coat sleeve and, stopping her car near the man, she gets out and tries to help him.

THE BROKEN COIN (Universal Special), Rel. Wk. June 21.—Episode No. 1 of the new serial written by Emerson Hough and featuring Grace Cunard and Francis Ford. President Carl Laemmle, of the Universal Company, blossoms out as a full-fledged actor in the opening scenes. As publisher of a great newspaper, he sends Kitty Grey, his star reporter, to the Kingdom of Gretzhoffen in search of a big serial story. She has in her possession half of a broken coin which, united with the other half, will give the location of great treasure. The second half is in the hands of the pretender to the throne. The plot will undoubtedly center about this divided coin. It opens in a rather promising way.

*The Moving Picture World*, July 3, 1915, p. 66

Status: Unknown – Presumed Lost

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Kitty Gray). Male (Editor-in-Chief)

Ethnicity: White (Kitty Gray, Editor-in-Chief)

Media Category: Newspaper

Job Title: Reporter (Kitty Gray). Editor (Editor-in-Chief)

Description: Major: Kitty Gray, Very Positive

Description: Minor: Editor-in-Chief, Positive

### **The Broken Coin (1915) – Serial (22 Episodes)**

#### **Episode Two: The Satan of the Sands**



Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).



THE BROKEN COIN (Universal Special), June 28.—Instalment No. 2, bearing the special title "Satan of the Sands." Kitty and Roleaux escape temporarily from the clutches of Count Frederick, who wants the other half of the coin. The desert scenes are picturesque in the extreme and the action quite dramatic. Roleaux heroically saves Kitty from the advances of Sachio, a new character, portrayed by Ernie Shields. Later they fall into the hands of desert bandits and are ransomed by King Michael. This continues the interest very well.

*The Moving Picture World*, July 3, 1915, p. 66

THE BROKEN COIN (Episode No. 2, "The Satan of the Sands"—Two Parts—Rel. Wk. June 28).—Kitty meets her enemy, the international spy, now living under his own name, Count Frederick, realizes she is "up against" a hard proposition, in searching for the other half of her coin. Frederick asks Kitty to be seated. This she refuses to do and attempts to leave through the door leading to the hall, but is stopped by the entrance of another man in the employ of Frederick. She then starts for the door leading to the den, but Frederick beats her to it and, removing the key, tells her if she will turn over to him the half of the coin in her possession, he will allow her her freedom. She refuses and starts again for the door and is again stopped by Frederick, who threatens to lock her up if she does not be quiet. This is overheard by Rolleau in the adjoining room, and he tries to get to her, but the door is locked and the key is in the possession of Frederick. He is quickly overpowered by the men who have regained a little of their strength. On the other



side of the door Frederick gives the man who has just entered the room a side look, and asks Kitty again to give up the coin; this she still refuses to do and, as he starts to grab her, she makes an attempt to strike him. She succeeds and sends him flying across the room; she rushes for the door, but is grabbed from the back by the man and quickly taken from the room. Frederick follows and tells her if she does not come across with the coin and stop meddling with his affairs, he will put her where she cannot do anything. The girl steadfastly refuses to give up her half of the coin and Frederick, hearing the noise in the next room and realizing that if Rolleau gets to him he may fare badly at his hands, quickly gets Kitty out of the house. Rolleau succeeds in getting into the ante-room just in time to hear Kitty, Frederick and his accomplice going down the hall. He rushes out, but can find no trace of any of them.

Kitty is hurried into a cab and rushed across the desert, headed for the adjoining country of Grahoffen. With Rolleau close at his heels, Frederick employs his man to overpower Kitty, take the coin, and beat a hasty retreat. Kitty is knocked in the head and falls to the ground, unconscious, after having seen Rolleau shot by one of Frederick's men who was following him. After many hours Kitty comes to, to find herself alone on the desert, with the supposedly dead Rolleau a few feet away from her. She gets to her feet and staggers over to where Rolleau is lying, unconscious. She realizes his bad condition and the necessity for water, and, making him as comfortable as she can, looks about for an oasis for his relief. Wandering about, she suddenly sees upon the skyline a caravan en route to Grahoffen. Waving her arms and running toward it, she finally attracts attention. The leader of the caravan comes to her assistance and takes them to a peasant's home in a village near the principality. Kitty, making Rolleau comfortable and promising to return at once, goes out to inspect the country. Count Sachio, of the diplomatic circle of Grahoffen, out on a hunting trip, sees and becomes interested in Kitty. They immediately start a conversation, wherein Kitty states that she is a stranger there and has an injured servant at the peasant home a short distance away. Sachio, who is an unscrupulous villain at heart, pretends to be sorry for Kitty in her predicament and asks what he can do to help her. Kitty tells him she is anxious to get back to Gretzhoffen. Sachio calls his groom and, placing Kitty on his horse and riding the groom's, he invites her to have tea at his lodge.



In the meantime Frederick has returned to Gretzhoffen with the half of Kitty's coin, and pays the King another visit, hoping to get his part of the coin. The King suspects something wrong, and tells Frederick that it is in the bank with the other valuables. Frederick tells him it is no good, but that he thought it might make a nice charm. Michael laughs him off and Frederick leaves to think out a plan to get it some other way. Kitty, having made tea for Sachio, notices the other guests slowly scattering, and the sensuous looks of Sachio. Sachio, becoming bolder, tries to embrace her; she repulses him, but the brute in him is awakened and he is just about to take her in his arms when he hears someone at the front door and, releasing her, comes face to face with Rolleau. Kitty prevented a fight, and, holding tight to Rolleau's arm, leaves the lodge. On arriving at his apartment, Frederick finds an invitation for a week-end at Count Sachio's hunting lodge, and he starts quickly for the lodge.

Kitty and Rolleau, on the two horses they took from the outside of Sachio's place, start across the desert, headed for Gretzhoffen, when they come face to face with Frederick and his valet. Rolleau and Kitty succeed in getting the coin from Frederick by sheer brute strength, when they are all held up by a band of outlaws. Frederick demands immediate release in the name of the King of Gretzhoffen, and the bandits, thinking Kitty is also of the court, send word to King Michael that they have one of the women of his court and by paying a large ransom he can have her. When Michael gets this message he thinks it may be one of his many sweethearts and immediately sends the money, with several of his trustworthy soldiers. A fight ensues, wherein the soldiers rescue Kitty and take her to the King, while Frederick succeeds in making his escape.

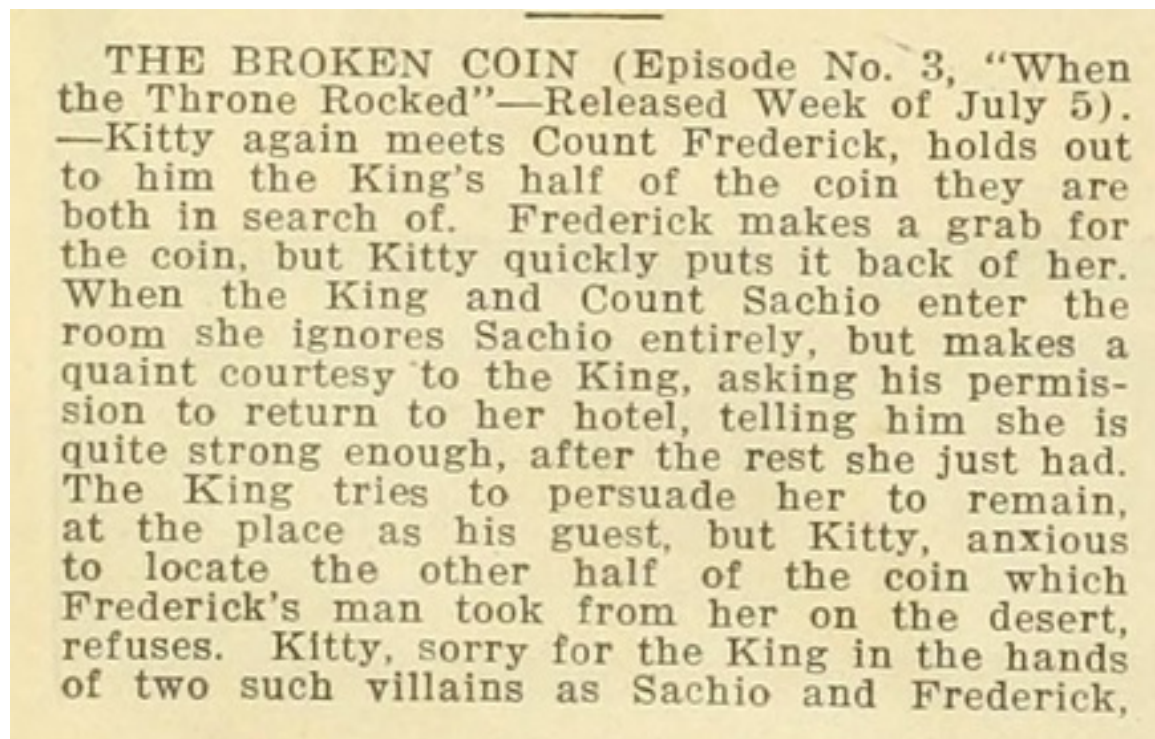
Status: Unknown – Presumed Lost  
Unavailable for Viewing

Type: Movie  
Genre: Serial  
Gender: Female (Kitty Gray).  
Ethnicity: White (Kitty Gray)  
Media Category: Newspaper  
Job Title: Reporter (Kitty Gray).  
Description: Major: Kitty Gray, Very Positive  
Description: Minor: None

**The Broken Coin (1915) – Serial (22 Episodes)**

**Episode Three: When the Throne Rocked (aka When the Crown Rocked)**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).



THE BROKEN COIN (Episode No. 3, "When the Throne Rocked"—Released Week of July 5). —Kitty again meets Count Frederick, holds out to him the King's half of the coin they are both in search of. Frederick makes a grab for the coin, but Kitty quickly puts it back of her. When the King and Count Sachio enter the room she ignores Sachio entirely, but makes a quaint courtesy to the King, asking his permission to return to her hotel, telling him she is quite strong enough, after the rest she just had. The King tries to persuade her to remain, at the place as his guest, but Kitty, anxious to locate the other half of the coin which Frederick's man took from her on the desert, refuses. Kitty, sorry for the King in the hands of two such villains as Sachio and Frederick,



and, liking him for himself, starts a little harmless flirtation which the King takes rather seriously.

Kitty, returning to her hotel, is snubbed by the women guests, who think her very questionable, being American, and, then, too, she brought Rolleau to the hotel, and "no decent woman" would do that. The next day the guests were surprised when the King's messenger came with a note for someone in the hotel. All were surprised to learn that it was Kitty, who receives an invitation to a "Black and White" ball to be given at the palace in a few days. Kitty purposely drops her invitation so the busy bodies may see it, then just as they are all looking at it, asks its return. Hurriedly having a black and white gown made, Kitty tries to locate Rolleau, whom she left for dead at Sachio's lodge, and failing to get any trace of him, she prepares for the ball. She starts to conceal the King's half of the coin on her person, but remembering her experience on the desert, is about to put it into a drawer when she hears someone sneaking along the hall; quickly running to the door she is just in time to see the figure of a man disappear around the end of the corridor. Realizing the coin will not be safe there, she strikes upon an idea and, wrapping it into a small package, sends for a telegraph messenger and tells him to deliver it to either Kitty Gray or King Michael at the palace, at 12 o'clock sharp. That off her mind, she finds she has all afternoon and part of the evening before the ball and, knowing Frederick is at the palace or at least thinking he is, she starts for his apartment, and slipping out a back entrance of her hotel, just misses one of his men who he has put there to watch her.



Sneaking into Frederick's apartment she is startled by hearing his voice, and is about to turn and run back when she listens and overhears Frederick and the Prime Minister talking. Under the assumption that Frederick is a friend of King Michael, the minister tells him that the people of Gretzhoffen are going to revolt if the king does not cease his debauchery, and asks Frederick to do all that he can to have the king stop drinking. Frederick promises, but as soon as the minister has left, Kitty hears Frederick plan with his confederates to get the King drunk and have himself placed upon the throne. Kitty sneaks out and, returning to the hotel, sends a message to Michael warning him that although it may seem very strange to him, not to drink anything that night, should anyone offer him anything, to pretend to be intoxicated, and she will explain when she arrives at the ball. After sending her message, Kitty, hoping to learn more of Frederick's plans, returns to his apartment. Seeing him go, she enters his den and starts searching for the other half of the coin. In the meantime, Frederick's man who has been watching Kitty's movements, tells Frederick about the coin she has had sent to the palace and that she is at the time in his apartment. They return, find her there and lock her in. Kitty, desperate, tries to get out and warn the King about Frederick's treachery and her coin that Frederick will get, should he succeed in getting Michael drunk, but she finds every door locked and the window two stories from the ground.

Frederick, sure Kitty will stay in his den until he lets her out, goes to the palace to carry out his plan, dethrone Michael and ascend the throne. Frederick at the palace, has everything in readiness for the revolution to take place



that night, and goes out of his way to offer the King liquor, which he furtively pours out of the glass, when Frederick is not looking, having faith in the message from Kitty. About eleven o'clock, Kitty sees in a window across the way, her old friend and helper, Rolleau, who has been watching Frederick's windows for sometime. Rolleau, seeing Kitty's plight, hangs from the fire escape by his knees and telling Kitty to jump, catches her in his hands and pulls her into his room safely. Quickly telling him that they must be at the palace at twelve, they hurry to the hotel for her gown. In the meantime, Frederick has, as he believes, gotten Michael intoxicated and, taken to a room asleep, just as the message arrives with the package Kitty sent, to be delivered to herself or King Michael, at twelve o'clock sharp. Frederick, gloating over his easy victory with the King and Kitty, is just about to take the package when a commotion is heard in the rear of the ball room and, turning, Frederick and the guests are surprised to see Kitty Gray, the American girl, walking coolly down the marble stairs on the arm of the strictly sober King Michael. Kitty smiles at the King and, with a little different smile at Frederick, takes the package from the waiting courier.

*The Moving Picture World*, July 10, 1915, pp. 386, 390.

Status: Unknown – Presumed Lost

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Kitty Gray).

Ethnicity: White (Kitty Gray)

Media Category: Newspaper

Job Title: Reporter (Kitty Gray).

Description: Major: Kitty Gray, Very Positive

Description: Minor: None

**The Broken Coin (1915) – Serial (22 Episodes)****Episode Four: The Face at the Window**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

THE BROKEN COIN (Episode No. 4—Two Parts—"The Face at the Window"—Released week of July 12.)—Kitty is about to open the package containing the half of the coin she had taken from the palace when Frederick tries to stop her, realizing that if the King sees the coin, he will realize its value and beat him, Frederick, to the hidden wealth of Gretzhoffen. Kitty opens the package only to find it empty. She looks at Frederick, thinking he has taken it before it was delivered to the palace, but the surprised expression on his face proves to her that he knows nothing of its disappearance. The ball proceeds and while dancing with the King, Kitty sees Sachio watching her with a very strange expression, and she immediately associates the stolen coin with him. The King, remembering Frederick's treachery in trying to get him intoxicated, and his secret meetings with the peasants outside the palace, treats him coldly. Frederick resents this as he realizes his chances for tracing the hiding place of the wealth of Gretzhoffen will be injured if he is in the bad graces of Michael. Trying to find some way to gain the good will of the King again and also to make his own treachery seem imaginary. Frederick hears the tramp of many feet on the palace steps, and, looking out, sees the peasants who had gathered to revolt, should the King be intoxicated. At first he smiles, thinking he will be the ruler should they succeed in dethroning Michael. Then his smile changes as he realizes that without the other part of the coin, he will be no better off, and unable to satisfy the starving peasants. He succeeds in getting the crowd to promise to wait a couple of months, promising them money to live on out of his own pocket, thereby gaining their good will, and, at the same time, that of Michael. Michael, on the inside of the palace, sees the peasants leaving and rushes to the door to greet



Frederick and thank him for saving his life as he believes. Kitty, entering the room at that minute, is disgusted with the weakness of Michael. Kitty, leaving the room, sees Count Sachio plotting with one of the diplomats of Grahoffen. Kitty hears them mention a coin, and feels sure it was Sachio who got the coin she sent to the palace. She also hears them mention "plans" and "fortifications," and, from their other conversation, she realizes they are government spies, in the diplomatic service of Grahoffen. She starts toward Michael, and then realizes the folly of telling him anything of importance, as he would not believe it or take the trouble of doing anything to prevent the trouble. The only other one interested would be Frederick, but she will not tell him. It is none of her business if Grahoffen starts war with Gretzhoffen, but she feels sorry for the peasants and decides to try some means to save them at any rate.

Looking into the room, Kitty sees Sachio take out a paper and read it to the man with him, which tells of the hidden treasures of Gretzhoffen and that a coin, broken in two parts, is the only clue to it, also giving Sachio instructions to find this coin, both parts, and locate the torture chamber of the palace, and the plans of the fortifications of the same. When Sachio takes from his pocket the coin she had sent to the palace to herself, telling his man he knows where the other part of the coin is, and for him to meet him, Sachio, at his hunting lodge the next day at five o'clock. Hearing them coming, she leaves for the ballroom, not noticing a strange face looking in at the window of the room occupied by Sachio and his man. As they leave, the face appears for an instant, and then disappears, giving one who had seen it the impression that it was also interested in the coin, and would also be at the lodge. The next day Kitty and Roleau start out for Sachio's lodge to be there before he arrives. On their way they pass Frederick's house just as he and Sachio come out and drive away in a cab. They are about to pass on when they see the man, who was talking to Sachio at the palace the day before, sneak into Frederick's apartment. Realizing he must have been sent there by Sachio to search for Frederick's coin, they follow and gain an entrance through a narrow hall. Listening at the den door, they hear him send the valet away, telling him he will wait there for Frederick. As the valet leaves, he starts to search for the coin. Kitty and Roleau succeed in getting into the room, gag the man, and, fixing him so he cannot reach Sachio, they make a hurried exit for his lodge.

Arriving a few minutes before Sachio they get into the lodge through a window. The man whose face appeared at the window of the palace, the day of the ball, also arrives and tries to gain an entrance. In the meantime, Frederick has returned to his apartment, found Sachio's man tied and released him. After he is gone, Frederick finds the handkerchief Kitty dropped and raises the piece of linen to his lips. The mysterious stranger goes to the outside of the window entered by Kitty and Roleau, sees them hiding behind a curtain in the small room, watching Sachio and his friends in the larger room. Realizing that they will learn the whereabouts of the coin, the man sneaks into the room, and raises a knife about Kitty's head.

*The Moving Picture World*, July 17, 1915, p. 559.

Status: Unknown – Presumed Lost  
Unavailable for Viewing

Type: Movie  
Genre: Serial  
Gender: Female (Kitty Gray).  
Ethnicity: White (Kitty Gray)  
Media Category: Newspaper  
Job Title: Reporter (Kitty Gray).  
Description: Major: Kitty Gray, Very Positive  
Description: Minor: None



**The Broken Coin (1915) – Serial (22 Episodes)****Episode Five: The Underground Foe**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

THE BROKEN COIN (Episode No. 5—Released week of July 19—Two Parts).—Blake holds the knife over Kitty's head. Roleau turns on the man, sending the knife flying. Sachio and his men rush into the room. Sachio grabs Roleau and his friends tackle Blake. Blake seizes the coin and makes his getaway. Kitty seeing Blake rush from the room, tries to free Roleau from the hold of Sachio and his men, so they can follow Blake, but Sachio refuses to release Roleau, and Kitty whispers to Roleau to follow her to the den of the desert outlaws. Sneaking out the window Kitty tries to trace Blake, and failing, hurries to the outlaw's den, hoping for assistance from the leader. Blake succeeds in reaching his home. His pals arise to greet him. Throwing the coin he has stolen on the table to them he sinks into a chair.

Kitty, remembering the way the outlaw had taken her when they held her for ransom some-time before, hurries along the same path. The den in sight, Kitty begins to feel afraid. She is about to turn back and comes face to face with an evil-looking man, one she has never seen before, and who, taking her in his arms, carries her to the den. Arriving they are greeted by all the outlaws, excepting the leader, who treats her none too kindly. Kitty becomes frightened when the leader, who, at their first meeting, had assured her that if she ever needed a friend to call upon him, does not appear. In the meantime, Roleau is held by Sachio and his men, who, missing the coin, search Roleau and, not finding it in his possession, decide Kitty has it. They hope that Kitty will return to him. Sachio becomes worried over the delay of the man he sent to Frederick's for the other half of the coin. Frederick starts to follow Sachio's man by auto to the lodge.

Kitty is about to give up when she sees her former captor and later friend, the Chief of the Outlaws. The chief is surprised to see Kitty and beats two of the men who try to handle her roughly. Kitty tells him why she is there and the help she wants of him, namely, a safe conduct across the desert to Gretzhoffen. This he promises, and, ordering his men to mount their horses and bring his own and one for Kitty, they start out. About this time, Sachio's man reached the lodge, with Frederick close upon his heels. Sachio reproves him for being late and not getting the coin. On the outside of the lodge, Frederick discovers the window used by Kitty, and, looking in, is surprised to see his old accomplice, Roleau. In a fight that ensues between Roleau and Sachio's man, Roleau breaks his bonds and escapes through the front door. Frederick, knowing Sachio has not the coin, follows Roleau in Sachio's car, across the desert of Gretzhoffen. Kitty, with the help of the leader of the outlaws, reaches Gretzhoffen and gets upon the track of Blake. Gaining an entrance to his lair, Kitty and the outlaw leader are surprised at the number of apaches in this place. One of the members of the gang hurries in and tells of a good haul that can be made if they hurry. All leave with the exception of Blake and one man. Kitty and the leader look about for a means of entering the room. Kitty falls against the stone wall, and a portion of it moves. Kitty pushes her weight against it and it gives enough for them to enter. Her helper gets Blake under his control and Kitty hits the other fellow on the head with an empty bottle, knocking him unconscious.



Meantime, Roleau, with Frederick on the back of his car, succeeds in locating the dive. Frederick, unseen by Roleau, enters the place through a back way, the same one Kitty used, and, looking into the secret passage, sees her get the coin from the table and come toward him. Frederick ducks back out of her sight and closes the secret door, just as Roleau makes an entrance through the door by which the apaches left. Seeing Blake in the hands of the outlaw leader, he asks for Kitty and the leader, not knowing who he is, refuses to tell him. If he had, Roleau would have been in time to save Kitty, but as she comes through the secret passage and locks the door behind her, she turns, coming upon Frederick. As she starts to open the panel and call the outlaw leader to her rescue, Frederick picks her up and runs through the passage. In the other room of the dive, some of Blake's men return and a good fight ensues, wherein Roleau is almost knocked out. In the passageway, Frederick tries to take the coin from Kitty, but cannot, and, hearing the fight in the other room, he hurries her out of the place, hoping to get the coin when they are both in safer surroundings. Coming to the end of the passage, Frederick is about to put Kitty up through the sewer entrance when he comes face to face with the remaining apaches, coming home with a haul. He starts to go the other way and is met by the apaches who had attacked Roleau in the interior. Surrounded on all sides, he looks at Kitty and smiles as the episode ends.

*The Moving Picture World*, July 24, 1915, p. 720

Status: Unknown – Presumed Lost  
Unavailable for Viewing

Type: Movie  
Genre: Serial  
Gender: Female (Kitty Gray).  
Ethnicity: White (Kitty Gray)

Media Category: Newspaper

Job Title: Reporter (Kitty Gray).

Description: Major: Kitty Gray, Very Positive

Description: Minor: None

**The Broken Coin (1915) – Serial (22 Episodes)**

**Episode Six: A Startling Discovery**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

A STARTLING DISCOVERY (Universal Special), July 26.—No. 6 of "The Broken Coin" series, in two reels. Kitty and Frederick are still in the clutches of the Apaches. Roleaux comes to the rescue of Kitty and he and she have some thrilling adventures. The leap from the cliff on horseback was well shown. Later Kitty succeeds in getting both parts of the coin, but as she is in the act of putting them together a hand reaches out with a revolver, bringing the reel to a mysterious close.

*The Moving Picture World*, July 31, 1915, p. 818



THE BROKEN COIN (Two Parts—July 26).—Count Frederick, at the end of the fifth episode of "The Broken Coin," is attempting to rescue Kitty Grey, the American newspaper woman who is searching for his half of "The Broken Coin," when he is surrounded on all sides by the sewer apaches. Making the best of a very bad situation, he places Kitty on her feet and smiles at the enemy.

Roleau, hearing the apaches stop in the sewer, realizes they must have caught Kitty, and, going to the secret entrance, sees Kitty and Frederick surrounded. Roleau gets two guns from his waiting automobile, and, giving one to his Arab assistant, they creep to the opening of the sewer which leads to Kitty, Frederick and their captors, the apaches.

Blake and his men take Frederick a short distance from Kitty to search him, leaving two of their confederates to guard her. Roleau shoots the two holding Kitty, and as the Arab holds the others at bay he succeeds in getting her to the street above. In the fight that ensues, Frederick tries to escape, but Blake is too quick for him.

Not having time to reach the car he came in,

Roleau places Kitty on the horse she came on and, quickly mounting the Arab's, they succeed in getting away. Quickly getting into Roleau's stolen car, the two apaches follow Roleau and Kitty.

Kitty's horse is about all in, as is Roleau's and they are about to give up when they see before them a cliff some hundred feet above the water. In the car the apaches are blind to all else but their people ahead of them. They are going at such speed that it would be impossible to stop the car under sixty feet distance. Seeing this, and with the cliff only a few feet away, Roleau tells Kitty to ride as near as she can, not too fast, and then turn her horse in the opposite direction. As they are within twenty feet of the cliff Roleau turns and giving them the laugh, jumps his horse over the cliff into the water. The apaches, seeing him go from sight, try to stop their car, but fail. Kitty, on the cliff above, sees Roleau escape to the bank just as the car comes down to the water, pinning the two apaches under it.

At the dive, Frederick is still a prisoner, Kitty hurriedly rejoins Roleau, and, together, they return to Gretzhoffen.

Surprised at the delay of the two men he sent after Kitty, Blake sends several others to locate them. Arriving at the cliff, the apaches are horror-stricken to see their two pals dead under the car, with no trace of Kitty or Roleau.

Sachio, in the meantime, is being besieged by the diplomatic emissaries of Grahaffen to do something to find the plans of the fortifications of Gretzhoffen, Sachio, sends two men to Kitty's hotel to try and obtain the coin from her, goes himself with one man to Frederick's apartment.

Kitty sends the following note to King Michael: "Your Majesty. It may interest you to know that Count Frederick is being held a prisoner by a band of apaches in their dive near the sewers in the lower part of the city.

"Follow the desert road for Grahaffen, take steps leading to cellar of last house on left side of road.

KITTY GRAY."

The police locate Blake's dive, and, after a hard fight, rescue Frederick. He is surprised when shown Kitty's note.

Kitty goes to Frederick's apartment to find the other part of the coin. She accidentally finds it. She sees the barrel of a gun pointing at her. She sees a man's hand slowly taking careful aim at her head.



Status: Unknown – Presumed Lost  
Unavailable for Viewing

Type: Movie  
Genre: Serial  
Gender: Female (Kitty Gray).  
Ethnicity: White (Kitty Gray)  
Media Category: Newspaper  
Job Title: Reporter (Kitty Gray).  
Description: Major: Kitty Gray, Very Positive  
Description: Minor: None

### **The Broken Coin (1915) – Serial (22 Episodes)**

#### **Episode Seven: Between Two Fires**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

THE BROKEN COIN ("Between Two Fires"—Two Reels—Seventh Installment—Released Week August 2).—Kitty, looking into the muzzle of the gun held by the man's hand, tries to see whose hand it is, but as she makes a move toward the curtain she is told in a masked masculine voice to hand over the coins or take the consequences.

Kitty, realizing the uselessness of trying to avoid giving up the coins, is about to hand them over when she feels something near her, and, turning her head, comes face to face with another hand holding another gun. Another masculine voice demands the coins, and Kitty, appreciating the situation, smiles and places into each hand a half of the coin.

Kitty watches with interest the proceedings, anxious to find out who the three gunmen are, and is much surprised to see the man Sachio has first sent there for the coin come from the curtains. He was the second voice to ask for the coin. The two men step forth and Kitty finds that the third man is her friend Roleau. They all three wait for the first voice to appear, but as he still stands with his hands showing through the curtains, they all make a start for him and are stopped by hearing some one enter through the door from the hall. Turning, comes face to face with Frederick, who smiles and asks in a very pleasant voice what they are doing there. Kitty stoops to

pick up the coins as the men—Frederick, Roleau and Sachio—stand glaring at one another.

Returning to Kitty: She feels herself lifted bodily and carried. She awakes in a small, dingy room in a strange place.

Kitty tries to laugh, but finds herself too weak even for that. In the meantime, Roleau tries to find some traces of Kitty and her captor.

Kitty's abductor had half an hour's start on Roleau, which enabled him to get Kitty out of the way before Roleau could follow them. After some very hard work Roleau at last gets on the trail of Kitty's abductors.

In the meantime Kitty gets a little more strength and tries to get her bearings in this strange place. As she is wandering around the room she feels something strike her on the head. Turning and picking it up, she finds it is a note wrapped around a small stone. Reading it, Kitty finds it is not signed and reads as follows:

"Better write a fake story for your paper and return to America. Give up the coins and you will gain your freedom; refuse and you will fare badly. If you consent place something white in the window."

Kitty thinks it is only a ruse to get her coin, until she looks in her waist and finds it is gone.

On the roof, he has succeeded in getting Kitty's attention. He tells her he will drop her a rope and asks her to file the bars while he pulls upon the rope. Hearing the fight on the roof, Kitty realizes they must have caught Roleau. Thinking quickly, Kitty fastens the rope to a large screw in the floor, and, throwing the other end out the window, starts to slide down.

On the roof, Roleau throws one man off and is seized by Sachio and his man and taken below, just as Kitty is starting down from the roof.

Sachio's man hides in the street, watching Kitty climb down the rope, and when she reaches the street and starts away confidently, thinking herself safe, the man rushes upon her and takes her back into the house.



Roleau, a prisoner in a small room, tries to loosen the ropes which bind him. Working hard, he succeeds in loosening them a bit. Kitty succeeds in picking the lock, and being sure there is no one listening in the room Sachio came from, thanks her stars she is about free and swings the door open, when she comes face to face with a lion and lioness. She gets the door closed just as the lion makes a spring for her. Leaning against the door, nearly dead with fright, she turns toward the other room as Sachio comes into the room, with a smile on his face.

(End of seventh installment.)

*The Moving Picture World*, July 31, 1915, pp. 892-893.

**Hidden Coins.**

The Majestic theater, Grand Junction, Col., used the cut-outs for The Broken Coin in a new way lately. The explanation follows:

NOTICE!

Commencing Wednesday, June 30th, and continuing every day for 7 days the management of the Majestic Theater will lose 50 broken coin pocket pieces each day throughout the city. These broken coins will admit the finders of them to the first episode on July 7th. Watch for the coins on the street—on the sidewalks—possibly on your lawn. Some of them may be wrapped up in paper or tied in the corner of a handkerchief—you may even find them in an old tin can, so keep your eye peeled. 50 of these coins will be lost every day for 7 days, commencing June 30th. They are the exact size of a dollar, and the color of copper.

This is an adaptation of an English circulation scheme, the original form using metal tokens which were deposited in all sorts of out of the way places. Then clues were given by means of a story or sketches,

the tokens being redeemable for prizes. The Broken Coin cut-out works very nicely in this connection.

The house paper, The Movie Fan, also uses a misspelled word contest and there is a popularity voting contest. They must keep busy out there. If Mr. Decker does not mind, will he please tell us how he came out in his scrap with the local paper?

*The Moving Picture World*, August 7, 1915, pp. 987-988

Status: Unknown – Presumed Lost  
Unavailable for Viewing

Type: Movie  
Genre: Serial  
Gender: Female (Kitty Gray).

Ethnicity: White (Kitty Gray)  
Media Category: Newspaper  
Job Title: Reporter (Kitty Gray).  
Description: Major: Kitty Gray, Very Positive  
Description: Minor: None

### **The Broken Coin (1915) – Serial (22 Episodes)**

#### **Episode Eight: The Prison in the Palace**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

THE BROKEN COIN (Eighth Episode—Two Parts—"The Prison in the Palace"—Released August 8).—Kitty learns from Sachio that she is to be detained by him until his king returns when she will be brought before the ruler. The king arrives and he asks Kitty what is on the other half of the coin, but she refuses to speak. With the alternative of being placed in prison, she tells the king that she does not know the inscription on the other half of the coin. The king is dubious, but while she is to be kept within the grounds, he agrees to give her the freedom of the palace under guard.

Frederick makes inquiry at the hotel where Kitty was stopping as to her whereabouts, and the clerk tells him that the only thing he knows is that she has been gone two weeks, but that her clothes are still in her room. He returns to the palace and reports to King Michael. One of the king's secretaries overhears his majesty remark to Frederick that if she does not come back soon he will start a search for her; whereupon the secretary immediately departs for Grahoffen, where Kitty is held prisoner. This secretary, while pretending to be a friend of Michael, is in reality a spy in the diplomatic circles of Grahoffen, and divulges what he has learned to his superiors.

In the meantime, Roleaux succeeds in escaping from the room where he is a prisoner and gets to the outside of the palace just as the man from Gretzhoffen enters the palace. Kitty is sent for again. The king asks her to tell what was on the other part of the coin and she will be escorted back to Gretzhoffen. She refuses and as she gets on the outside of the room she stands behind a curtain and listens to the king plotting with the man from Gretzhoffen to overthrow Michael by starting a revolution. Going down the hall she finds a door leading to the garden with no guards near it. Kitty is about to go to the boulevard when she hears



people running in the hall she had just left. Making up her mind quickly, Kitty makes a last attempt to escape by running to the boulevard. Seeing a car standing still, she jumps into the seat and by luck starts the car just as Sachio and his men come from the palace. Giving the car all the gas possible, she succeeds in making a getaway. Sachio curses his bad luck and bawls out the guard just as the king comes into the garden and asks what the trouble is. The guards tell him about Kitty getting away. This enrages the old fellow to such an extent that he tells Sachio he will give him just twenty-four hours either to get the girl or the secret of the coins. He starts out to get Kitty.

*The Moving Picture World*. August 21, 1915, pp. 1382-1383

THE PRISON IN THE PALACE (Universal Special), August 9 (No. 8 of "The Broken Coin" series, in two reels).—Kitty makes her escape from the palace in this number, by stealing an automobile. First, however, she has a most amusing time flirting with the guards and nearly everyone else with whom she comes in contact.

*The Moving Picture World*, August 14, 1915, p. 1162

Status: Unknown – Presumed Lost  
Unavailable for Viewing

Type: Movie  
Genre: Serial  
Gender: Female (Kitty Gray).  
Ethnicity: White (Kitty Gray)  
Media Category: Newspaper  
Job Title: Reporter (Kitty Gray).  
Description: Major: Kitty Gray, Very Positive  
Description: Minor: None

**The Broken Coin (1915) – Serial (22 Episodes)****Episode Nine: Room 222**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

THE BROKEN COIN (Ninth Episode—Two Parts—"Room 22"—Released August 15).—Kitty is driving the car swiftly when she feels something near her and, looking back, she sees something move under the robes on the floor of the car. Slowing up, she awaits developments. She is about to jump from the car when the intruder comes to view and she gives a screech of joy as she recognizes her old friend Roleaux. They drive back to Gretzhoffen. Sachio and his accomplices arrive in Gretzhoffen. Frederick, again on the hunt for the missing girl, calls at Kitty's hotel to inquire for her and is told by the clerk that she has not returned. Frederick plys him with so many questions that the clerk says he will let him see for himself, and takes him up to her room. While waiting for Frederick to look around the room, one of the maids at the hotel calls the clerk and he goes, leaving Frederick in the room. Frederick examines the room and leaves unobserved by the clerk, who is busy.

Kitty and Roleaux arrive in Gretzhoffen, and, nearing the hotel, Kitty tells Roleaux that they look too mussed up to enter the front way. They leave the car some distance from the hotel and go in through a back entrance. Kitty tells Roleaux to hurry and dress and they will make another try at Frederick's apartment, believing that he has the coin she dropped on her last visit there. Sachio and his men arrive near Kitty's hotel and Sachio tells his man and the spy from Gretzhoffen to go to Kitty's room (through the back entrance) where an unsuccessful search is made for the coin. They hear some one coming down the hall and make a hasty getaway. As the spy comes out of the room the other man is attacked from the rear. Sachio makes inquiries at the desk regarding the "charming American girl." The clerk is just telling him that she left not half an hour ago when a maid comes shrieking down the stairs with the startling news that a man has been murdered in Miss Gray's room. Sachio "beats" it. Kitty meanwhile arrives at Frederick's palace and, leaving Roleaux hidden on the outside to keep watch, enters the place. She gets his coin and starts to go as he enters.



There is great commotion at the hotel over the murder. Gendarmes are on and the clerk tells them that Kitty and Roleaux were the last to leave the room. He also tells them that Count Frederick had been there and the officers leave for Frederick's house. Frederick again asks Kitty for the coin. She still refuses to give it to him. He gets up to go to her, when the photo he had taken from her room drops to the floor near Kitty. He tells her where he obtained it. Just then Roleaux rushes in and tells them that the police are after them for murder. The police rush in and arrest the three of them. They are all taken to the hotel, where Sachio has been detained by the clerk. En route to the hotel, Roleaux succeeds in getting away from the police and goes to Kitty's room through a back entrance. The clerk accuses Kitty because she came from her room, when they had not seen her enter the hotel. Kitty, in turn, accuses Frederick. They are all surprised and refuse to believe it, when she tells them to look in his pocket and they will find her photo that he had taken from her room. They do so and the clerk enters and tells of letting Frederick into Kitty's room. The officers then arrest Frederick.

In the meantime, Roleaux, in Kitty's room with the dead man, feels the presence of another man, and, pretending to leave the room, hides behind a curtain in order to see who the intruder is. He waits a few minutes, when an apache comes from the back room. Looking around to make sure no one is near, he goes to the dead man and, kneeling by his side, takes a paper from his pocket and starts to leave the room just as Roleaux springs upon him, gets the best of him and takes him to the lobby as they are about to take Frederick away. Every one is surprised to see Roleaux and the apache. Roleaux accuses the apache of the murder, just as the Chief of Police enters and demands they all be taken to the room of the crime. The chief enters the room first. The others wait a little, still afraid and waiting orders from the chief as they hear him swear loudly, calling them to come in. On entering the room they are all staggered with surprise to find the room in perfect order.



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ROOM 22 (Universal Special), Aug. 16.—The action is good in this ninth instalment of "The Broken Coin" series. Kitty is saved from her difficulties by Roleaux. Then begins active effort on the part of Kitty, Count Frederick, Count Sachio and the Apaches to gain possession of the broken coin. One of the Apaches murders Johns and Roleaux brings him to justice in a dramatic manner. The number is characteristic and continues the interest.

*The Moving Picture World*, August 28, 1915, p. 1481

Status: Unknown – Presumed Lost

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Kitty Gray).

Ethnicity: White (Kitty Gray)

Media Category: Newspaper

Job Title: Reporter (Kitty Gray).

Description: Major: Kitty Gray, Very Positive

Description: Minor: None

### **The Broken Coin (1915) – Serial (22 Episodes)**

#### **Episode Ten: Cornered**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

CORNERED (Universal Special), Aug. 23.—Episode No. 10 of "The Broken Coin" series. This contains much entertaining action, though of a somewhat disconnected character. The chase of the freight train in the second reel makes the best feature. Not enough effort is made in the costuming or settings to keep up the illusion of a foreign court; the scenes are too distinctly American in many instances. The reel closes with Kitty in possession of both halves of the coin, with Count Frederick threatening her.

*The Moving Picture World*, September 4, 1915, p. 1645

THE BROKEN COIN (Tenth Episode—"Cornered"—Two Parts—Aug. 22).—At the end of the ninth episode it will be remembered that a mysterious murder occurs in Kitty's apartment. Kitty, Frederick and Rolleaux and others are arrested. The chief of police goes to ask King Michael for permission to release Kitty and Frederick. While he is phoning Kitty, Frederick and Rolleaux are surprised by the sudden appearance of apaches from behind every possible hiding place in the room.

The leader demands that they turn over the coin. A search reveals the coin on Kitty. The apaches take it and disappear. Sachio is about to leave as the chief of police enters and releases all except Rolleaux and the apache outside, but Rolleaux finally escapes and returns to Kitty's room. Frederick sees the man come from Kitty's room, and hiding across the street, sees apache closely followed by Kitty.

At a given signal Sachio and one of his men leap from the trees and hand the apache a wallet of money and get the coin in exchange. Kitty overhears Sachio instruct his man to board the train that leaves in 20 minutes for Grahoffen and deliver the other part of the coin to the King of Grahoffen. Kitty and Rolleaux overpower Frederick as he is about to start in pursuit of the train, and take his car, forcing the driver to drive like mad for the railroad tracks. At the point of Rolleaux's gun the driver is forced to take the tires off the car and put it on the rails running parallel to the rails the Grahoffen train is on and drive



with all speed to catch the train, which is not a mile ahead of them. Frederick releases himself and starts on horse after the car and train.

Sachio's man on the train sends his King a wire, telling him that he has the coin safe and that they can prepare their army for the proposed attack against Gretzhoffen. Rolleaux and Kitty catch up with the train at a station, and, leaving the car and driver behind, they board it. She and Rolleaux plan to seize Sachio, and if he offers resistance, to throw him from the slow-moving train. They go to the observation coach to plan their next step in detail before attempting the dangerous task. As they are on the observation car planning how they are going to seize Sachio they see a man on horseback come down over the steep grade just ahead of their car. Finally the rider and his steed come alongside the last flat car of their train. They are amazed to discover the approaching man on the horse is none other than their old enemy, Frederick. Kitty utters a scream as they see Frederick urge his horse on and on, until he has reached the side of the flat car, when he is seen to give his horse a vigorous twist, and with a super-human effort, he throws himself and horse on the car.

*The Moving Picture World*, September 4, 1915, p. 1732

#### "BROKEN COIN" SERIES EXTENDED.

Owing to the pronounced success of "The Broken Coin" serial in theaters throughout the country, the Universal Film Mfg. Co. has decided to add five more installments to the fifteen-episode serial. Francis Ford and Grace Cunard, principals in the serial, are now at work on the fifteenth episode of the serial and will soon commence with the additional episodes which are being written by Emerson Hough to conform with the preceding installments.

*The Moving Picture World*, September 11, 1915, p. 1852.

Status: Unknown – Presumed Lost  
Unavailable for Viewing

Type: Movie  
Genre: Serial  
Gender: Female (Kitty Gray).  
Ethnicity: White (Kitty Gray)  
Media Category: Newspaper  
Job Title: Reporter (Kitty Gray).  
Description: Major: Kitty Gray, Very Positive  
Description: Minor: None

**The Broken Coin (1915) – Serial (22 Episodes)**

**Episode Eleven: The Clash of Arms**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

THE CLASH OF ARMS (Universal Special), Aug. 30.—Episode Eleven of "The Broken Coin" series. This is the most stirring number of this series yet shown. It shows Kitty and Roleaux joining forces to save their half of the coin from King Phillips' soldiers. Kitty summons military aid from King Michael and some vivid battle scenes follow. The second reel closes with Kitty fainting in the torture chambers of the palace.

*The Moving Picture World*, September 11, 1915, p 1834



THE BROKEN COIN (Eleventh Episode—"The Clash of Arms"—Two Parts—Aug. 29).—The cast includes Grace Cunard, Francis Ford, Harry Schumm, Eddie Polo, Ernest Shields, Reese Gardner, W. C. Canfield, and Bert Wilson. At the end of the tenth episode, a story of which was published on page 1730 of issue of September 4, Count Frederick, who was following on horseback the train on which Kitty and Roleaux were riding, made a leap on to the last flat car. Kitty immediately sends a note to Count Sachio, who is in another coach, by the porter, telling him that his presence is desired in the last car and signing it with the signature of the Prime Minister of Grahoffen. When Kitty again reaches the last car she finds Frederick and Roleaux fighting. They notice Sachio and his escort coming through the train, and both realize that inasmuch as they are nearing the Principality of Grahoffen, the possession of the coin will not do either one of them any good, as the King had the other half and his soldiers, who are near the railroad station, will take it from whoever has it. As Sachio approaches, all hide and suddenly Roleaux grabs him, and Frederick extracts the half of the coin from him. At Kitty's direction the coin is handed to Roleaux, and they leave the unconscious Sachio on the floor.

As the train slows down near the station, Kitty, Frederick and Roleaux manage to leave it unobserved and make their way back to Gretzhoffen. When the chief of police of Gretzhoffen is informed that Roleaux has escaped en route to the station house, he orders a thorough search made. Meanwhile the Prime Minister of Grahoffen and the King's soldiers have discovered the unconscious form of Sachio. They bring him to and learn how he had been knocked senseless. The search of the train for the culprits is about to be abandoned when one of the men look up the side of the neighboring mountain and see a woman and two men hurrying on. Soon a number of the soldiers are scurrying after them. Roleaux happens to espy them, and realizing that their escape would be cut off if the soldiers should cross a bridge, he sends a big boulder down the hill just as a few of the soldiers are about to cross the bridge. The boulder crashes into it and smashes it. Roleaux and the others then make for the only other means of escape—that of a narrow pass—and hold the soldiers in check with their guns.

Kitty gets the coin from Roleaux and manages to escape to Gretzhoffen for help. King Michael and his soldiers appear at the pass and put the others to route. Frederick is about to introduce Roleaux to the King when they discover that he has disappeared. Meanwhile Kitty, at last finds the torture chamber she is in search of, and, upon opening the door, falls in a dead faint at the sight disclosed.

*The Moving Picture World*, September 11, 1915, p. 1907

Status: Unknown – Presumed Lost

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Kitty Gray).

Ethnicity: White (Kitty Gray)

Media Category: Newspaper



Job Title: Reporter (Kitty Gray).

Description: Major: Kitty Gray, Very Positive

Description: Minor: None

**The Broken Coin (1915) – Serial (22 Episodes)**

**Episode Twelve: A Cry in the Dark**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

THE BROKEN COIN (Episode No. 12—Two Parts—"A Cry in the Park"—Sept. 5).—Kitty lies unconscious in the palace of Gretzhoffen. Frederick and Michael return to the palace. The King of Grahoffen returns to the palace, angry because he cannot start war with Gretzhoffen and its ruler. Roleaux, upon arriving in Gretzhoffen, goes to the hotel, hoping to find Kitty there with the coin. Inquiring at the desk, he learns that she has not returned since the murder. As he is about to leave the hotel he is arrested. At the palace, Frederick is about to bid the King good-bye and go in search of Kitty and the other part of the coin when he overhears the King asking the housekeeper if Miss Grey is feeling any better. Frederick, surprised, sneaks from the room and follows the housekeeper to the room Kitty had occupied. Opening the door to Kitty's room, Frederick, who is hiding behind nearby curtains, hears the housekeeper give a cry of surprise as she finds the room empty. Frederick sneaks down to the cellar where, after looking about for Kitty, he is about to give up, when he hears a groan, and, listening at the door leading to the torture chamber, hears the same thing repeated. He opens the door and finds Kitty prostrate upon the floor. Kitty slowly comes to, and, seeing the face of her enemy, Frederick, forgets for the moment the horror of the place she is in and asks him what he wants there with her. He helps her to her feet. Leading her toward the door, Frederick tries to get her out of the place, but she stops to fix her hair a bit and, in doing that, she again sees the skeletons that frightened her before. She faints in the arms of Frederick.



At police headquarters Roleaux is given the third degree. He pleads his innocence, telling them he was not in the hotel until after the murder was discovered. Then, remembering that the body had mysteriously disappeared, asks the chief how he knew there had been a murder, saying his word was as good as that of the hotel proprietor. The chief pays no attention to him, but orders him back to the cell to await trial. As he approaches the door, Roleaux remembers the King's fondness for Kitty and asks the chief if he would have the King notified that a friend of Kitty's was being held. The chief promises to go himself. At the palace of Grahoffen the King calls his prime minister and other members of the council together, with them Count Sachio, tells them that he will give them a very short time to get the other half of the coin, so they can lay their plans to start war against Gretzhoffen and secure its wealth of gold. Frederick meanwhile takes Kitty to a small room in the palace, and, with the aid of the housekeeper, finally succeeds in bringing her back to consciousness. They then take her to the King. Michael is much concerned about her health and insists that she go to bed and remain there until she is quite well. She is about to refuse, when a servant announces that the chief of police wants to see the King regarding the murder. The King and Frederick go to the chief, leaving Kitty in the small room. Kitty hides behind the curtains of the door leading to the room, hoping to hear something about Roleaux. The chief tells the King what Roleaux has said and asks what he shall do, as they have not yet found any dead body. Learning Roleaux is Kitty's friend, the King tells the chief to wait until he has asked Miss Grey about it, and goes to her.

After the chief has gone Michael returns to Kitty, trying to persuade her to remain at the palace, but Kitty, more anxious than ever to get back to the hotel, makes her excuses to Michael and leaves the palace. Frederick, believing Kitty had heard the chief tell about Roleaux, and suspecting she will go to him, follows her. The chief returns to the prison, and, sending for a guard, tells him to give Roleaux a chance to escape and then follow him. This they do, and Roleaux goes directly



to the hotel hoping to find Kitty there. As he gets into the hall, outside her door, he hears a noise in her room, and, hiding around the end of the hall, watches for the intruder to come out. He has not long to wait, for no sooner had he gotten out of sight when an Apache sneaks out. He follows the Apache out of the place, just as Kitty enters by way of the front door and goes to her room, closely watched by Frederick. The Apache, unaware of Roleaux following him, makes his way to his den, and Roleaux keeps close watch, unaware of the gendarmes not twenty feet back of him.

At the hotel Kitty is told that Roleaux has not returned. She then phones police headquarters and learns that he has escaped and that the gendarmes are tracing him to the lower parts of the city. Frederick, on the outside of her room, overhears her repeat that the police are on Roleaux's track in the lower part of the city, decides to follow her. Kitty leaves the hotel for the Apaches' den. Just as she leaves the hotel, followed by Frederick, another Apache, who has been keeping watch, follows the both of them. Roleaux succeeds in entering the dive of the Apaches, unseen by the one he was following, and is about to follow him into the main cellar, when something stops him and he waits for his chance. Blanc, the chief, comes into the dive just as another of his men sees Roleaux and makes a grab for him. Roleaux, unaware of the two, stands still, waiting his chance to enter the room as Blanc draws his gun and fires at him.

*The Moving Picture World*, September 18, 1915, p. 2066

A CRY IN THE DARK (Universal Special), Sept. 6.—No. 12 of "The Broken Coin" series. The most entertaining feature of this number is where Roleaux is placed, empty handed, in the bull ring by the soldiers of Grahoffen. He makes a bold dash, after facing the bull for some moments, and regains his liberty. The reel closes with King Michael and Kitty in the hands of the Apaches and Count Frederick coming to the rescue. The main situation of the story, so far as it concerns the two halves of the mysterious coin, is not advanced in this.

*The Moving Picture World*, September 18, 1915, p. 1997

Status: Unknown – Presumed Lost  
Unavailable for Viewing

Type: Movie  
Genre: Serial  
Gender: Female (Kitty Gray).  
Ethnicity: White (Kitty Gray)  
Media Category: Newspaper  
Job Title: Reporter (Kitty Gray).  
Description: Major: Kitty Gray, Very Positive  
Description: Minor: None

**The Broken Coin (1915) – Serial (22 Episodes)**

**Episode Thirteen: War**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

THE BROKEN COIN (Episode No. 13, "War" —Two parts—Sept. 12).—At the finish of the Twelfth Episode Roleaux was trying to gain an entrance to the main room of the Apaches' den, unaware of the Apache about to spring on him or the chief, with drawn gun, not ten feet back of him. As the Apache is about to spring, the chief, not seeing his man, fires at Roleaux but instead hits his Apache man. (While the injured man is getting attention, Roleaux escapes and hides.) The gendarmes, who had been close on the heels of Roleaux and had seen the Apache shoot his man instead of Roleaux, wait their chance on the outside of the den and grab him as he comes out in search of Roleaux. The Apache puts up an awful fight, and his screams bring out several of his pals, who put up a free-for-all fight with the gendarmes, the latter getting the best of the Apaches in the end and taking the chief, Blanc, and the others they had captured, to the station house, where they are all put through the third degree about the other murder in Kitty's room. Roleaux, who comes from his hiding place when the fight starts, helps the police a great deal with his brute strength, which puts him on favorable terms with them.



Kitty, closely followed by Frederick, arrives at the Apaches' den just as they are taking them away, and, seeing Roleaux is all right, she goes with them to the station and is with him when the Apache is found guilty. In the meantime, Sachio and his man arrive from Grahoffen and go to Michael. Sachio talks to the King while his man tries again to find the King's coin. After searching for some time, he finds the duplicate made by Frederick, and, believing it to be the other half, hurries back to Sachio, and, giving him the signal, they both hurry from the palace and to their King, who matches the coins, translates them, and, knowing nothing of the misleading inscription on the one just brought to him, he starts plans for the long-planned war against Gretzhoffen.

Kitty and Roleaux return to their hotel, and, going to Kitty's room, she shows him she still has the coin they took from Frederick, and they then lay their plans to get the other half from the King of Grahoffen. Frederick follows Sachio and his man at a safe distance, but being unable to learn anything of their plans and fearing something might happen determines to enter the palace. Here he meets Sachio and his man and overhears that they have the coins. Knowing that they will start trouble if they are permitted to leave the palace, even though one of the coins is the fake one he had made for the King, he tells them he wants to show them some old armor, and leads him to the torture chambers below. Frederick's plan is to get Sachio down there and lock him in the chamber, take the coin away from him and keep him there until he has gotten the other coin from the King of Grahoffen. But instead Frederick is himself locked in. Kitty arrives at the palace to tell the King about the Apache's being found guilty of the murder, and, finding him intoxicated, she roams about the place. She eventually locates Frederick, tells him that she has heard Sachio say war will be started in twelve hours, and tries to get him to follow them, but he tells her that war with Grahoffen is unavoidable and the best thing to do is to surprise them by being ready when they start.

Sachio arrives in Grahoffen, gives the fake coin to his King, and marches toward Gretzhoffen. Sachio, at the head of his army, points out the palace to his men. Intoxicated with his success, he gives the order to his men to charge. As they charge hundreds of Gretzhoffen soldiers dash toward them from the bushes and open fire on them.

WAR (Universal Special), Sept. 13.—No. 13 of "The Broken Coin" series. Roleaux is free and helps King Michael and Kitty escape from the Apaches. A raid is made by the king's soldiers on the Apaches' headquarters. Some of the action is vague in intent, though quite interesting in itself. Kitty rescues Count Frederick from a predicament and Count Sachio carries the bogus half of the coin to Grahoffen. The reel closes with preparations for war between the rival kingdoms.

*The Moving Picture World*, September 18, 1915, 1997.

Status: Unknown – Presumed Lost

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Kitty Gray).

Ethnicity: White (Kitty Gray)

Media Category: Newspaper

Job Title: Reporter (Kitty Gray).

Description: Major: Kitty Gray, Very Positive

Description: Minor: None

### **The Broken Coin (1915) – Serial (22 Episodes)**

#### **Episode Fourteen: On the Battlefield**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

ON THE BATTLEFIELD (Universal Special), Sept. 20.—No. 14 of "The Broken Coin" series. This number is remarkable for its spectacular battle scenes, which consume the entire two reels. Count Frederick surprises King Phillip on on the battlefield and the war rages until the principals are all imprisoned in the palace cellar of Gretzhoffen. The night battle scenes are very brilliant and well-pictured. The fighting scenes occupy the whole of this number and there is no particular advance plot.

*The Moving Picture World*, October 2, 1915, p. 80



THE BROKEN COIN (Episode No. 14, "On the Battle Field"—Two parts—Sept. 19).—Sachio and his army are surprised by Count Frederick and his troops and the war between Grahaffen and Gretzhoffen is on in earnest. After desperate fighting, Sachio, a clever fighter and commander, gets the best of Frederick and his men, and for a while it looks bad for the Iron Master. While the King drinks more and more wine to give him courage, Kitty decides to help him if possible, and calling the old prime minister, who is sober for a wonder, tells him of Frederick's plight and asks him to help her get more men. This the Prime Minister does, and with Kitty at their head, the newly formed regiment arrives on the field of battle just as Frederick is about forced to give up to the enemy.

Roleaux, losing sight of Kitty and, learning that she is on the battlefield, tries to get to her side and, going through the enemy's lines, is captured and taken to the palace of Grahaffen, where he is held a prisoner.

On the battlefield, Frederick sees man after man of his army mowed down by a masked battery, which he is unable to locate. Sachio sees this and feels sure that within a short time, he will have Frederick's entire army mowed down. Frederick, on his horse, finally locates, with the aid of a pair of powerful field glasses, the masked battery, a cleverly hidden affair, behind trees, which are fastened on the

battery itself. As he is about to give an order to charge upon it, a bomb explodes under his horse, blowing its legs off, and the horse and rider go down. This is seen by Sachio, who, thinking it is easy for him to advance, gives the order to do so. He is met, however, by Kitty and her small body of men, who check his advance.

Giving the command to one of the older men, Kitty goes to Frederick's help. Finding him only slightly wounded, they both chase Cachio and his men to the palace of Grahaffen. In the meantime, Roleaux succeeds in getting away from his guards, who are surprised by the return of their army, and, getting the coins, boards a fast yacht, bound for Gretzhoffen, just as Sachio and the King discover the loss of the coins and give chase. Sachio boards a torpedo boat, and, ordering the captain to catch the yacht ahead, quite unaware that Kitty and Count Frederick are in the dirigible just passing over their heads to the rescue of Roleaux. As they near the fort of Gretzhoffen, where the prime minister has finally placed some men, they see the yacht and, believing it belongs to the enemy, they fire upon it. Kitty and Frederick in the dirigible overhead, however, drop a rope ladder to the sinking yacht just in time to rescue Roleaux, who catches it and climbs to safety as the yacht goes down.

*The Moving Picture World*, September 25, 1915, p. 2242

Status: Unknown – Presumed Lost

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Kitty Gray).

Ethnicity: White (Kitty Gray)

Media Category: Newspaper

Job Title: Reporter (Kitty Gray).

Description: Major: Kitty Gray, Very Positive

Description: Minor: None



**The Broken Coin (1915) – Serial (22 Episodes)****Episode Fifteen: The Deluge**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

THE BROKEN COIN (Episode No. 15, "The Deluge"—Two Parts—Sept. 26).—Count Frederick and Kitty lead the way to the dungeon, followed by King Michael, to escape from Count Sachio and his army, who, at that moment, were charging the outside of the palace. Kitty and Count Frederick finally succeed in finding a hiding place in the dungeon. On the outside of the palace Count Sachio and his men, after trying vainly to gain an entrance, finally decide to send a small army of men to look about the palace and find an entrance to Kitty's hiding place. At the front of the palace Count Sachio and his men succeed in getting into the palace and start in search of Count Frederick and Kitty. In the dungeon Frederick, Kitty and the frightened King, knowing it is useless to fight, wait for them to batter down the door, just as Sachio's men on the outside succeed in gaining an entrance through the window. Surrounded on all sides, Kitty and Count Frederick look at one another hopelessly. Count Frederick sees in a corner an old wheel used in former days to torture the prisoners of the palace. Quickly whispering to Kitty to hold their attention, he sneaks to the old wheel and turns it on, and before the others have time to see what has happened they find the water slowly rising above their knees. Count Sachio succeeds in getting to his king and is given instructions to accept a treaty of peace from Count Frederick if he will agree to one. After much trouble Frederick acquiesces and shuts off the water. King Phillip and his men rush from Gretzhoffen.



Kitty and Count Frederick after helping King Michael to the upper section of the palace, start to roam over the palace, joined by the prime minister. They plan to remodel it. As the prime minister leaves them Count Frederick starts to thank her for her help in the last few days. Kitty at first smiles, then thinks of the part of the broken coin yet to be found and leaves the palace. About to leave the torture chambers, Count Sachio finds on the floor a charred piece of script. Upon translating it he finds there is half of it missing. After studying it carefully he learns from the portion he has that a king had been abducted. Realizing its importance, he searches for the other half, but, hearing footsteps, gives up the search and makes his escape from the palace and Gretzhoffen.

On the outside of the palace Kitty hears a rustling in the bushes near her. She spies Count Sachio. Following him, she sees him drop a charred piece of paper. Thinking that it may be of some importance, she picks it up and follows Sachio further. She sees him stop and return in her direction. Thinking it must be the paper he is after, she quickly hides in the bushes. In the meantime, Sachio is missed at the palace of Gretzhoffen and a small body of soldiers is sent in search of him and arrive in time to help Sachio search for the missing document. Furious over his loss, he is about to leave when he sees in the tree his missing

document in the hands of his greatest enemy. Kitty Grey. Quickly calling his soldiers, they draw their guns and start to take her down from the tree as the episode ends.



THE BROKEN COIN (Universal Special), Sept. 27.—This fifteenth episode, in two reels, brings to a close the warfare between the two kingdoms. The threatened drowning of the enemy officers in the palace cellars made a good scene. A new development occurs when Count Sachio discovers a paper affecting King Michael's right to the throne. Roleaux turns up unexpectedly and gains possession of this document. Later he is made prisoner by Count Sachio. An interesting instalment.

*The Moving Picture World*, October 9, 1915, p. 254

Status: Unknown – Presumed Lost

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Kitty Gray).

Ethnicity: White (Kitty Gray)

Media Category: Newspaper

Job Title: Reporter (Kitty Gray).

Description: Major: Kitty Gray, Very Positive

Description: Minor: None

### **The Broken Coin (1915) – Serial (22 Episodes)**

#### **Episode Sixteen: Kitty in Danger**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

THE BROKEN COIN (Universal Special), Oct. 4.—This instalment, No. 16, brings out the weak character of King Michael and suggests interesting developments regarding the manner in which he came to the throne. A mysterious trip on a steamer by Count Sachio and King Phillips is undertaken, Count Frederick and his friends following in a smaller vessel. The broken coin has dropped completely out of the story in the last three numbers, but it is likely the ocean trip just undertaken will bring further developments regarding it.

*The Moving Picture World*, October 2, 1915, p. 254

THE BROKEN COIN (Episode No. 16—"Kitty in Danger"—Two Parts—Oct. 3).—Kitty is taken from the tree by Count Sachio and his man and brought to Grahoffen. In the meantime Count Frederick, disgusted with his King's cowardice, decides to see Kitty. Being unable to find her at the hotel, and becoming worried as to her safety, he sends his soldiers in search of her. Thinking she may have remained at the palace he returns there. In passing near the spot where Kitty was captured, he notices on the ground a hat belonging to her. Upon further searching he finds a cigarette case with this inscription inside: "To Count Sachio for deeds of valor, from Phillip, King of Gretzhoffen, 1914." Feeling that Kitty must be in the hands of Sachio, and realizing her danger, he sends his own men to Grahoffen to learn what they can of Kitty's whereabouts. In the meantime Roleaux, a prisoner in the palace of Grahoffen, sees Kitty brought in. Knowing she is a prisoner like himself, he succeeds in escaping, finds Kitty and helps her to escape. They are about to make a getaway when they find themselves surrounded by Sachio's guards.

Sachio and King Phillip decide they are too dangerous to have about, and after much discussion, they decide to send them both back to America. Knowing it is impossible to force Kitty to book passage, Count Sachio bribes some deck hands to stow them away in the hold of the boat. This is overheard by Count Frederick's men, who rush back to Gretzhoffen and tell of Kitty's danger. Count Frederick gets in communication with the wharf men and tells them



to hold the boat, but learns that she has already left port. He follows in the King's fastest torpedo boat. In the hold of the boat Kitty comes to and looks about for some means of escape. She is about to sit down on a mass of rags in the corner when she feels it move. After getting over her fright she examines it and finds it to be no other than her friend, Roleaux. Together they plan their escape.

Count Frederick finally gets aboard his yacht and a race between the ocean liner and the speedy little craft begins. In the meantime Kitty discovers she is on a boat and shouts for help. This is heard by passengers, who inform the captain. He sends his two deck hands, not knowing of their part in the abduction, to investigate. The deck hands try to gag Kitty and Roleaux, but are overpowered, and Kitty and Roleaux make their escape just as Count Frederick's yacht is seen pulling alongside the liner. Kitty and Roleaux, about to leave the top of the ladder, are again seized and knocked unconscious as the episode fades.

*The Moving Picture World*, October 9, 1915.

Status: Unknown – Presumed Lost

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Kitty Gray).

Ethnicity: White (Kitty Gray)

Media Category: Newspaper

Job Title: Reporter (Kitty Gray).

Description: Major: Kitty Gray, Very Positive

Description: Minor: None

**The Broken Coin (1915) – Serial (22 Episodes)****Episode Seventeen: The Castaways**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

THE BROKEN COIN (Episode No. 17, "The Castaways"—Two Parts—Oct. 10).—Count Frederick in his motor boat comes alongside the gigantic ocean liner demanding of the captain the release of Kitty Grey, whom he insists is on board. The captain denies that she is there and Count Frederick, feeling sure that she is some place on the boat, climbs aboard. After a heated argument the captain is about to force Count Frederick to leave the boat when he notices a strange expression on the faces of two of the deck hands whom he had sent to the hold of the ship when the passengers heard the strange cries. Thinking there might be some truth in what Count Frederick says, he calls the deck hands and demands that they go below to look again. Followed closely by Count Frederick and the captain, the two deck hands do their captain's bidding.

In the meantime in the hold of the ship the unconscious Roleaux comes to, just as the engineer discovers that a boiler has been tampered with.

Frederick, the captain and the two deck hands reach the hold of the boat and discover



Roleaux, and after searching a while they find Kitty under a bundle of gunny-sacks. A commotion is heard on the main deck, and the captain, rushing ahead, comes face to face with the engineer, who tells him the trouble with the boiler. A moment later an explosion occurs and the ship starts to sink. Frederick and Roleaux keep hold of Kitty and try to get her into one of the lifeboats, but are forced back by the half-crazed women and other passengers.

Back in Grahaffen, Count Sachio and his king plan to get the other part of the quarred paper which Sachio has found in the palace during the revolution. Seeking to gain entrance to the palace of Gretzhoffen, Sachio, relying on the weak character of King Michael, sends him a letter asking if they cannot again be friends. Kitty, Count Frederick and Roleaux succeed in grasping hold of a piece of wreckage as the ill-fated boat goes down. Other drowning passengers vainly trying to grasp the same piece of wreckage, finally force Roleaux and Count Frederick to loosen their hold on Kitty and the piece of wreckage. They try madly to swim to Kitty, but the drowning passengers prevent them from reaching her, and they helplessly flounder in the water, watching Kitty disappear from view. Grasping hold of a small piece of timber, Frederick and Roleaux keep afloat until unconsciousness overtakes them.

Frederick recovers with a terrible thirst. He revives the unconscious Roleaux. By frantically waving a part of their clothing the men manage to attract the attention of the natives of a distant piece of land. Their rescuers cannot understand their language, but notwithstanding the natives take the shipwrecked men to land. In the meantime the other women that were on the same piece of wreckage all finally lose their hold, one by one, until Kitty is left alone with no one in sight but the floating bodies. She finally loses consciousness, and after what seems several hours she awakens to find herself not in midocean, but on the beach of a strange island. Kitty is about to get up when she sees rising from behind the palm trees wild-looking natives raising their spears. They crawl toward her as the episode ends.

THE BROKEN COIN (Universal Special), Oct. 11.—Instalment No. 17. Kitty finds herself a captive on the vessel, with Roleaux bound in a piece of canvas beside her. Count Frederick boards the vessel in search of her. Some fighting ensues, during which the vessel takes fire and is consumed, the principals, of course, escaping. Count Sachio is seen making overtures to King Michael. The coin does not appear in this number. There are no very stirring scenes in this.

*The Moving Picture World*, October 23, 1915, p. 621.

Status: Unknown – Presumed Lost

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Kitty Gray).

Ethnicity: White (Kitty Gray)

Media Category: Newspaper

Job Title: Reporter (Kitty Gray).

Description: Major: Kitty Gray, Very Positive

Description: Minor: None

### **The Broken Coin (1915) – Serial (22 Episodes)**

#### **Episode Eighteen: The Underground City**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

THE UNDERGROUND CITY (Universal Special Feature), Oct. 17.—No. 18 of the “Broken Coin” series. In this number Kitty goes through some painful experiences on the desert island, at the hands of cannibal natives. These scenes are well put on and are quite realistic. Count Frederick is also a captive on the same island. He demonstrates the use of a revolver and gains the respect of the savages, after which he organizes a party to go to Kitty’s relief.

*The Moving Picture World*, October 30, 1915, p. 793



**THE BROKEN COIN** (Episode No. 18—"The Underground City"—Two Parts—Oct. 17).—Kitty is surrounded by natives who brandish their spears, while at the other end of the island Count Frederick is proclaimed a white god for killing a duck with his automatic, which he succeeded in saving. On a deserted part of the island, Roleaux, unconscious of the beach, comes to and starts in search of food and water. Two of the natives grab Kitty and bring her to their chief who orders the girl cast into his hut.

At the other end of the island, Frederick notices two natives that he has not seen before rush to the chief and start talking excitedly. Asking the chief what it is, he explains that a strange white creature has been discovered at the other end of the island. Frederick, hoping that it might be Kitty, explains to the chief about her, and asks for a few men to help him search the island for her. This the chief grants, and Frederick starts off with a goodly number of the natives as his escort. In the chief's hut Kitty is annoyed by the chief's attentions. Kitty refuses to accept them and he orders her made a sacrifice to the sacred fire.

On the day set for the fire sacrifice, hundreds of natives are bowing and praying at the fire as Kitty is led on. As they are about to throw her into the pit, a strange creature dressed in an old tattered sailor suit appears, and, grabbing Kitty from the natives' arms, mysteriously disappears. The natives, thinking it is the curse of the fire god, fall on their faces and pray, as Frederick and his men discover them. In the arms of the strange demented sailor, Kitty is carried through strange underground passageways, and brought into a weird place, where he shows her the hull of an old ship, bags of gold and a crater with flames shooting out at intervals. Back in the kingdom of Gretzhoffen, Sachio, feeling satisfied that Kitty and Roleaux are safe in America, continues his search for the other part of the charred paper. Disturbed in his search by the nearness of a guard, Sachio discontinues it for a while and joins the king and his intoxicated friends in the room above.

To return to Count Frederick and his band of natives: They demand of the chief the release of the white woman in their possession. Much frightened, the chief explains her strange disappearance. Disbelieving his story, the two chiefs get into an argument, which finally brings about a small-sized war and hand-to-hand conflict. Escaping from this, Frederick tries to search for Kitty, leaving the natives fighting among themselves. With the aid of one of the natives, Frederick succeeds in gaining an entrance to the hidden underground chambers. The old sailor, realizing some one is near and about to take Kitty from him, seizes her in his arms. As the footsteps grow nearer, the demented sailor takes her to the mouth of the crater, raises her above his head, and awaits the entrance of the intruders as the episode closes.



Status: Unknown – Presumed Lost  
Unavailable for Viewing

Type: Movie  
Genre: Serial  
Gender: Female (Kitty Gray).  
Ethnicity: White (Kitty Gray)  
Media Category: Newspaper  
Job Title: Reporter (Kitty Gray).  
Description: Major: Kitty Gray, Very Positive  
Description: Minor: None

**The Broken Coin (1915) – Serial (22 Episodes)**

**Episode Nineteen: The Sacred Fire**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

THE BROKEN COIN (Episode No. 19, "The Sacred Fire"—Two Parts—Oct. 25).—Kitty unconscious, is held in the arms of the demented sailor over the mouth of the crater in the underground grotto. In another passageway, Count Frederick and the native succeed in finding an entrance to the grotto where Kitty is, in time to save her from being thrown into the fiery depths below. Around the crater at the sacred fire, the natives who showed Count Frederick the way to this strange island, get into a fight with Kitty's captors and several of them fall into the secret entrance to the underground grotto. Frederick and the sailor, hearing them coming, look about for means of escape. The sailor promises to help Frederick and leads them both from the room just as the natives, who have fallen through the entrance, discover their hiding place.

The natives search for Kitty and Frederick, intending to kill them. Up above, the natives discover the entrance to the grotto and follow the other natives through. Arriving in the grotto they learn from the other natives that Kitty has been there and they all start in pursuit. In Gretzhoffen, Count Sachio and King Michael talk over Count Sachio's intended trip

to Gretzhoffen. Sachio tells the King that with both parts of the coin he is certain of finding the hiding place of the plans and scripts belonging to the King of Gretzhoffen, not knowing that one-half of the coin is a duplicate of the one which Count Frederick had made for King Michael, when the puppet discovered the loss of his, which is now in the possession of Kitty.

Bidding adieu to his King, he starts off for Gretzhoffen. Arriving in the palace he awaits his opportunity and with both coins in his possession, starts his search for the hiding place. In the underground city Kitty, Frederick and the old sailor, hiding from the natives, are discovered and a fight ensues in which the sailor loses his life. Count Frederick with Kitty in his arms escapes to the cliff. In the torture chambers of the palace of Gretzhoffen, Count Sachio follows the directions of the coins, but fails to find the hidden scripts, etc. Sachio meanwhile is frantically searching for the hidden treasure. Following the directions on the coin, he is surprised not to find the hiding place.

Sometime later on the island, Kitty and Count Frederick, hiding in a cave at the top of the cliff, succeed in keeping out of sight of the natives, but in so doing are forced to go without food. At night they manage to keep the fire burning, hoping against hope to signal a passing boat. Nearly dead with starvation they are about to give up when they see on the horizon what appears to be a boat. They succeed in lighting a fire and in that way hope to attract the attention of someone on board. The episode ends at this point.

*The Moving Picture World*, October 30 1915, 847

THE SACRED FIRE (Universal Special), Oct. 25.—No. 19 of "The Broken Coin" Series. This continues the story of Kitty and Count Frederick's adventures among the head-hunting natives. They manage to escape to a passing vessel, after numerous fights with the natives. Count Sachio makes an unsuccessful attempt to find the hidden treasure. The events of this number are quite interesting, but do not greatly advance the plot, which has moved slowly of late.

*The Moving Picture World*, October 30, 1915, p. 969



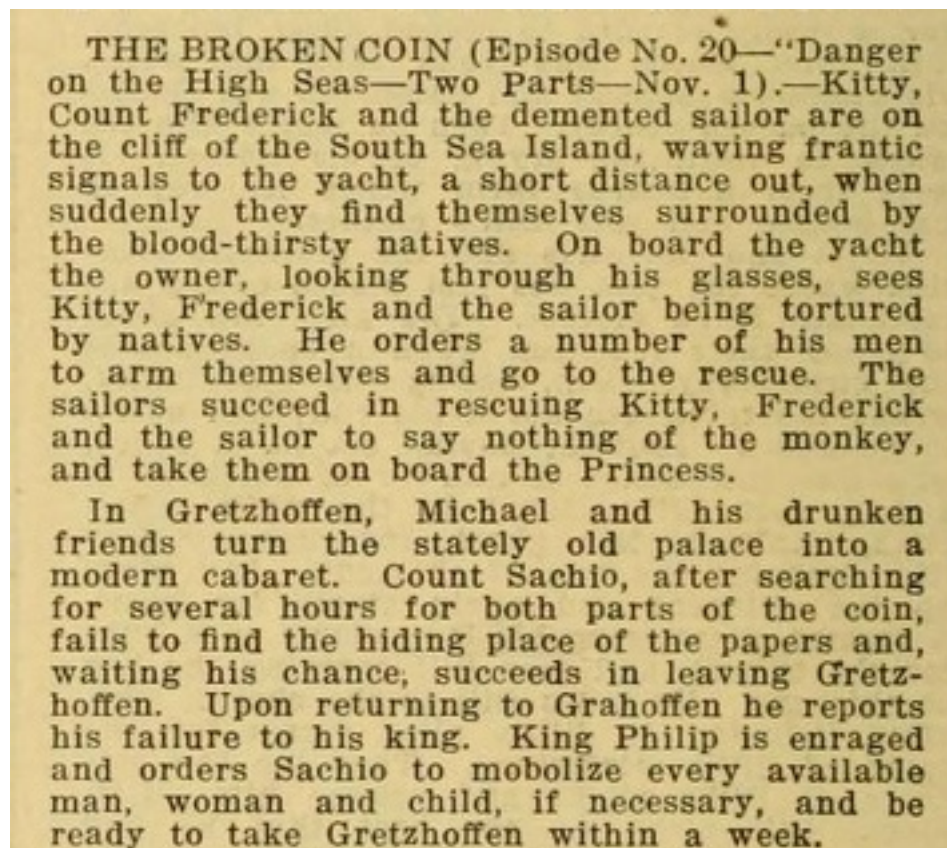
Status: Unknown – Presumed Lost  
Unavailable for Viewing

Type: Movie  
Genre: Serial  
Gender: Female (Kitty Gray).  
Ethnicity: White (Kitty Gray)  
Media Category: Newspaper  
Job Title: Reporter (Kitty Gray).  
Description: Major: Kitty Gray, Very Positive  
Description: Minor: None

**The Broken Coin (1915) – Serial (22 Episodes)**

**Episode Twenty: Danger on the High Seas**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).



After securely hiding her half of the coin and the charred papers which she had discovered in the old sailor's chest, Kitty puts on a fresh yachting dress given her by the stewardess, and goes above to thank the owner, Mr. Wyndham, for rescuing her. Arriving in the saloon she finds Count Frederick in one of Mr. Wyndham's suits. She is rather glad to meet Count Frederick again, for Mr. Wyndham's strange glances rather frighten her. In Gretzhoffen the Prime Minister sobers up and looks about for means of getting rid of the drunken guests with whom the puppet Michael insists on filling the palace. In Grahoffen, Sachio begins the mobilization of the troops and citizens of the little principality, and they lay in stores of arms and ammunition.

Alone in the saloon on board the Princess, Kitty is accosted by Mr. Wyndham. Her screams attract Count Frederick, who happens to be nearby. He throws the owner to the floor, and starts to leave the cabin with Kitty when he is stopped by Mr. Wyndham, who calls his sailors and orders Frederick and the sailor put in irons. Wyndham succeeds in locking Kitty and himself into his cabin and starts taunting her with her helplessness, not realizing that at that moment Count Frederick, in the hold below, has succeeded in freeing himself. Disarming one of the deckhands, Frederick leaves him in charge of the old sailor, while he goes above and forces the wireless operator to send a message to the Prime Minister of Gretzhoffen, telling him that he is on board and to send a boat to meet them. This is seen by one of the mates who rushes to the cabin, and, pounding on the locked door, tells Wyndham's of Frederick's escape. Wyndham at once forgets about Kitty for the moment and orders Frederick again put

in chains. Then, returning to the cabin, he locks the door, facing helpless Kitty, and advances toward her as the episode fades out.



THE BROKEN COIN, NO. 20 (Universal Special), Nov. 1.—Count Frederick protects Kitty from violence at the hands of Lord Wyndham on board the vessel. He manages to hold up the wireless operator and send a message to King Michael asking for aid. King Phillips, disgusted at Count Sachio's failure to locate the treasure, threatens to renew war upon King Michael. The number does not accomplish much in forwarding the plot, but has some interesting episodes.

*The Moving Picture World*, October 30, 1915, p. 969

Status: Unknown – Presumed Lost

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Kitty Gray).

Ethnicity: White (Kitty Gray)

Media Category: Newspaper

Job Title: Reporter (Kitty Gray).

Description: Major: Kitty Gray, Very Positive

Description: Minor: None

### **The Broken Coin (1915) – Serial (22 Episodes)**

#### **Episode Twenty-One: A Timely Rescue**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

A TIMELY RESCUE (Universal Special Feature), Nov. 8.—No. 21 of "The Broken Coin" series. In this number the series draws near a close. Kitty and Frederick return, after many adventures, in an armored automobile, fighting their way through to Gretzhoffen. King Michael is still carousing with his friends at court, unaware that his country has been plunged into a fresh war. The number closes with Count Sachio and Count Frederick in a duel.

*The Moving Picture World*, November 13, 1915, p. 1314

THE BROKEN COIN (Episode No. 21, "A Timely Rescue"—Two parts—Nov. 8).—Kitty on board the "Princess" is locked in the cabin with Wyndham, the owner. Realizing Kitty's helplessness, Frederick, in the boiler room of the ship, tries to loosen the chains that bind him, in order to get to Kitty's rescue, but to no avail. In Gretzhoffen, the Prime Minister receives Frederick's wireless message and with a few soldiers boards a speedy yacht and goes in pursuit of the Princess. In Grahoffen, Sachio and King Philip succeed in mobilizing an overpowering army and decide to enter Gretzhoffen by way of a channel, to avoid discovery of their intended attack upon the little kingdom.

On board the "Princess" Kitty is forced to submit to the advances of Wyndham. Suddenly Wyndham hears the approaching yacht with the Prime Minister and is forced to give up his hold on Kitty. Boarding the "Princess," the Prime Minister and soldiers demand Kitty's release. Frederick and the old sailor depart with them toward the little kingdom of Gretzhoffen, not realizing that on the same sea within a very short distance of them King Phillips and Sachio are bound toward the same port, bent on the destruction of the town. Kitty, Frederick and the Prime Minister are nearing the port of Gretzhoffen, when the accidentally learn of Sachio's intended attack. They succeed in arriving in Gretzhoffen in time to scrape together what they can of the army and get to the fort in time to repel Sachio's attack.

A battle follows, in which Sachio and his army get the worst of it. Sachio watches his opportunity and leaves the battlefield for the palace of Gretzhoffen, hoping to find the hiding place of the jewels and treasures before Kitty and Frederick arrive there. His departure is noticed by Kitty; she informs Count Frederick, and together they leave for the palace, arriving in time to corner Sachio. Frederick hands Sachio a sword and, taking the other, they start fencing. In the scuffle, Kitty succeeds in getting Sachio's coins. Sachio remarks that they are no good, but she surprises both Sachio and Frederick by taking from her blouse the other half of the coin. Sachio starts for her, but is stopped by Frederick, who allows Kitty to start for the torture chambers with the real coins to find the secret place of the treasures of Gretzhoffen. At this point the episode closes.



“The Broken Coin” serial had broken all records and that 125 houses would be supplied with the two sets of this film before the run would be concluded. *The Moving Picture World*, November 20, 1915, p. 1531

Status: Unknown – Presumed Lost  
Unavailable for Viewing

Type: Movie  
Genre: Serial  
Gender: Female (Kitty Gray).  
Ethnicity: White (Kitty Gray)  
Media Category: Newspaper  
Job Title: Reporter (Kitty Gray).  
Description: Major: Kitty Gray, Very Positive  
Description: Minor: None

### **The Broken Coin (1915) – Serial (22 Episodes)**

#### **Episode Twenty-Two: An American Queen (aka The Last Episode)**

Newspaperwoman Kitty Gray (Grace Cunard), a San Francisco newspaper woman. Her Editor-in-Chief (Carl Laemmle).

THE BROKEN COIN (No. 22—Last Episode—  
“An American Queen”—Nov. 15).—Sachio  
and Frederick are fighting in the dungeon  
of the castle. Sachio is severely wounded.  
Kitty and Frederick then start out to search  
for the treasure. They locate a loose stone  
in the dungeon floor and discover the treasures  
and scripts placed there many years before.  
Kitty and Frederick are joined by an old sailor,  
formerly a servant in the palace, who tells  
them of events that happened when Count  
Frederick was a baby.  
“About thirty years ago I was a youth and  
the favorite servant of the old King Michael  
II,” explains the old sailor. The scenes de-  
scribed by the old sailor are then depicted.  
A terrific night battle is in progress. King  
Philip of Grahaffen is driving his soldiers  
forward against the army of King Michael of  
Gretzhoffen which is finally wiped out. The  
loss of his army temporarily deranges King  
Michael and he wanders from the battlefield  
to the palace determined, even in his semi-de-  
mented condition, to hide the treasures of  
Gretzhoffen so that his son and heir will have  
something even if the Grahoffen forces capture  
the palace and capital.

King Michael takes the jewels accumulated by his ancestors and himself from their hiding place, wraps them up in a tapestry and removes a tile from the dungeon floor, revealing a zinc-lined box, into which he pours the precious jewels. Hearing the shouts of the victors near the palace King Michael realizes that if he does not work quickly his secret will be lost to posterity. Taking a gold coin from his purse, he files off the crown and inscription on its back, places it in a vise and inscribes the key to the hiding place of the treasure with the point of a file on the back of the coin. To his foster-brother he gives one-half of the coin and to the servant the other.

King Philip's soldiers burst into the palace a moment later and when King Michael runs outside to give them a last fight a volley lays him low in death. The treacherous foster-brother smiles to himself, and then, not content with his brother's death, he changes the heir to the throne, placing in his stead his own son, who is in reality the puppet, Michael.

The foster-brother, Count Frederick, did not live long thereafter, however, for King Philip and his men, seeing him fleeing, orders his soldiers to kill him. "Count Frederick, who was shot by King Philip's men, was the father of the present King of Gretzhoffen, King Michael," the old sailor explains, "and you, Count Frederick, are the real King of Gretzhoffen."

Kitty, Frederick and the old sailor are joined by the Prime Minister. The party then goes upstairs to where King Michael and his courtesans are fast asleep after their drunken orgy. Enraged that the palace should be made a brothel, Frederick seizes Michael and throws him out of the throne chair. Frederick takes Kitty in his arms and leads her, his future queen, to the throne. Kitty telegraphs back to the managing editor in the newspaper office at Los Angeles:

"Lost my bet, but won a husband.

"KITTY, Queen of Gretzhoffen."

*The Moving Picture World*, November 27, 1915, p. 1721

AN AMERICAN QUEEN (Universal Special Feature), Nov. 15.—This final instalment of "The Broken Coin" serial brings the story to a very interesting denouement. Kitty and Frederick put the coin together in the torture chamber of the palace and locate the missing treasure. Count Frederick is found to be the rightful king of Gretzhoffen and he dethrones the puppet king, Michael, in a dramatic way. He then lays claim to the throne and to Kitty's heart. The construction and action are good and some excellent night photography is shown.

*The Moving Picture World*, November 20, 1915, p. 1501



Status: Unknown – Presumed Lost  
Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Kitty Gray). Male (Managing Editor)

Ethnicity: White (Kitty Gray, Managing Editor)

Media Category: Newspaper

Job Title: Reporter (Kitty Gray). Editor (Managing Editor)

Description: Major: Kitty Gray, Very Positive

Description: Minor: Managing Editor, Positive

### **Buckshot John (1915)**

Reporter Jimmy Dacey (Carl von Schiller) is in love with the daughter of a statesman who wants her to marry a bogus preacher

BUCKSHOT JOHN—(Bosworth—Four Parts).  
—The career of Bad Jake Kennedy's gang comes to an end in the town of Clayton, after months of robbing banks and express companies of thousands of dollars. The pursuit by the sheriff and posse ends in a corral, where the gang, cornered, fights till only four are left. Of these, "Buckshot John" Moran is wounded, and carried by Doc Pattee to his own office. The others are locked in the jail, from which they are dragged by the indignant populace and duly hanged.  
Too late the citizens realize that they have destroyed all means of locating the cache where the gang's rich loot is hidden. Only Buckshot John is left, and he emphatically declares he does not know where it is.  
At intervals during the first fifteen years of his thirty-year sentence in the State's Prison at Canon City, every means is taken to make him tell, but he stoutly reiterates his denial. One of the methods is "religion," which, though it fails, proves the means of opening a new life to the sullen and embittered convict. In the truest sense, this former desperado "gets religion." He prays for a message, and, putting his finger haphazard on a page of the Bible, reads the words: "A clean heart." From that time on his one thought is "to go clean when my time comes," and he prays for a way to restore the securely hidden money to its rightful owners.

Meantime, in Denver, "Dr. J. Buchanan Gilmore" has risen by devious, shady paths from being a vendor of snake oil and a fake clairvoyant to an unassailed position as leader of the cult of the hour, "Purified Thought." The interest of a high official puts the stamp of approval on his career, and he is quick to take advantage of it, bringing the fact to the attention of a reporter sent to cover a story.

This reporter is "Jimmy Dacey," much in love with the statesman's daughter, Ruth, a state of affairs viewed with disfavor by her father, who much prefers the rich and polished Dr. Gilmore as a suitor for his daughter. Affairs look very badly for Jimmy as Gilmore's half-hypnotic influence over Ruth becomes stronger.

Sent to try once more to get a confession from Buckshot John, with the usual fruitless result, Jimmy gives him a newspaper, and is greatly surprised at the convict's statement that his only reading matter is his Bible. Buckshot reads of Gilmore's marvelous psychic powers and of a private exhibition in which messages were received from the dead. It seems like an answer to prayer, and he sends a note to Gilmore begging help.

A convict must have had newspaper notices, and in the office of Jimmy's paper Gilmore drains the files clean of everything that had ever been printed about Moran and the Bad Jake Kennedy gang; and goes to Canon City with a well-filled notebook.

Gilmore, pretending to go into a trance, preys on Buckshot John's mind and emotions, with voices, messages and mysterious sounds, till the broken and half-hysterical convict tells the location of the cache, and begs Gilmore himself to



get the money and restore it to its rightful owners. Hiding his wild exultation at thus getting possession of the fortune, Gilmore suavely reassures Buckshot, and returns home to make preparations to steal the money.

A casual glimpse of Gilmore in the file room was added fuel to the flame of Jimmy's jealous suspicions of him, and when the latter says goodbye to Ruth on the plea of a sudden trip to San Francisco, and is seen taking a local train toward Canon City, Jimmy camps on his trail, goes to the prison and learns from Buckshot that Gilmore had been there several days before and had told him wonderful things. Jimmy quickly disabuses poor Buckshot of that illusion, suspecting that he and Gilmore were planning to divide the hidden treasure between them. Buckshot stolidly denies that he told Gilmore his secret, but after Jimmy's departure nearly breaks down as he realizes that his prayers have been in vain and that now he can never make reparation.

One chance remains—to catch Gilmore at the cache—so, sacrificing all his good-conduct credits, Buckshot makes his get-away. He catches up with Gilmore, who is laden with the stolen money, forces its return, and makes his way to Denver, where he gives the money to a committee of clergymen, then happily awaits the coming of the police to take him back to prison. "I couldn't get an honest man, so I had to do it myself," he naively tells Jimmy.

How Jimmy traces Gilmore's part in the transaction and uses his knowledge to force Ruth's father to consent to her marriage to himself, and to do a great service to Buckshot John, completes this story.

## “Buckshot John”

In a Five-Part Van Loan Drama Hobart Bosworth Matches  
His Work in “The Sea Wolf.”

Reviewed by George Blaistell.

**I**T IS Hobart Bosworth, veteran screen actor at his best, we see in “Buckshot John,” the first of the Charles E. Van Loan dramas to be produced by Bosworth, Inc. In this five-part subject adapted by Mr. Van Loan from one of his own magazine stories, Mr. Bosworth finds a splendid medium for the display of his skill as a director and his power as an actor. For skill and power he has, as we have seen in the last half dozen years—as Edmond Dantes in “Monte Cristo,” one of the early multiple films; as Wolf Larsen in “The Sea Wolf,” his first production under his own name; and in many other subjects. In “Buckshot John” the long time Selig player and director has the role of an outlaw—fearless and reckless, too; a bad man in the com-



mon acceptance of the term, but a good leader of men, one who can administer punishment and take it as well.

Buckshot John Moran is a convincing type. Superbly mounted on his big black horse, armed with his sawed-off double-barreled shotgun, he looks the hard citizen. His appearance on the screen, as we see him stationed by the side of the halted locomotive and its helpless crew, brings illusion with it, and so far as Mr. Bosworth's division of the story is concerned it remains to the end. There is a subsidiary action which somehow in its earlier stages fails to excite any particular amount of interest. We fathom the drift of it as the story proceeds, but it is only as it immediately affects the outlaw that it concerns us.

Courtenay Foote as the Great Gilmore, the fake clairvoyant and later leader of his own home-made Purified Thought cult, is at the head of the supporting cast. Mr. Foote gives a fine performance and is one of the factors in the picture. It is Gilmore who by means of his knowledge of John's history and the art of the ventriloquist learns the hiding place of the plunder. Oscar Linkenhelt as the sheriff is ideal. We note the man who works without fuss and feathers, one of the few who can do exciting things in unexcited manner.

"Buckshot John" is a singular combination of western drama and straight or legitimate drama. The beginning of the story, with its hold-up of the train and its subsequent shooting-up of the town, is remarkably well done. There is realism in the scenes connected with the latter, possibly a bit too much for some in the lynching. The writer will admit that while this was nearer to what must be the truth than anything he recalls at the same time there was an absence of the repugnance he has experienced at the portrayal of many interrupted lynchings. Here the horses are drawn out from under the suspended outlaws as the sheriff rides madly over the roads, only to be too late. His denunciation of his fellow-townsmen for destroying the possibility of learning the location of the cache is characteristic; apparently he is otherwise undisturbed by their anticipation of due process of law.

It is in the last half of the story that it digs in deeply—as we watch the working out of the regeneration of the outlaw. In over twenty years no effort of the warden can "reach" him. Religion is the last resort. The convict spurns the suggestion; but he reads the Book that is left in his

cell. The lines in the face soften. The light streams through iron bars—into the mind as into the cell. It is a splendid portrayal

There are situations, too, that stir the blood. There is the interview between Gilmore and the trusty in the old shed where the charlatan leads the trusty to reveal the hiding place of the booty; there are the escape from the guard, the boarding of the fast-moving freight train by Buckshot John, the encounter between John and Gilmore and the recovery of the booty; the surrender to the authorities and the return of the money, and the final pardon.

The story is well staged. The file-room of the newspaper office is especially well done. The employes of many newspapers will look upon it with envy. It is in the exteriors that the picture is at its best, however. Mountains and valleys there are in abundance and in variety. "Buckshot John" is a worth-while picture.

*The Moving Picture World*, February 6, 1915, p. 843

Following a shootout with the sheriff and his men, Buckshot John, the fierce, sole survivor of Bad Jake Kennedy's gang of robbers, refuses to divulge the location of the gang's cache, and is sentenced to thirty years in jail. After serving fifteen years, Buckshot "gets religion" and decides to return the gold. He summons the famous Denver quack clairvoyant, The Great Gilmore, who is also the leader of the "Purified Thought" cult, to contact Bad Jake for advice. Gilmore conducts a bogus séance, and with knowledge gained from reading accounts of the robbery, Gilmore convinces Buckshot to reveal the loot's hiding place to save his soul. Jimmy Dacey, a reporter who loves Ruth Mason, whom Gilmore courts, interviews Buckshot and tells him that Gilmore is a fake. Buckshot breaks out, tracks down Gilmore, retrieves the gold, and returns it to one of the firms he robbed. He then surrenders and is later granted a pardon. *American Film Institute Catalog of Feature Films*

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

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



**Business Buccaneer (1915)**

Newspapermen learn of a man who has a secret formula for the manufacture of rubber and try to get a story from him. When he refuses, they make up one of their own.

A BUSINESS BUCCANEER (Alice Joyce Re-Issue—July 30).—Tom Hopewell, returning from South America, brings with him a new formula for the manufacture of rubber. The young man loves Agnes, in the employ of his company. Newspaper men who learn of the secret formula, endeavor to get a story from Tom. Failing in this, they concoct one of their own. This comes to the attention of Hastings, employed by a rival company. Hastings, in his effort to obtain the formula, tries to bribe Agnes, but the girl contemptuously declines his offer.

That night while Agnes and Tom go for a drive, they notice a light shining in the office of the Hopewell plant. Their suspicions aroused, the two investigate and find Hastings and several accomplices trying to force the safe. The thieves make Tom and his sweetheart prisoners, thrusting them into an adjoining room. Agnes' dog, which had accompanied the lovers, is also locked in the room. Tom and Agnes succeed in removing their bonds and attempt to write a note beseeching help. They can find neither pen nor pencil and fearing the noise of the typewriter will alarm the burglars, decide to make use of the phonograph used for dictation purposes. Tom dictates a cry for help on a record which he later fastens to the neck of Agnes' dog. The animal is then lowered from the window.

The dog runs home. The Hopewell butler discovers the record and places it on the phonograph. As the result, the police are notified and a number of officers hasten to the factory. They come just in time to capture the criminals and free the lovers.

*The Moving Picture World*, July 24, 1915, p. 705

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists

Description: Major: None

Description: Minor: Pack Journalists, Negative

### **The Cabaret Singer (1915)**

Newspaper headlines about a railroad wreck reveals the death of a man's wife making it possible for him to marry another woman.

THE CABARET SINGER (Special—Two Parts —Jan. 20).—The Denton's marital happiness brings home to Randall the loneliness of his own existence. Shortly afterwards, the young man meets Pearl Eltinge, a cabaret singer. Ignorant of the fact that her beauty is a mask for a shallow mind, Randall makes her his wife. Pearl's utter selfishness becomes apparent shortly after the marriage. Dorothy, her maid, aware of her mistress's heartlessness, secretly pities the husband. Denton invites the Randalls to a party given in honor of his children. Mrs. Randall sees her husband's love of children assert itself during the affair. In-furiated, the woman returns home.

As time passes, Randall sees the difference in the characters of his wife and her maid. The former, wearied with domestic life, longs for the bright lights of her former career. She suddenly decides to return to the stage. Despite her husband's pleas, Mrs. Randall departs. Just before she goes, the woman discharges Dorothy while in a fit of temper. Randall, however, re-employs the girl. The following morning, bitterly thinking of the disappointment his marriage has caused him, Randall picks up a newspaper. The flaring headlines, telling of a frightful railroad wreck, rivet his attention. At the head of the list of the dead is the name "Mrs. George Randall."

*The Moving Picture World*, January 16, 1915, p. 410

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 Call of the City (1915)**

Newspaperman Jim Ross (Robert Walker) falls in love with a woman he helps.

THE CALL OF THE CITY (Sept. 18).—The cast includes Mrs. Wallace Erskine, Bessie Learn, Robert Walker, Marjorie Ellison, Yale Benner, John Sturgeon.

Bessie Graham has been a sort of maid-of-

all-work in her mother's boarding house for years. Determined to make a change, she tells her mother that she is going to strike out for herself and try to get a position in the city. Arrived in the city, she rents a cheap room and starts to look for work. At two or three different places she is told that only trained assistants are required. Coming out of an office building, where she has met with another refusal, she starts down the street, almost in tears. A woman of the underworld, flashily dressed, sees her, and so does the woman's male companion. Approaching Bessie, the woman tells her that if she is in trouble, she may be able to help her. Bessie is glad. The man trails along behind, and suddenly coming up with them, speaks. The woman introduces him to Bessie as her husband. Together the three continue down the street. Turning a corner, they run into a tough-looking customer, who, the moment he sees the woman's "husband," halts the party and starts in to hurl epithets at the man. When the man gets back at him the tough hits him a stinging blow in the face, declaring that this is one time his game of trapping young girls is going to be spoiled. A furious struggle commences, the woman, meantime, making a quick get-away from the scene. Bessie stands there, paralyzed with fear as the men both draw revolvers. A moment later, there is a shot fired, and the tough turns and runs down the street, leaving the other man lying at Bessie's feet dead.

In an upper room of the building in front of which the fight has taken place, Jim Ross, a young newspaper man, is hard at work, writing. He hears the shot and rushes downstairs. Taking hold of Bessie's hand, he pulls her into the hallway, closing and locking the door. A moment later, two policemen dash around the corner. The janitor tells the cops that a girl was with the murdered man when the fight started. The cops have the body removed and one of them remains on guard, waiting for a chance to get into the house, they having discovered that the door is locked. At last, Jim tells Bessie that the policeman will probably stay on guard all night, and offers to let her sleep in his room. She trusts him instinctively and accepts the offer. The next morning the police, armed with a search warrant, come to his room, accompanied by the janitor. As they knock on the door, Jim tells Bessie that she had beter pretend to be his wife. When the police enter, Jim tells them that Bessie is his wife, and that they know nothing of the murder. The janitor, "getting wise," does not give Jim away, and after the police have gone, satisfied with their investigation, Jim tells Bessie that he wishes, now that she has posed as his wife, and she would make it come true. And Bessie does.

*The Moving Picture World*, September 18, 1915, pp. 2047-2048

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Jim Ross)

Ethnicity: White (Jim Ross)

Media Category: Newspaper

Job Title: Reporter (Jim Ross)

Description: Major: Jim Ross, Transformative Negative

Description: Minor: None



**Cats, Cash and a Cookbook (1915)**

Newspapers get hold of a rumor and announce that a woman will visit the city bringing with her rare jewels. A crook reads the article and decides to take action.

CATS, CASH AND A COOK BOOK (Sept. 25).—The cast includes John Stepping, Nan Christy, Bessie Banks, Dick Rosson.

Jeremiah Brown and his wife live in a city apartment. He is a broker. Through high living, much entertainment, and a lavish wasting of money by his wife, bankruptcy stares him in the face. Brown appeals to his Aunt Clarinda for \$5,000 to tide him over the crisis, and is informed that she has just endowed a home for stray cats at the behest of Rev. Amos Doolittle. This is a great shock to Brown. However, Aunt Clarinda writes that she will pay them a visit and bring a jewel that will provide them the lives of kings. This rumor is circulated, the newspapers get hold of it, and announce that Miss Clarinda Peabody of Cloverdale will visit the city and bring with her some rare jewels.

Second-story Sam reads this, and decides to make a rich haul. The jewel turns out to be Aunt Clarinda's cook book. Brown tires of her, and plots to have her scared away. One of his club members is to enter Aunt Clarinda's room in the disguise of a burglar. On the fatal night, she routs the intruder and goes back to bed, when Second-story Sam comes upon the scene. She knocks him out and ties him securely with the cord from her bathrobe. It later develops that a reward of \$5,000 has been offered for his capture. She claims the reward, and loans it to Brown on the condition that the firm name be changed to Brown & Co. and she is the "Company."

*The Moving Picture World*, September 18, 1915, p. 2068

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

### **Caught (1915)**

Star Reporter.

CAUGHT (Special—Three Parts—Sept. 6).— (The cast includes Bryant Washburn, Edna Mayo, Richard Taber, Frederick Wood, Robert Russell, Thomas Commerford, F. A. Wade, Peggy Sweeney, Hugh E. Thompson.) A newspaper starts a campaign to ruin Governor-elect Winslow. In order to do this it tries to get hold of a document on a waterway contract which it hopes to twist into a scandal. A politician and star reporter learn that Richard Ware, the fiance of the governor's daughter, has forged his name to a check. They threaten him with exposure unless he gets the document they want. To save himself, he agrees. Edna Winslow, the governor's daughter, is really in love with her father's secretary, Bryant Gordon, her engagement to Ware having been largely a family arrangement. At the Winslow country estate Ware copies the combination of the safe in which the document is kept and mails it to the newspaper. Gordon discovers what Ware had done. He with Edna and a chauffeur bind and gag the mail clerk and get the letter. Gordon is arrested for robbing the mails. Before the chief justice the letter is opened and the combination is not found. However, Marie, the Winslow maid, who has been wronged by Ware, knows his secret. She shows how the combination had been written in with invisible ink. The intriguers are arrested while Gordon is set free. He and Edna then announce their betrothal.

*The Moving Picture World*, September 11, 1915, p. 1890

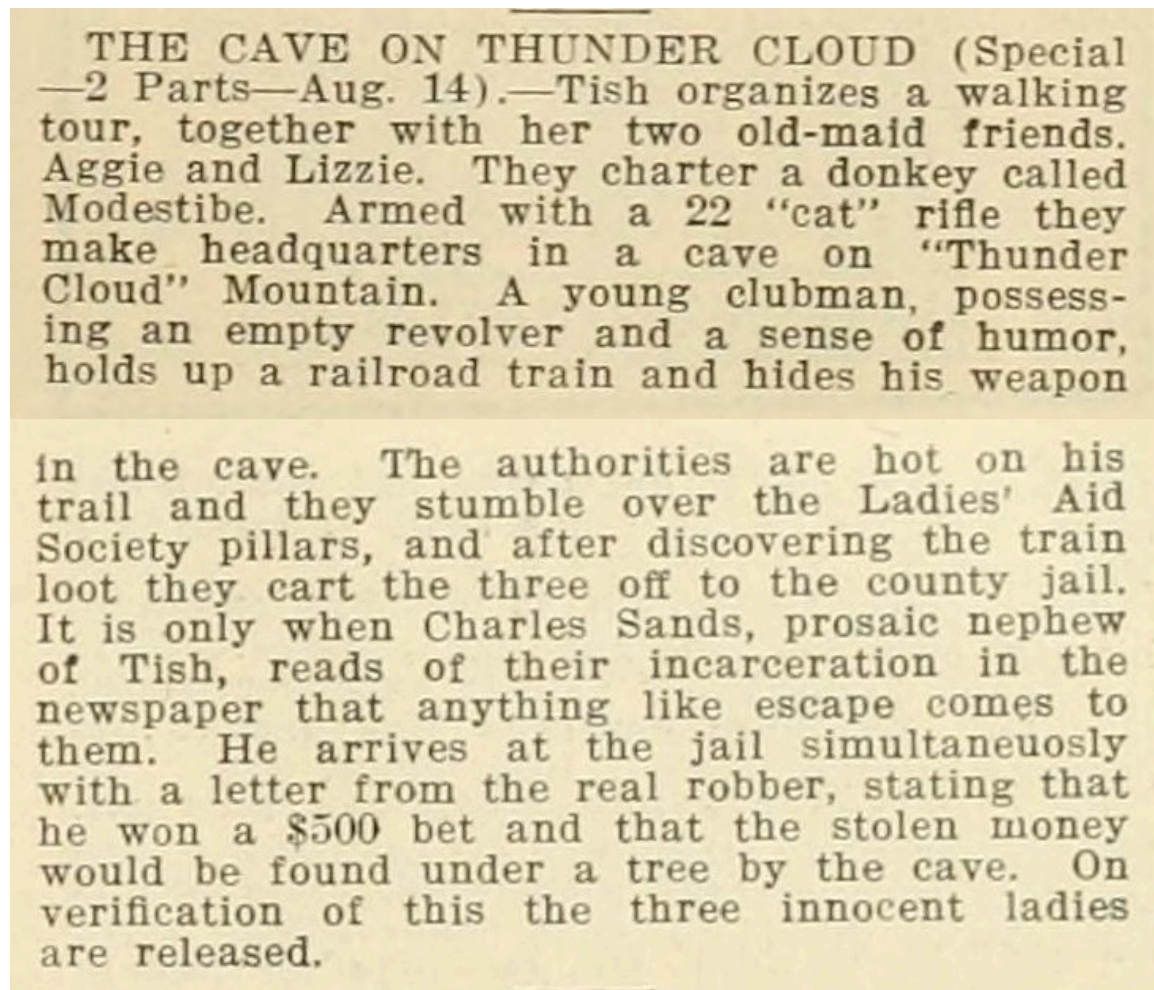


Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Male (Star Reporter, Editor). Group  
Ethnicity: White (Star Reporter, Editor). Unspecified  
Media Category: Newspaper  
Job Title: Reporter (Star Reporter). Editor (Editor). Miscellaneous  
Description: Major: None  
Description: Minor: Star Reporter, Negative. Editor, Negative. Miscellaneous, Neutral

### **The Cave on Thunder Cloud (1915)**

Newspaper Article alerts a man that three women have been jailed and he goes to their rescue.



*The Moving Picture World*, August 14, 1915, p. 1201.

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 Celestial Code (1915)**

Reporter Adele Block (Irene Hunt) on the *Morning Dispatch*.

THE CELESTIAL CODE (Two Parts—June 5).—After a meeting of the Junta, Vasco Carillo, leader of the revolutionary party of Salvador, with its headquarters in Los Angeles, places valuable military plans in his safe in the library of his mansion. That same night Sato, Carillo's Japanese cook, a paid spy in the interest of the Salvadorian government, steals the plans, hiding them behind a brick in the kitchen chimney. The house is roused. But Sato escapes detection, and Carillo telephones to Glen Morton, a famous private detective. Morton tips off Adele Block, reporter on the Morning Despatch. They drive together to Carillo's mansion. A thorough search of house and servants fails to produce the papers or any clew. The windows and doors all being perfectly secure, it is a mystery how the safe-breaking was accomplished. Adele, who has not been seen by the servants, arranges to stay with the family as their guest. Next day she sees Sato flying a kite in the garden—ostensibly to amuse the Carillo children. She notices, however, certain combinations of colored tissue paper which he attaches to the kite. These have the appearance of signals. Making note of the colors and how they are used, she reports to Morton. The detective takes Adele's notations to an expert in Oriental matters. He recognizes in the color combinations the celestial code of which he has the key. The signals, interpreted, state that Sato will place the stolen papers in the laundry package, leaving the Carillo mansion at eleven o'clock that day. It is now seven minutes to eleven. Morton telephones Adele, who, on hearing the laundry delivery machine before the house, rushes out to the Carillo automobile, drawn up at the door,



and gives chase. She tracks the Japanese, with the papers, to a noodle shop in the Japanese section of the town. Then she calls up Morton, telling him to join her at once. Fearful of losing her man, Adele enters the shop, where she is seized, gagged and bound, and carried upstairs, where the Salvadorians are holding a meeting. Understanding Spanish, she is able to make out that one of their members is commissioned to take the documents of the revolutionist leader back to Salvador, and that he has only a few minutes in which to catch the steamer. Garcia, one of the gang, is appointed to watch Adele. The others leave. Alone with her, Garcia begins to make advances, which the girl pretends to accept. Then, by a clever ruse, she gets hold of the Spaniard's gun. She wounds Garcia and fights her way downstairs and into her automobile, driving at top speed to the boat landing. Morton arrives at the shop, and then rushes to the wharf, as the steamer is pulling out with Adele on board. He charts a tug, and gives pursuit. On deck, Adele corners the Salvadorian, who leaps into the sea. She goes overboard after him. Morton, on the tug, comes up just in time to save Adele from being drowned by the Salvadorian, with whom she is fighting desperately.

*The Moving Picture World*, June 5, 1915, p. 1684

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Adele Block)

Ethnicity: White (Adele Block)

Media Category: Newspaper

Job Title: Reporter (Adele Block)

Description: Major: Adele Block, Very Positive

Description: Minor: None

**The Chadford Diamonds (1915)**

Newspaper announcement about the purchase of the famous Chadford diamond necklace gives a society crook and his wife an idea.

THE CHADFORD DIAMONDS (July 19).— Dick Willard, a society crook, and Helen, his wife, read a newspaper announcement that interests them. Walter Kenyon, a wealthy widower, has purchased abroad the famous Chadford diamond necklace, and, with his daughter, is staying at the Hotel Palms. Helen goes to stay at the hotel, where she attracts great attention. Her husband attacks her in the guise of a footpad one day when Kenyon is near, and she is "saved" by the widower, whose acquaintance, thus formed, she proceeds to cultivate. The Kenyons invite her to spend a week at their home. She communicates with Dick and admits him to the house late at night. He burglarizes the safe in which the diamonds are kept, and they make their getaway. A slight noise awakens Kenyon, and he rushes down to find the jewel case gone. His daughter and her sweetheart, his secretary, enter and astonish him by producing the jewels from a hiding place. They had suspected Helen and, removing the diamonds from the case, substituted two pendants from an electrolier. The case being locked, Willard is unable to open it until he and his wife reach home. Then they discover their failure.

*The Moving Picture World*, July 17, 1915, p. 546.

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



**Chiefly Concerning Males (1915)**

Newspaper Item reveals a business deal is a fraud and the family takes action.

CHIEFLY CONCERNING MALES (Jan. 15). —It all began through Sonny Jim's childish love for the make-believe. He wants to be a real postman, so when Daddy Jim gives him a letter to post—a most important business letter—Sonny trudges off with it to the barn, where he very importantly deposits the missive in the oat bin, because it makes such a splendid make-believe letter box. In the same way he disposes of Bridget, the cook's, letter to Patrick, the iceman, in which she accepts his ardent proposal, and the letter of pretty Aunt Alice, wherein she curtly refuses her suitor, Peter, because of a trifling quarrel. All unconscious of the mischief he has wrought, the little postman pursues his untroubled way, but Daddy discovers a big business opportunity has been lost, Bridget waits in vain for her lover, and Peter, not hearing from Alice, believes himself forgiven and, jumping into his car, makes all speed to Daddy Jim's home, where Alice is staying. It looks like serious trouble all around, but it so happens that Peter really is forgiven by Alice after she has thought it over. Patrick is struck by Peter's auto and carried to Daddy Jim's home. He is not seriously hurt and after he and Bridget settle their differences, they decide to get married. Alice and Peter are reunited and also decide to become man and wife. But this is nothing to the joy exhibited by all, when, through a newspaper item, it is discovered that the business deal into which Daddy Jim had contemplated going, is a fraud. Had Sonny mailed his father's letter, Daddy Jim would have been ruined. So the little angel unawares is forgiven and made much of, instead of re-  
(Continued on page 258.)

(Continued from page 255.)  
ceiving the promised spanking from Daddy. Shortly afterwards, all, even Toto, the dog, depart for church to attend the double wedding of Alice, Peter and Patrick and Bridget.

*The Moving Picture World*, January 9, 1915, pp. 255, 258

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

### **Chimmie Fadden (1915)**

Newsboy.

CHIMMIE FADDEN (Lasky—Five Parts—June 28).—Chimmie Fadden, a good-natured Bowery boy, lives in the New York slums with his mother and his brother, a dissipated young crook. The honest Irishwoman has no idea that Larry is a second-story man and the tool of a French thief, Antoine, who is acting as valet for millionaire Van Cortlandt in order to locate the valuables in his luxurious Long Island estate and arrange for a robbery. Van Cortlandt's daughter, Fanny, is a slum worker, and pays her visits to the Bowery accompanied by Hortense, her French maid. One day Chimmie gets into a fight, defending a small newsboy from a "tough," and, after he is arrested, Fanny, who has witnessed the affair, goes to the Police Court and gets the magistrate to release him. Chimmie then becomes Fanny's knight and falls in love with the maid, whom he dubs "The Duchess."



Shortly after this Chimmie saves Fanny from the insults of a Bowery "masher," and accepts the offer of the position of footman in the Van Cortlandt household, doing this largely to be near "The Duchess." He immediately finds that the butler is his rival for the affections of the French girl. Chimmie does many laughable things in his new surroundings in his capacity as footman and, later, when pressed into emergency service as butler. By this time Antoine, the French valet-crook, and Larry, Chimmie's brother, have completed their plans for robbing the mansion. Chimmie is just about to lock up for the night when he hears noises and interrupts the two crooks as they are preparing for their getaway. He is horrified to find that his brother is mixed up in this affair, and a fight ensues. Chimmie, seeking to save Larry, tells him to hide in the fireplace. He then knocks Antoine down. As Van Cortlandt enters he says, "Frenchy said I was drunk and I soaked him one." As soon as quiet is restored, Larry sneaks off with the silver.

The next day Chimmie, though discharged, sets out to recover the valuables. He finally locates Antoine and Larry in a saloon and takes the suitcase full of silver from them. He is arrested on his way back to the Van Cortlandt estate, and the fact that the stolen goods are in his possession seems to leave no hope for him. It is old Mrs. Fadden who discovers the

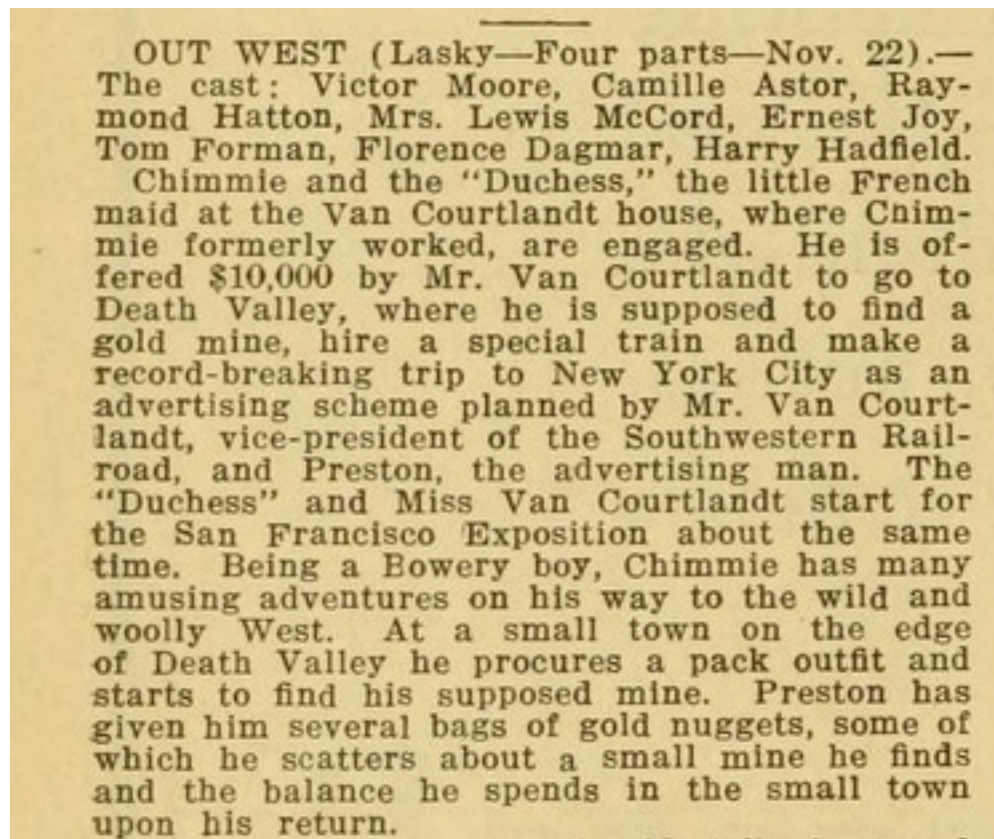
truth and forces Larry to confess his guilt. The police magistrate at once telephones the Van Cortlandt household, where all are overjoyed to learn of Chimmie's innocence. The only favor which Chimmie will ask from Van Cortlandt is that his brother shall not be prosecuted, and this is readily granted. Van Cortlandt tells Chimmie to come to his office at ten the next morning and that they will make a fresh start. The last scene shows Chimmie and the Duchess alone together.

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

**Chimmie Fadden Out West (1915) (aka Out West)**

Pack Journalists. Newspapers report a supposed gold strike making Chimmie the idol of the hour. When the strike turns out to be a fake, Chimmie meets with reporters to give them the news and to return any of his ill-gotten gains.



OUT WEST (Lasky—Four parts—Nov. 22).—  
The cast: Victor Moore, Camille Astor, Raymond Hatton, Mrs. Lewis McCord, Ernest Joy, Tom Forman, Florence Dagmar, Harry Hadfield.  
Chimmie and the "Duchess," the little French maid at the Van Courtlandt house, where Chimmie formerly worked, are engaged. He is offered \$10,000 by Mr. Van Courtlandt to go to Death Valley, where he is supposed to find a gold mine, hire a special train and make a record-breaking trip to New York City as an advertising scheme planned by Mr. Van Courtlandt, vice-president of the Southwestern Railroad, and Preston, the advertising man. The "Duchess" and Miss Van Courtlandt start for the San Francisco Exposition about the same time. Being a Bowery boy, Chimmie has many amusing adventures on his way to the wild and woolly West. At a small town on the edge of Death Valley he procures a pack outfit and starts to find his supposed mine. Preston has given him several bags of gold nuggets, some of which he scatters about a small mine he finds and the balance he spends in the small town upon his return.



The news of the supposed gold strike is spread broadcast and Chimmie is the idol of the hour. He becomes involved with a government inspector, who demands to see the mine and to save himself plans to be held up. Miss Van Courtlandt and the "Duchess," hearing of Chimmie's strike, leave the Exposition and arrive just in time to have the hold-ups arrested before they can save Chimmie. Chimmie manages to bluff the government inspector and gets back safely to town. He orders the special train over the Southwestern and the party made their record-breaking trip East. Van Courtlandt and his companions, realizing the sensation the reported gold strike has created, decide to organize the Chimmie Fadden Mining Company and sell stock in the fake mine. Chimmie knows nothing about this until the day of the wedding, when his brother Larry tells the "Duchess" that the mine is a fake.

The "Duchess," knowing that thousands of people have been victimized by the owners of the fake mine, calls him a Chimmie and refuses to marry him. Chimmie goes at once to Van Courtlandt, gives up the check for \$10,000 and tells the newspaper reporters that the mine is a fake. Van Courtlandt and his companions are forced to return the money to the poor people who have bought their stock. Chimmie is heartbroken at having lost his money, his mine and his girl, and returns to his home. There the "Duchess," having found out the true state of affairs, finds him.

*The Moving Picture World*, November 27, 1915, p. 1732

Status: Print exists in the George Eastman Museum film archive  
Not Viewed

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

**The Chinatown Mystery (1915)**

Reporter Frank Sloan (Howard C. Hickman) the best reporter on the *Daily Metropolitan*, is detailed to work in Chinatown to solve the mystery of the disappearance of a Chinese slave girl.

THE CHINATOWN MYSTERY (Two Parts—Feb. 10).—Frank Sloan, the best reporter on the “Daily Metropolitan,” is detailed to work in Chinatown to solve the mystery of the disappearance of a Chinese slave girl, Woo. Sloan’s nerves become unstrung from overwork and he forms the opium habit. He loses his position on the newspaper and is turned down by the girl to whom he is engaged. Sloan fast goes to the dogs. Sometime later there is a big murder mystery in Chinatown and Sloan, while in the opium den, overhears Yo Hung confessing to the murder to another chinaman. Sloan tells Captain Wells that he has located the murderer and will deliver him over to the authorities if the captain will promise to keep the arrest a secret for an hour, in order to allow Sloan to secure a “scoop” for his old paper. Wells promises this, and Sloan affects the capture of Yo Hong, and also gets the big story for his paper. That night, as a last resort to save Sloan and cure him of his habit, his friends resolve to shanghai him aboard a schooner bound for a long voyage. This is done, and, after much suffering, Sloan is cured. On his return to the home port he is met by Grace (the girl to whom he has been engaged) and her brother, Jimmy, and they are happily reconciled.

*The Moving Picture World*, February 13, 1915, p. 1048.

“The Chinatown Mystery,” a newspaper story being put out from Inceville by Reginald Barker, promises much. The cast includes Howard Hickman, the star reporter who goes to the bad, and Leona Hutton, the slave girl, and Sessue Hayakawa, the Chinese murderer. “College Days” is being put on by Scott Sidney. It is a typical story of the campus, and some good gridiron scenes are filmed for this production.

*The Moving Picture World*, January 16, 1915, p. 352



Status: Unknown  
Unavailable for Viewing.

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

### **The Chinese Lottery (1915)**

Reporter May (Irene Hunt) helps round up a gang of Chinese smugglers.

THE CHINESE LOTTERY (Feb. 10).—May gets a job on a paper through the friendly help of Jason Hunter, son of a newspaper owner, who is inclined to be somewhat wild. A public outcry against lottery schemes is on, and May is sent to locate the shop where the lottery is conducted. She discovers the plant in the rear of a Chinese laundry, and notifies the police. But she makes them promise not to raid it until ten o'clock the following night, so that she may have time to get the story for her paper, and also because at that time the owner of the place may be found on the premises. The next night when she goes to the shop, she is dismayed to discover that the owner is Jason Hunter. She has no way of heading off the police at that hour, though she resolves to "throw" her paper for Hunter's sake. She hurriedly runs out, takes down the laundry sign and puts it upon a shack two doors away. The police raid an innocent place, and May returns to the office and is dismissed for failing to get the story. Next day Jason learns of this. He confesses to his father, May is restored to her job and Jason gives up his foolish ways.

*The Moving Picture World*, February 11, 1915, p. 1046

THE CHINESE LOTTERY (Reliance), Feb. 10.—Irene Hunt again appears in her brisk characterization of a girl reporter. This time she helps round up a gang of Chinese smugglers. The action is good and the plot fairly strong.

*The Moving Picture World*, February 20, 1915, p. 1140

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (May). Male (Jason Hunter)

Ethnicity: White (May, Jason Hunter)

Media Category: Newspaper

Job Title: Reporter (May). Publisher (Jason Hunter)

Description: Major: May, Negative

Description: Minor: Jason Hunter, Transformative Positive

### **The Chronicles of Bloom Center (1915-1916)**

Editor Margaret Tate (Irene Wallace), “the editress of the *Bloom Center Weekly Bugle*.

Reporter Johnny West (Sidney Smith), a rural reporter. Printer’s Devil (Roy Clark).

These characters appear in all 12<sup>2</sup> comedies.

### **The Chronicles of Bloom Center: Landing the Hose Reel (1915)**

#### **The First Installment**

### **“Landing the Hose Reel”**

The First of “The Chronicles of Bloom Center,” in Which  
Selig Players Create Boisterous Merriment  
for Forty-five Minutes.

Reviewed by James S. McQuade.

WILLIAM LORD WRIGHT and Maibelle Heikes Justice have collaborated so successfully in “Landing the Hose Reel,” the first of a series of twelve comedies comprising the “Chronicles of Bloom Center” that every man, woman and child who views it will await the release of each of the remaining eleven with great eagerness—providing, of course, that they have the same snappy action and a like mirthful flow of rural comedy. The rural types of men, women and boys introduced in “Landing the Hose Reel” will be seen in



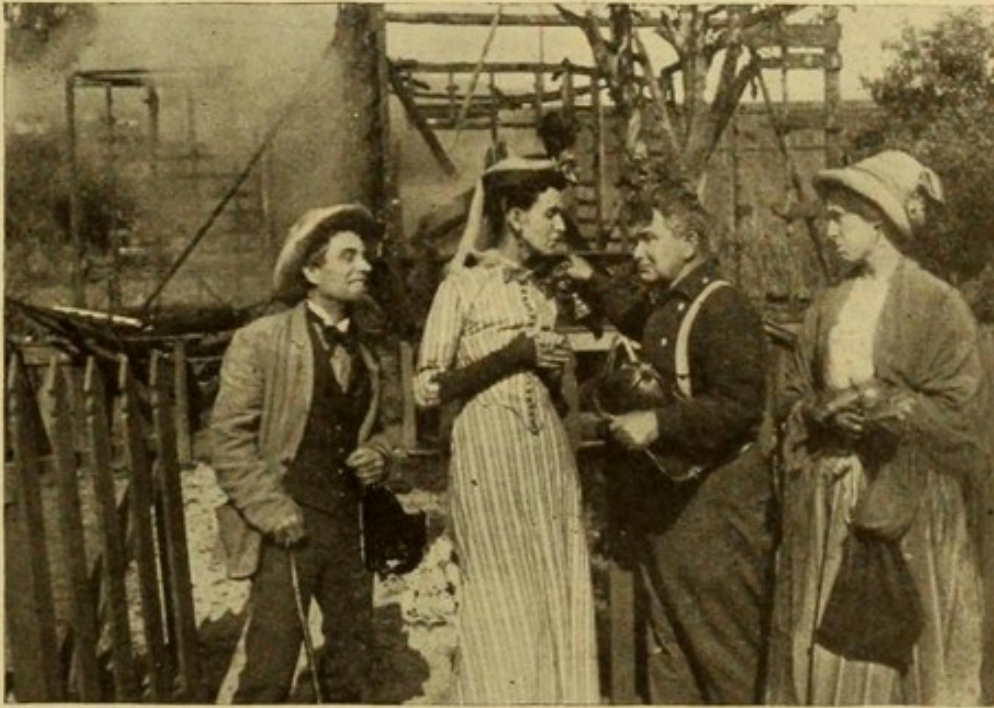
all of the series, with a character or two added at times, as the occasion calls for it. "Landing the Hose Reel" occupies three reels, which permits the introduction of most of the characters seen in the series.

These village types are both original and distinctive. Chubby Green, the village bad boy, and Johnny West, the "printer's devil," are two of the funniest comedy characters I have seen for some time. They figure in boyish pranks that force us to laugh at them and at the same time to "cuss" them inwardly, on reflecting that we might also be victims. Chubby is the greatest offender and, therefore, the greater funmaker. Sometimes he works alone and sometimes in concert with Johnny but always in a way that evokes boisterous mirth. The cunning with which he permits a sneaking tramp to steal a "loaded" cigar, and the joy that pervades his mind and fatty anatomy while he watches old Constable Plum, the village arm of the law, take the cigar from the tramp and smoke it himself, are irresistible. And, as we watch the constable jump almost out of his boots when the cigar "goes off," we laugh just as heartily as the perpetrator of the practical joke.

The mass meeting in the village town hall, which has been called to raise half the sum required to purchase the hose reel, will force another storm of guffaws; for Chubby and Johnny fill the air with sneezing powder, and stampede both orators and audience. They "pull off" another big stunt on Constable Plum, when they change the village-10-mile-speeding-limit sign to read "100 miles;" and still another when they sadly perplex the two young ladies in charge of the candy booth, at the lawn fete, when they change the sign "10c candy kisses" to read "10c kisses."

Ralph McComas and Sidney Smith are the mirthful imitators of Chubby Green and Johnny West.

Perhaps one of the most mirthful incidents of the fun-laden, three reels is that in which the self-appointed fire chief, Grocerman Ira Pash, refuses to believe Constable Plum, when the latter tells him that his own home is burning down. Two other fires, to which the fire company had been called, proved to be false alarms, thanks to the devilish ingenuity of Chubby and Johnny, who had touched off "smoke pots" in two buildings. Concerning these "smoke pots" the disgruntled chief, after discovering them, had said: "Them's smoke pots; they don't harm nothin', but smoke a helluva lot." So, when Con-



Scene from "Landing the Hose Reel" (Selig).

stable Plum rushed to him and burst out, "Your house is on fire; honest to gosh it is," no wonder that the irate chief replied: "Chase yourself; you don't fool me a third time."

As the last scene fades out, we see Fire Chief Pash, slightly under the weather from the libations indulged in, on account of the great honor that had come to him, gazing incredulously at the ashes and charred timbers of what had once been "home."

The release date has been set for Thursday, October 14.

*The Morning Picture World*, October 22, 1915, p. 626



CHRONICLES OF BLOOM CENTER—Episode No. 1, "The Landing of the Hose Reel" (Special—Three Parts—Oct. 14).—The cast: Irene Wallace, Sidney Smith, Ralph McComas, Wm. Hutchinson, Lyllian Brown Leighton, Miss Mattox, Lee Morris, John Lancaster, George Hernandez, Elsie Greeson.

Frederick Warren, the New York millionaire, has a liking for Bloom Center, the little rural village where he was born and reared. Warren frequently donates funds for Bloom Center's public enterprises. The Ladies' Art Embroidery Club holds a meeting in Melodeon Hall to discuss the need of a new hose reel for the Bloom Center Fire Department and Ira Pash, postmaster, is deputed to write Warren for money with which to purchase the apparatus. Warren and his daughter, Amy, read the letter and Warren notifies Bloom Center that if the inhabitants will raise half the required sum that he will donate the balance. Warren also instructs his daughter to visit Bloom Center, without revealing her identity and to ascertain whether or not the villagers appreciate his liberality.

Amy arrives in Bloom Center and poses as a young lady with literary talents. She makes friends with Margaret Tate, editress of the Bloom Center Weekly Bugle. Amy's stylish garments and city manners create a sensation among the masculine gender of Bloom Center and incite the spirit of envy among the women. Warren's offer to donate half the money for the purchase of fire-fighting equipment occasions caustic comment among certain of the unappreciative villagers, but others prepare to seek ways and means to raise the necessary sum. A tax on whiskers is one method devised and rather than pay a dollar and continue to wear whiskers, many make a concerted rush for the Bloom Center tonsorial artist. A lawn fete and other mediums are also employed.

During the course of proceedings, Constable Plum plots to hold up auto speeders, but Chubby Green changes the sign much to the discomfiture of Constable Plum, who also gets into the bad graces of Mrs. Plum by acting the Gay Lothario to Amy. Amy, after participating in many of the endeavors of the villagers to raise the money writes to her father that it cannot be done and so Warren sends a check for the necessary amount.

When the hose reel is purchased, Warren arrives and introduces Amy as his daughter, much to the consternation of those who had maligned her. A trial run of the hose reel is decided upon by Fire Chief Pash. Chubby Green and his boy friends start many false alarms and when Constable Plum discovers that Fire Chief Pash's home is really and truly burning down that functionary chides Plum for trying to pull a childish joke. He refuses to budge. However when the Fire Chief goes home, resplendent in helmet and boots, he is astounded to find that his dwelling is a smouldering mass of ruins.



### **"LANDING THE HOSE REEL."**

#### **First Installment of "The Chronicles of Bloom Center," a New Comedy Series by Selig.**

"The Chronicles of Bloom Center" is the title of a rural comedy series about to be inaugurated by the Selig Polyscope Company. The first of this series will be a Selig Diamond Special in three reels, entitled "Landing the Hose Reel," which will be released in regular service on Thursday, October 14. The eleven photoplays following will each consist of two reels, and will be released every other Monday beginning Monday, October 25.

"The Chronicles of Bloom Center" are inaugurated along an entirely new idea in Filmland. The environment and the majority of the characters in each one of these twelve comedies

are the same. However, each plot is complete in itself. Thus it will be seen that although there is a connection between each of the releases by reason of the adventures of the same characters and which it is believed will hold the interest, yet each is a separate and distinct plot.

"The Chronicles of Bloom Center" were written by Maibelle Heikes Justice and William Lord Wright, and feature such comedy stars as Sidney Smith, Ralph McComas, William Hutchison, Lillian Brown Leighton, Lee Morris, John Lancaster and others. The names of the characters which disport themselves through the series of "The Chronicles of Bloom Center" include Margaret Tate, the editress of the Bloom Center "Weekly Bugle"; Johnny West, the rural reporter; Chubby Green, a bad boy; Constable Plum and his militant wife; Miss Selina Tubbs, a maiden of uncertain years; Ira Pash, proprietor of the general store; Phil Pickle, the Bloom Center druggist, and others.

Frederick Warren, the New York millionaire, has a warm spot in his heart for Bloom Center, the little village where he was born and raised. He frequently donates funds for Bloom Center's public enterprises. The Ladies' Art Embroidery Club holds a meeting in Melodeon Hall to discuss the need of a new hose reel for the Bloom Center fire department, and it is resolved to write Warren for money with which to purchase the apparatus.

Warren replies that he will donate half the funds if the inhabitants of Bloom Center raise the other half, and he sends his daughter, Amy, from New York to Bloom Center to see if the Bloom Centerites appreciate his liberality. Among the methods devised to raise the necessary sum is a tax on whiskeys, a lawn fete, etc. During the course of proceedings, Constable Plum plots to hold up auto speeders and gain the much needed money for the fire department.

Amy, after participating in many of the comical endeavors to raise the money, writes to her father that it cannot be done, and Warren sends a check for the necessary amount. When the hose-reel is purchased Warren arrives and introduces Amy as his daughter, much to the consternation of the Bloom Centerites.

A trial-run of the hose reel is decided upon by Fire Chief Pash. Chubby Green starts many false alarms, which are reported in good faith by Constable Plum. Finally, when Constable Plum really finds Pash's home burning and reports, that functionary chides Plum for trying to pull a childish joke. The Fire Chief refuses to budge. However, when Pash goes home, resplendent in helmet and boots, he is astounded to find that his dwelling is a smoldering mass of ruins.

It is confidently stated by the Selig Company that "The Chronicles of Bloom Center" will inaugurate an entirely new style in screen comedy. It will be remembered that the Selig Company inaugurated and set the pace with another great serial, "The Adventures of Kathlyn." The progress of "The Chronicles of Bloom Center" will be watched with intense interest.

*The Moving Picture World*, October 9, 1915, p. 291

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Female (Margaret Tate). Male (Johnny West, Printer's Devil)

Ethnicity: White (Margaret Tate, Johnny West, Printer's Devil)

Media Category: Newspaper

Job Title: Reporter (Johnny West). Editor (Margaret Tate), News Employee (Printer's Devil).

Description: Major: None

Description: Minor: Johnny West, Margaret Tate, Printer's Devil, Positive.



**The Chronicles of Bloom Center (1915)****The Chronicles of Bloom Center: Shoo Fly (1915) - The Second Installment**

Editor Margaret Tate (Irene Wallace), “the editress of the *Bloom Center Weekly Bugle*.

Reporter Johnny West (Sidney Smith), a rural reporter. Printer’s Devil (Roy Clark).

These characters appear in all 12 comedies.

SHOO FLY (Chapter 2 of “The Chronicles of Bloom Center”—Two Parts—Oct. 25).—The cast: Martin Kinney, Fred Carufel, William Hutchison, John Lancaster, Lee Morris, Sidney Smith, Ralph McComas, Martha Mattox and Lillian Brown Leighton.

When Prof. Trapp and his wife arrive in Bloom Center to sell fly traps and fly swatters to the people, a “fly-swatting” campaign is immediately decided upon. — Prof. Trapp and his wife give a stereopticon entertainment in Melodeon Hall, showing the dangers of the common house fly. It is decided that prizes be awarded to the catchers of most flies. Jim Billings, commercial traveler, arrives in Bloom Center and suffering from an attack of indigestion, he is given paris green by Phil Pickle, the druggist, through mistake.

The judges in the “fly-swatting” campaign leave their work and rush to Jim Billings’ aid. While they are reviving him, the clerk dumps all the dead flies into a garbage can. Jim Billings recovering, kills three flies and places them in a fly trap. When he encounters the judges, his three flies are three more than anyone else has, and he captures all the prizes.

*The Moving Picture World*, October 23, 1915, p. 638

## CHRONICLES OF BLOOM CENTER—"SHOO FLY" (Selig).

"Shoo Fly," in two parts, is the second of the highly successful Selig comedy series, "The Chronicles of Bloom Center." "Shoo Fly" will be released Monday, October 25. The same characters which disported in "Landing the Hose Reel," the preliminary release of "The Chronicles of Bloom Center," will be seen in "Shoo Fly," including Constable Plum, Postmaster Pash, Druggist Phil Pickle, Johnny West, the printer's devil,

Chubby Green, Bloom Center's bad boy, Miss Selina Tubbs, a maiden lady of uncertain years, and the militant Mrs. Plum, who keeps an everwatchful eye upon her officious spouse.

Prof. Trapp and his wife arrive in Bloom Center to sell fly traps and fly swatters. A "fly-swatting" campaign is immediately decided upon. The Professor and his wife give a stereopticon entertainment in Melodeon Hall, showing the dangers of the common house fly. It is decided that prizes be awarded to the catchers of the most flies.

Jim Billings, commercial traveler, arrives in Bloom Center and suffering from indigestion, is given paris green by mistake. The judges in the "fly-swatting" campaign leave their work and rush to Billings' aid. While they are reviving him, the clerk dumps all the dead flies into a garbage can. Jim Billings recovering kills three flies and places them in a fly trap. When he encounters the judges his three flies are more than anyone else has, and he captures all the prizes.

There is an abundance of wholesome comedy contained in this second of the "Bloom Center" releases. The rural village of "Bloom Center" erected by Mr. Selig for this series again figures in the action, and the comedy is sure to incite unaffected merriment.

*The Moving Picture World*, October 30, 1915, p. 845

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Female (Margaret Tate). Male (Johnny West, Printer's Devil)

Ethnicity: White (Margaret Tate, Johnny West, Printer's Devil)

Media Category: Newspaper

Job Title: Reporter (Johnny West). Editor (Margaret Tate), News Employee (Printer's Devil).

Description: Major: None

Description: Minor: Johnny West, Margaret Tate, Printer's Devil, Positive.



**The Chronicles of Bloom Center (1915)****The Chronicles of Bloom Center: The Come Back of Percy (1915)****The Third Installment**

Editor Margaret Tate (Irene Wallace), “the editress of the *Bloom Center Weekly Bugle*.

Reporter Johnny West (Sidney Smith), a rural reporter. Printer’s Devil (Roy Clark).

These characters appear in all 12 comedies.

CHRONICLES OF BLOOM CENTER (No. 3, “The Come-Back of Percy”—Two parts—Nov. 8).—The cast: Wm. Scott, Wm. Hutchison, Lee Morris, John Lancaster, Ralph McComas, Sidney Smith.

A fashionably dressed stranger arrives in Bloom Center. He encounters Chubby Green and without further ceremony Chubby receives a punch on the jaw. The stranger then seeks out other Bloom Centerites, which include the village blacksmith, Johnny West and others,

and the same violent proceedings are continued. All the victims seek the aid of Constable Plum. That valiant individual polishes his star and goes on the trail of the stranger.

Constable Plum and his followers finally encounter the stranger in Melodeon Hall. There, confronted by Constable Plum, Druggist Phil Pickle, Postmaster Pash and those who have suffered, the stranger tells a story. He recalls that he was a little fellow residing years ago with his parents in Bloom Center. He says that he has never forgotten the time the boys tied knots in his clothing after he had been enticed into the old swimming hole; that his memory is fresh on the details of when he was the “goat” on melon patch expeditions, and he says that he remembers as if it were yesterday the countless undeserved whippings which he earned through the conspiracy on the part of his other playmates.

“I vowed that I’d come back some day, and I have come back,” states the stranger. Then it is he hands his business card to Constable Plum, which card reads: “Percy Pinkham, Champion Lightweight Pugilist.” He is then recognized as the little, undersized boy who many years ago had been made the butt for all mischief perpetrated by Bloom Center boys.

*The Moving Picture World*, November 6, 1915, pp. 1188-1189

### **"THE COME-BACK OF PERCY" (Selig).**

"The Come Back of Percy," third in the Selig rural comedy series, "Chronicles of Bloom Center," was written and directed by Marshal Neilan, and will be adjudged one of the best productions in the series of laugh-provoking Selig comedies. Percy Pinkham, Constable Plum, Druggist Phil Pickle, Postmaster Ira Pash, Chubby Green and Johnny West all contribute.

One fine day a fashionably dressed stranger arrives in Bloom Center. He encounters Chubby Green, and without further ceremony Chubby receives a punch on the jaw. The stranger then seeks out other Bloom Centerites and the same violent proceedings are continued. Constable Plum is appealed to by the victims, and he goes on the trail of the stranger, who, seemingly, the moment he ascertains the name of an inhabitant, proceeds to assault him in a most violent manner. Confronted by Constable Plum, the stranger tells a story.

He recalls the time that he was an urchin in Bloom Center.

He says he distinctly remembers that on nocturnal expeditions to melon patches, during visits to the swimming hole and elsewhere, that he was made the "goat" by the other Bloom Center boys. He says that when he left the village

with his parents he vowed to return some day and get satisfaction. Then it is he hands his business card to Constable Plum, which reads: "Percy Pinkham, Champion Lightweight Pugilist." He is then recognized as the little undersized boy who many years ago had been made the butt for all mischief perpetrated by Bloom Center boys.

There is not a dull moment in this two-part comedy and the real human nature shown will appeal to thousands who were themselves boys living in small towns.

*The Moving Picture World*, November 6, 1915, p. 1158

THE COME BACK OF PERCY (No. 3 of "The Chronicles of Bloom Center"—Selig), Nov. 8.—The basic idea of this two-reel comedy is original and delightfully humorous. The situations, during which Percy returns to his home town and thrashes everyone against whom he has a grudge, are the essence of good fun. The handling of the material is very skilful and the cast, led by Wm. Scott, enter heartily into the humor of the photoplay.

*The Moving Picture World*, November 20, 1915, p. 1499

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Female (Margaret Tate). Male (Johnny West, Printer's Devil)

Ethnicity: White (Margaret Tate, Johnny West, Printer's Devil)

Media Category: Newspaper



Job Title: Reporter (Johnny West). Editor (Margaret Tate), News Employee (Printer's Devil).

Description: Major: None

Description: Minor: Johnny West, Margaret Tate, Printer's Devil, Positive.

### **The Chronicles of Bloom Center (1915)**

#### **The Chronicles of Bloom Center: A Thing or Two in Movies (1915)**

##### **The Fourth Installment**

Editor Margaret Tate (Irene Wallace), "the editress of the *Bloom Center Weekly Bugle*.

Reporter Johnny West (Sidney Smith), a rural reporter. Printer's Devil (Roy Clark).

These characters appear in all 12 comedies.

A THING OR TWO IN MOVIES (No. 4 of "The Chronicles of Bloom Center"—Two Parts—Nov. 22).—The cast: John Lancaster, Wm. Hutchison, Lyllian B. Leighton, Ralph McComas, Sidney Smith, Irene Wallace, Martha Mattox, Wm. Scott.

Selina Tubbs and Chubby Green, after taking a correspondence school course in the art of motion picture acting, practice in a field where Chubby hits Selina over the head with a club much to the consternation of Constable Plum, who is alarmed by their actions.

Bill Hardup, his charming leading lady, and a movie camera man enter Bloom Center, where the Bloom Center Motion Picture Company is formed with Selina Tubbs and Chubby Green in important roles. As the photoplay progresses, the scenario calls for Hardup to get a check cashed, and he tells the bank president that it will be all right to slip out real money during the taking of the scene. When the banker passes out the money, Hardup makes his getaway and with the leading lady and the camera man makes his escape from Bloom Center. A note is discovered on Hardup's camera which states that the people will see the picture as soon as it is censored.

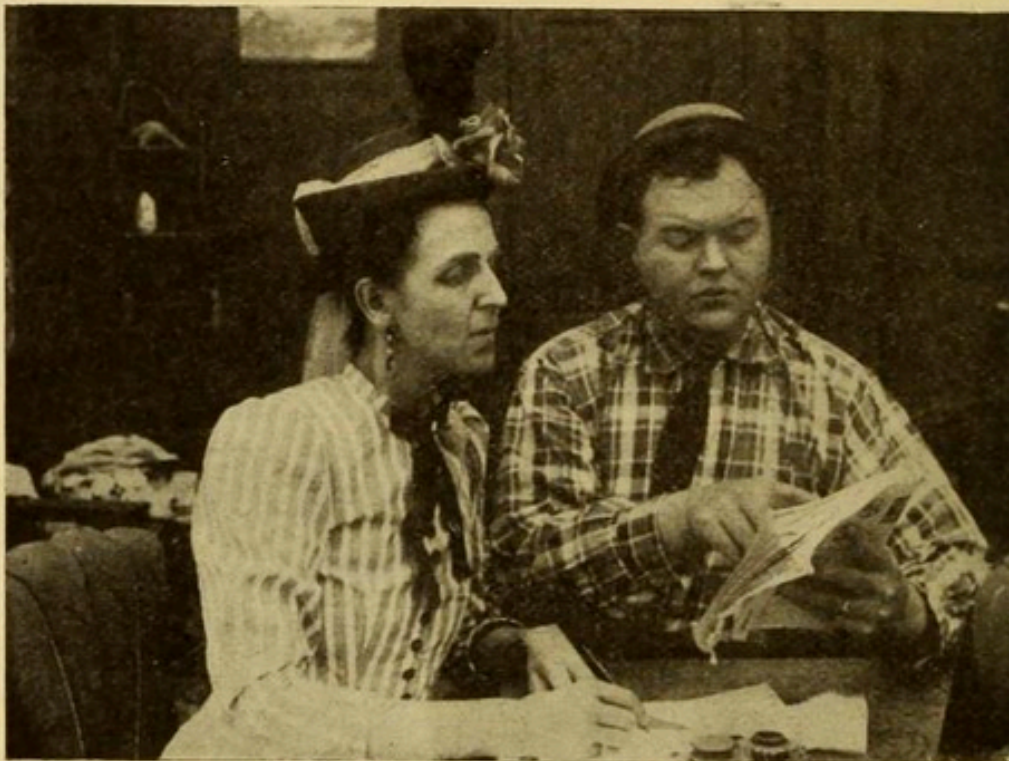
Ewo weeks later the Bloom Cetner populace receives the film and all repair to Melodeon Hall to see it presented. Suddenly the entire action on the screen turns perpendicular and all fall off their seats trying to see it. When the picture is finally righted, the scene that is flashed is that of Constable Plum and the movie leading lady making love. Plum jumps from his seat and flees from the hall, and his wife and others follow him. The picture ends with him headed for the country and going at full speed.

*The Moving Picture World*, November 20, 1915, p. 1537

### **"A THING OR TWO IN MOVIES" (Selig).**

"A Thing or Two in Movies," another two-reel comedy in the Selig rural series, "The Chronicles of Bloom Center," written by Maibelle Heikes Justice, will be released in regular service on Monday, November 22. The same characters who furnished the fun making in previous "Chronicles" will all appear in "A Thing or Two in Movies."

Selina Tubbs and Chubby Green take a course of motion picture acting from a correspondence school and they are delighted when Bill Hardup, together with his camera man and movie star appear in Bloom Center. The villagers all co-operate with Bill Hardup and his troupe in filming a moving picture for the purpose of raising church funds. Bill Hardup takes pictures and almost everything else in the village before he is



**Scene from "A Thing or Two in Movies" (Selig).**

finished. Later he sends to Bloom Center the completed film, which contains a scene showing Constable Plum making love to the movie heroine, which causes a riot in the Town Hall, and Constable Plum barely makes his escape, pursued by his militant wife.

The Selig stock company of comedians, together with some unusual scenic effects make "A Thing or Two in Movies" one of the very best in "The Chronicles of Bloom Center."



A THING OR TWO IN MOVIES (Chronicles of Bloom Center, No. 4—Selig), Nov. 22.—A very amusing burlesque on the taking of motion pictures is the subject of this installment of the Maibelle Heikes Justice and Wm. Lord Wright serial. The many odd types of character in Bloom Center, Constable Plum, Chubby Green, Postmaster Pash, Selina Tubbs, and the rest, are as funny as ever, and director Marshall Nellan has given them plenty of laughable business.

*The Moving Picture World*, December 4, 1915, p. 1852

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Female (Margaret Tate). Male (Johnny West, Printer's Devil)

Ethnicity: White (Margaret Tate, Johnny West, Printer's Devil)

Media Category: Newspaper

Job Title: Reporter (Johnny West). Editor (Margaret Tate), News Employee (Printer's Devil).

Description: Major: None

Description: Minor: Johnny West, Margaret Tate, Printer's Devil, Positive.

### **The Chronicles of Bloom Center (1915)**

#### **The Chronicles of Bloom Center: The Run on Percy (1915)**

##### **The Fifth Installment**

Editor Margaret Tate (Irene Wallace), "the editress of the *Bloom Center Weekly Bugle*.

Publisher Percy Pinkham. Reporter Johnny West (Sidney Smith), a rural reporter.

Printer's Devil (Roy Clark). These characters appear in all 12 comedies.

CHRONICLES OF BLOOM CENTER, NO. 5, "The Run on Percy" (Selig), Dec. 6.—The plot of this installment of the "Chronicles" is decidedly more conventional than in its predecessors, and the fun is not so well sustained. The picture has considerable merit, however, and Director Sidney Smith has given it a careful production. The work of the cast is as rich in character drawing as ever.

*The Moving Picture World*, December 18, 1915, p. 2202

THE RUN ON PERCY (No. 5 of "Chronicles of Bloom Center"—Two Parts—Special—Dec. 6).—The cast: Constable Plum (Wm. Hutchison); Postmaster Pash (John Lancaster);

Chubby Green (Ralph McComas); Percy (Wm. Scott); Johnny West (Sidney Smith); Printer's Devil (Roy Clark); Selina Tubbs (Martha Mattox); Libby (Anna Dodge); Margaret Tate (Irene Wallace).

Percy Pinkham has invested all his money in the "Bloom Center Bugle" and has no funds left to pay his bills. He cannot even pay his colored washerwoman, who proceeds to beat up Percy and his news printer's "devil." Percy writes his uncle asking for a loan. The old man comes to investigate his nephew's conduct and finds him playing poker. He then writes Percy a note saying that Percy must marry some Bloom Center girl within twenty-four hours; that if Percy takes this action he will be given a farm, but that if he does not marry within that time he will be disinherited. Johnny West, correspondent for the County Seat newspaper, embodies Percy's uncle's proposition in a newspaper story and all the girls with matrimonial inclinations make a run on Percy.

Percy asks Margaret Tate, his sweetheart, to marry him at once. She agrees, but a moment later her mother enters with a newspaper containing the story of Percy's order to marry, and Margaret, thinking Percy is mercenary, refuses to wed. Percy dodges the crowd, sneaks home and writes a letter to his uncle saying that in justice to the girl he loves he cannot marry within twenty-four hours. Then he goes to Margaret and tells her that he has sacrificed his inheritance for her. She realizes that he really loves her. A letter is then delivered to Percy written by his uncle, in which the uncle states that the previous letter was only a plot to make Percy realize the seriousness of life and the value of a good wife.

*The Moving Picture World*, December 4, 1915, p.1891



### "THE RUN ON PERCY" (Selig).

"The Run on Percy," fifth in "The Chronicles of Bloom Center," is released in two reels on Monday, December 6th. Chubby Green, Johnny West, Selina Tubbs, and all the other Bloom Center characters which have proven so popular will be seen in "The Run on Percy."

Percy Pinkham has invested all his money in the "Bloom Center Bugle" and writes his old uncle asking for a loan. The uncle comes to investigate his nephew's conduct, and finds him playing poker. He writes Percy a note that he must marry some Bloom Center girl within twenty-four hours or he will be disinherited. Johnny West, correspondent for the County Seat newspaper, embodies the uncle's proposition in a newspaper story, and all the girls with matrimonial inclinations make a run on Percy.

Percy asks Margaret Tate to marry him at once. She agrees, but when she sees the newspaper story, she thinks Percy is mercenary and refuses to have anything to do with him.



Scene from "The Run on Percy" (Selig).

Percy avoids the crowd, sneaks home and writes a note to his uncle, saying that in justice to the girl he loves he cannot marry within twenty-four hours. Then he goes to Margaret and tells her that he has sacrificed his inheritance for her. She then realizes that he truly loves her. Percy's uncle then writes a letter to his nephew, stating that his previous letter was only a plot to make Percy realize the seriousness of life and the value of a good wife.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Female (Margaret Tate). Male (Percy Pinkham, Johnny West, Printer's Devil)

Ethnicity: White (Margaret Tate, Percy Pinkham, Johnny West, Printer's Devil)

Media Category: Newspaper

Job Title: Publisher (Percy Pinkham). Reporter (Johnny West). Editor (Margaret Tate),  
News Employee (Printer's Devil).

Description: Major: Percy Pinkham, Positive

Description: Minor: Johnny West, Margaret Tate, Printer's Devil, Positive.

### **The Chronicles of Bloom Center (1915)**

#### **The Chronicles of Bloom Center: Perkin's Pep Producer**

##### **The Sixth Installment**

Editor Margaret Tate (Irene Wallace), "the editress of the *Bloom Center Weekly Bugle*.

Reporter Johnny West (Sidney Smith), a rural reporter. Printer's Devil (Roy Clark).

These characters appear in all 12 comedies.

PERKIN'S PEP PRODUCER ("Chronicles of Bloom Center"—Dec. 20).—The cast: Constable Plum (Wm. Hutchison), Postmaster Pash (John Lancaster), Chubby Green (Ralph McComas), Johnny West (Sidney Smith), Percival Perkin (Wm. Fitchett), Lucy Perkin (Betty Nathan), Slim Boggs (Orbie Farris), Selina Tubbs (Martha Mattox), Mrs. Plum (Lillian Brown Leighton).

Bloom Center is peaceful, but in Pleasant Grove, a nearby town, Percival Perkin is peddling Perkin's Pep Producer, a marvelous fluid guaranteed to make one feel like new. He is assisted by his pretty young wife and also Slim Boggs. The Bloom Center Bugle states that Bloom Center needs a trained nurse, and Percival Perkin decides that his wife, Lucy, should supply the demand of a nurse and do the advance advertising for the Producer.

The masculine characters of Bloom Center are at once interested when a beautiful young nurse arrives in their midst. Constable Plum is taken suddenly ill. Then Ira Pash becomes ill. Johnny West is also stricken, and Lucy, the nurse, is called to attend them all.

Slim arrives in the village, is taken really ill and the doctor pronounces the case smallpox, much to the consternation of the Bloom Centerites. In the midst of confusion Percival Perkin arrives with the wonderful "dope." He gives Slim a dose of whisky instead of the Pep Producer, which has beneficial results. The sales are numerous. When Pickle, Pash, West and Plum go behind the barn to drink the stuff, they find it quite different from the sample. It is too late, though, for the Perkins are far down the road toward the next town they will victimize.

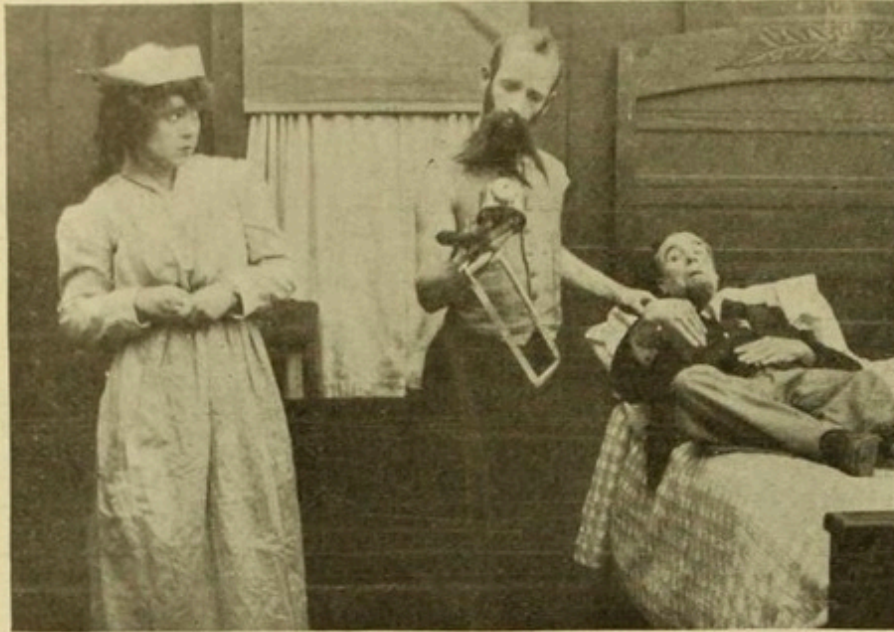
*The Moving Picture World*, December 18, 1915, p. 2238



### PERKIN'S PEP PRODUCER" (Selig).

"Perkin's Pep Producer," released Monday, December 20th, through General Film service, is perhaps one of the most comical of the rural productions that have made "The Chronicles of Bloom Center" so popular. The same cast of characters which has added so much to the entertainment of the preceding Bloom Center Chronicles disport themselves in this latest comedy.

Bloom Center is peaceful, but in Pleasant Grove, a nearby town, Percival Perkin is peddling Perkin's Pep Producer, a



Scene from "Perkin's Pep Producer" (Selig).

marvelous fluid, guaranteed to make one feel like new. The Bloom Center Bugle states that Bloom Center needs a trained nurse, and Percival Perkin decided that his wife, Lucy, should supply this demand and do the advance advertising for the patent medicine. The masculine Bloom Centerites are immediately interested when the beautiful young nurse arrives among them. Many become suddenly ill, and the nurse is called to attend them.

Slim Boggs arrives in the village and is taken really ill. The doctor pronounces the case smallpox. In the midst of confusion, Percival Perkin arrives. He gives Slim a dose of whisky instead of the Pep Producer, with most beneficial results. The sales are numerous. When the Bloom Centerites go behind the barn to drink the stuff, they find it quite different from the sample. It is too late, though, for the Perkins are far down the road toward the next town they will victimize.

*The Moving Picture World*, December 18, 1915, p. 2238

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Female (Margaret Tate). Male (Johnny West, Printer's Devil)

Ethnicity: White (Margaret Tate, Johnny West, Printer's Devil)

Media Category: Newspaper

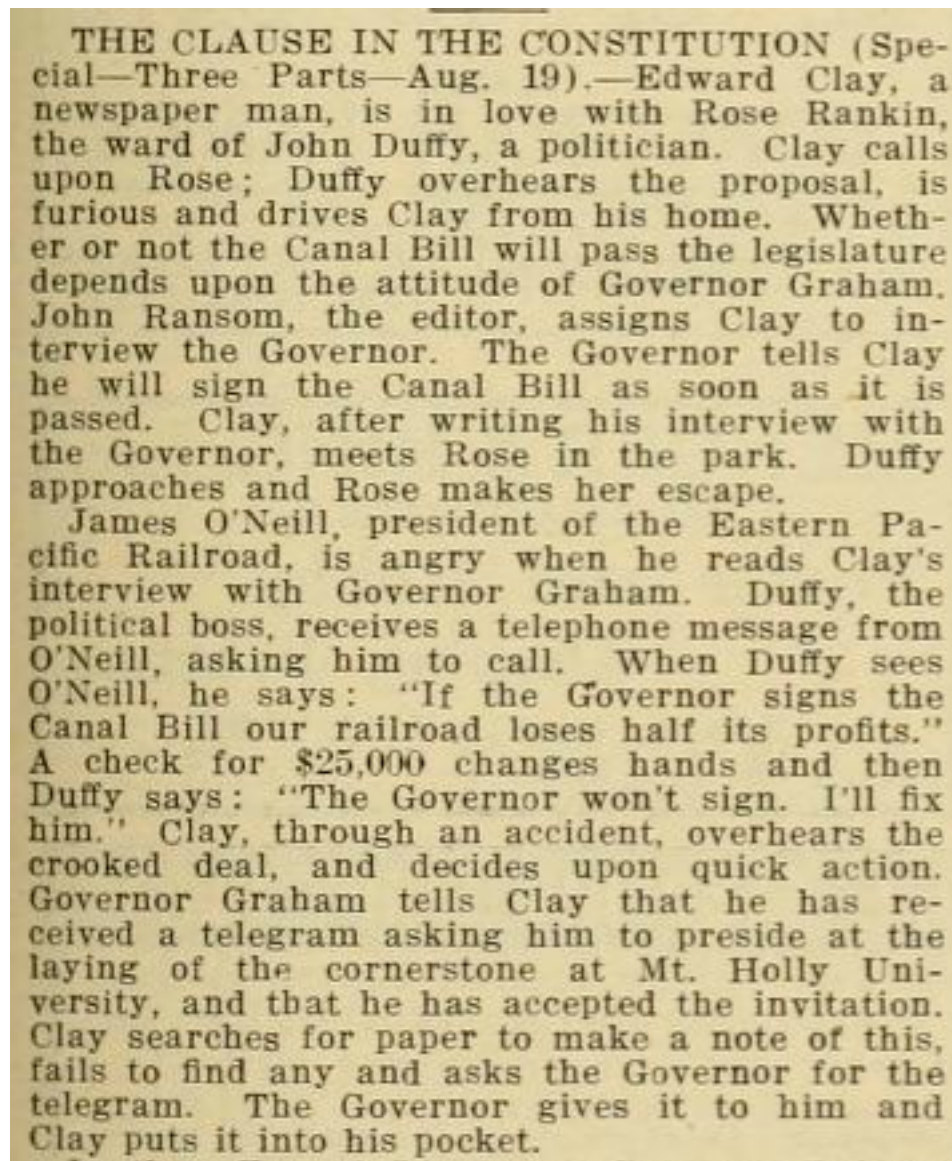
Job Title: Reporter (Johnny West). Editor (Margaret Tate), News Employee (Printer's Devil).

Description: Major: None

Description: Minor: Johnny West, Margaret Tate, Printer's Devil, Positive.

### **The Clause in the Constitution (1915)**

Newspaperman Edward Clay (Earle Foxe). Editor John Ransom.





In the office of Lieutenant-Governor Rainey, Clay asks the official how he would like to be the next Governor, and Rainey merely laughs. Clay picks up a copy of the constitution and reads: "In case of the death of the Governor or his absence from the state, the duties and powers of said office shall devolve upon the Lieutenant-Governor."

Clay shows Rainey and Ransom the telegram the Governor received and says: "The Governor will be out of the state twice tomorrow. You'll be Governor then by law." The next day the Governor leaves to preside at the laying of the cornerstone. The legislature meets to consider the Canal Bill. In the interior of the

railroad car, Duffy, the politician, is conferring with Governor Graham. Duffy tells the Governor: "If you sign that bill I will drive you out of politics." The train passes the state line. The Lieutenant-Governor becomes Acting Governor. The Canal Bill passes the legislature by one vote. The Acting Governor immediately signs the bill during the absence of Governor Graham from the state, and it becomes a law. Clay's paper publishes the exclusive news, and Duffy the politician's power is thus snatched from him. Clay finally wins Rose.

*The Moving Picture World*, August 21, 1915, p. 1361

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Edward Clay, John Ransom). Group.

Ethnicity: White (Edward Clay, John Ransom). Unspecified

Media Category: Newspaper

Job Title: Reporter (Edward Clay). Editor (John Ransom). Miscellaneous.

Description: Major: Edward Clay, Very Positive

Description: Minor: John Ransom, Positive. Miscellaneous, Neutral

**The Clean-Up (1915)**

Reporter George Prescott (Frank Borzage) is a young reporter whose paper assigns him to expose gambling conditions in the city.

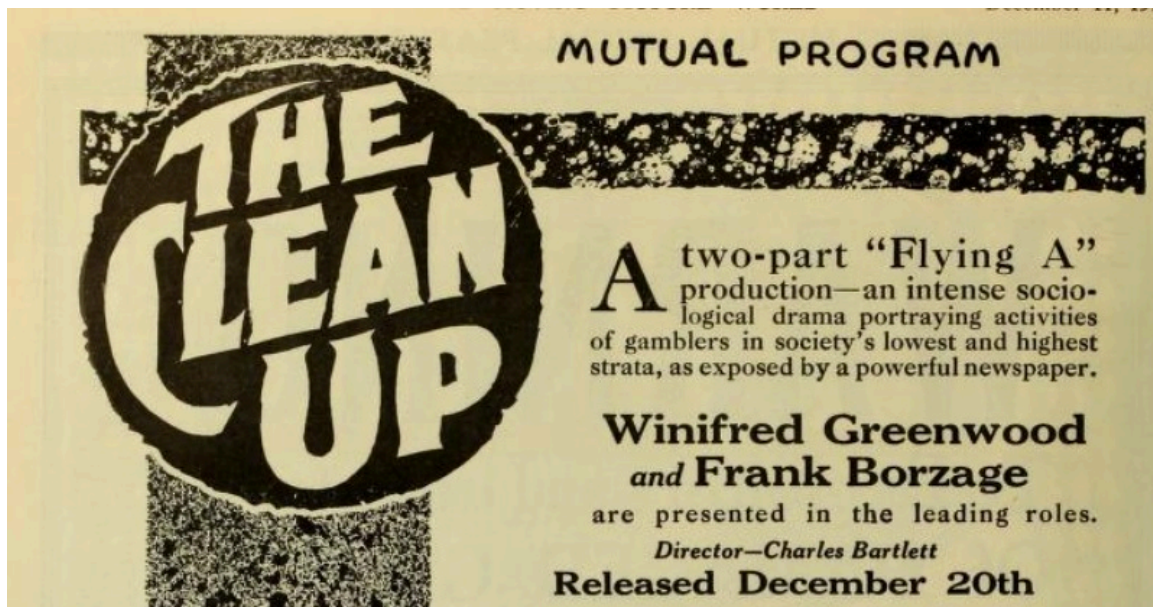
**THE CLEAN-UP** (Two Parts—Dec. 20).—The cast: Miriam Barker (Winifred Greenwood); George Prescott (Frank Borzage); Allan Hale (George Field); Claire Durand (Lizette Thorne); John Barker (Al Fordyce).

Miriam is the daughter of John Barker, a wealthy politician. She is engaged to wed George Prescott, a young newspaper reporter, who is employed on a newspaper which represents the better interests of the city. Prescott is assigned to expose gambling conditions, and he incurs the enmity of his prospective father-in-law, who secretly profits to a vast extent by the gambling, which flourishes in the city.

Miriam hears Prescott denounce her father as a grafter, and she forthwith breaks their engagement. Miriam takes up with what is known as the "fast society" set, and she is introduced at a fashionable gaming house conducted by Allan Hale and Claire Durand, two suave, polished and cool-blooded individuals, who fast are growing rich through their gambling activities. The mania for games of chance grows on Miriam. She becomes deeply involved financially.

Meanwhile Prescott, in his search for gambling evidence, has come upon the fashionable resort. A raid is planned and executed, and among those captured is Miriam, who tearfully falls on her father's neck and confesses her indiscretions. Then John Barker is led to see the evil that gambling can work, and he announces himself as a reform candidate at the coming elections. "Clean-up" is his party's byword, and through the energy of Prescott and his paper the "clean-up" party wins. Prescott and Miriam renew their friendship and are betrothed. They receive the blessing of the grateful John Barker.





*The Moving Picture World*, December 11, 1915, p. 1956

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (George Prescott, Editor)

Ethnicity: White (George Prescott, Editor)

Media Category: Newspaper

Job Title: Reporter (George Prescott). Editor (Editor)

Description: Major: George Prescott, Positive

Description: Minor: Editor, Positive.

**The Comeback (1915)**

City Editor Carr of the *Wellington Argus* in New Zealand. Richard Borden is an illustrator on the newspaper under an assumed name.

THE COMEBACK (Two Parts—May 2).—Borden, roused to defend the name of a girl whom Sinclair has implicated in a story he has been telling, empties a revolver point blank at the other clubman. He is whisked away in an automobile by Fred Dexter, his cousin, who hides him until he can get out of the country. Sinclair has recovered meanwhile and is plotting revenge. But as Borden refuses to bring before the public the name of the girl, he is unable to vindicate himself. So he goes to New Zealand. Some eight months later, Carr, the city editor of the paper on which he has been employed under an assumed name, calls his attention to a picture in a New York paper remarkably resembling himself. A news item announces that Fred Dexter has identified a man found dead in the woods as his cousin, Richard Borden, missing many months; and Dexter, being next of kin, inherits the fortune of Francis Borden, a South African millionaire, who, in July of the previous year, had died, willing his fortune to Richard Borden. Borden confesses to the editor his identity and the whole story of the shooting. Carr sees in the circumstances a conspiracy. At the time of his uncle's death Borden was crossing the Atlantic. Dexter received the news of the will. He and Sinclair and a third man deliberately arranged for the shooting incident, using blank cartridges, in order to get Borden out of the country. When faced with this theory, the conspirators finally confess. Borden returns to New York and to the girl for whose honor he had sacrificed his happiness. His cousin and his accomplices leave the United States.

*The Moving Picture World*, May 1, 1915, p. 800.



THE COMEBACK (Two parts—May 2).—Just as Dennison handed to Richard Borden a curiously engraved revolver to examine, Sinclair mentioned the name of a girl about whom he had been talking. Borden demanded a retraction and an argument followed, and ended by Borden emptying his weapon point blank at Sinclair, who drops. The fourth member of the little group, Fred Dexter, Borden's cousin, whisks Borden away in his auto, telling Borden he believes he has killed Sinclair and hiding him in Dexter's apartments. Cut off from everyone, Borden is told by Dexter after a fortnight that Sinclair has recovered and is seeking Borden, vowing vengeance. Dexter offers to exonerate Borden by going on the stand and relating the story that led Richard to shoot Sinclair, but Borden will not have the girl's name thus published broadcast. Dexter then urges Borden to escape, suggesting New Zealand.

Borden is obliged to give up his painting in New Zealand, as it would betray his whereabouts, but secures a position as illustrator on the Wellington Argus, under an assumed name. Some eight months later, Carr, the city editor, shows Borden a cut in the N. Y. Herald which bears striking resemblance to himself. Borden confesses his identity and tells his story. The Herald item states that Dexter had identified a man found dead in the woods as his cousin, Richard Borden, missing for several months; and Dexter being next of kin, the item continues, inherits the fortune of Francis Borden, South African millionaire, who died on July 18 of the previous year, willing his fortune to Borden.

Carr unfolds his theory. At the time of his uncle's death, Borden was traveling across the Atlantic. Dexter planned a stag party immediately on Borden's arrival to keep the news away from him, and with the other two as fellow conspirators carried out the shooting incident. The revolver was loaded with blanks and Borden was whisked away before the true damage was learned by him. Dexter knew Borden would fly the country rather than allow the girl's name to be brought into the case. The trio of conspirators when faced with the facts finally confessed. It was shown that Dexter was in correspondence with Borden when he identified the unknown corpse as that of his cousin. While Borden is screened, the three to escape prosecution choose the alternative of expatriating themselves.

Status: Unknown  
Unavailable for Viewing

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

### **The Condemning Circumstances (1915)**

Newspaper Account of an engagement infuriates another woman who had a love affair with the man involved.

THE CONDEMNING CIRCUMSTANCE (June 21).—Theda Valencia, a woman who has had a love affair with Charles Hall, a prominent bachelor, reads a newspaper account of his engagement to Mae Allen. She sends him a note threatening to give Miss Allen his love letters to herself, and he comes to plead with her. "If you send those letters I will kill myself," he says, on hearing that she is determined. "You can't frighten me with that revolver," she replies scornfully. Her Japanese butler overhears these words; and later, when his mistress is found shot, with Hall bending over her dead body, he repeats them to the police. He does not know that his mistress has secretly taken the pistol from Hall's pocket and killed herself because her physician has told her that she has an incurable malady.

May Allen visits her fiance in prison and, believing him innocent, resolves to discover the truth. With a detective, she visits the dead woman's home and after a vain search for clues, is about to give up in despair when she sees the butler using a vacuum cleaner to take up some torn bits of paper. Demanding to see the rubbish which has been swept up during the past few days, she is led to the basement, where, after a search of the cleaner, the torn bits of the doctor's letter are found. On the back of the reconstructed letter is a note in Miss Valencia's hand, addressed to Hall, stating her reason for ending her life. On reconsidering, the dead woman had destroyed the note unsent, not dreaming that, by so doing, she would endanger the man she loved. But for the providential discovery of the torn letter he was doomed. Hall and his sweetheart are quietly married after his exoneration.

*The Moving Picture World*, June 19, 1915, p. 1994.



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 Country Boy (1915)**

Reporter Merkle (Horace B. Carpenter) prevents Tom Wilson (Marshal Neilan), a rustic hero from committing suicide when he loses his job because of a vamp. After winning money at roulette, Merkle helps Wilson start a paper in his hometown.

Tom Wilson, reared by his widowed mother in a small town, goes to New York after Judge Belknap, his sweetheart Jane's father, says he will not allow their marriage until Tom can support her in comfort. In New York, Tom gets a fifteen-dollar-a-week job as a clerk, and becomes infatuated with Amy Leroy, a chorus girl, whom he believes combines the qualities of Venus and Diana. Amy teases Tom both to irritate her lover, playboy Jimmy Michaelson, and to amuse herself, but it causes Tom to lose Jane, as well as his job, which he had neglected. When he learns of Jane's reasons for pursuing him, Tom nearly commits suicide, but Merkle, a newspaperman who befriended him, stops Tom and suggests they start a newspaper in Tom's hometown with the money that their friend, ticket speculator Weinstein, won at roulette. After the newspaper succeeds, Jane forgives Tom and the judge agrees to their marriage. *American Film Institute Catalog of Feature Films*

THE COUNTRY BOY (Lasky—Five Parts).—Tom Wilson, who has grown up in a small town under the watchful care of his widowed mother, falls in love with Jane, the daughter of Judge Belknap, but the judge refuses his consent until such time as Tom shall be able to support a wife in comfort. Tom, who has a very good idea of his own ability, thinks that he can win his fortune more quickly in the city than in the country and goes to New York, accepting a position at \$15 per week which has been offered him by one of his father's friends. At his boarding house in New York, Tom makes the acquaintance of a chorus girl by the name of Amy, who immediately sets about fascinating him, partly for amusement and partly to make her lover jealous.

The rest of the story concerns the manner in which Tom meets his downfall, the way in which he is saved from taking his own life as the result of shame and remorse, and the means through which he returns to the country town and regains his self-respect. Tom finally wins the approval of Judge Belknap and the romance of Tom and Jane comes to a happy conclusion.

*The Moving Picture World*, February 27, 1915, p. 1339.

## **“The Country Boy”**

**Another “Broadway Success” Done Into Motion Pictures by  
the Jesse L. Lasky Corporation.**

Reviewed by W. Stephan Bush.

**I**F CHARACTERIZATION alone can carry a film play into popular favor no one need have any fears about the feature of “The Country Boy.” Every character in the play is absolutely real. As to the men and women of the city as portrayed in this film, we know them at first sight and really meet them almost every day. The contrast to the men and women of the country is as striking as any contrast ought to be. Pathos and humor are well and thickly scattered through the four reels. There is only one thing lacking, or almost lacking, and that is the plot. It might furnish forth a short story in a magazine, but it can hardly



be accepted as a substitute for a screen-drama. What there is of it is skillfully woven, but it is as thin as a spider's web.

"The country boy," a most likable sort of a fellow, well portrayed by Marshall Neilan, comes to the city to accept a position as clerk in an office. He "leaves a girl behind him" in the country and immediately upon his arrival in the city falls in love with a chorus girl. He neglects his work and is discharged. Two fellow boarders with whom he had cultivated friendly relations, win a large sum of money at roulette and the three of them, i. e., the country boy, the newspaper man and the ticket speculator, start for the country boy's home town where they launch a newspaper. It is all splendidly done, but one cannot help feeling that if there had been fewer digressions in the early part, and if the crowning adventure in play had been "painted out" in greater detail and with a little more plausibility the play as a whole would have been the gainer.

In the creation of the proper atmosphere the pictured version is beyond all praise. The scenes in the boarding house, at the stage entrance, in the chorus girl's dressing room, in the restaurant were all true to life in every detail. At times one gets the impression that things are taking place a little bit too far away from the camera and that more "close-up" work might have added perceptibly to the strength of the plot as well as of the characterization.

Splendid work has been done by every member of the cast, but three characters deserve special mention outside of the man in the leading part. Loyola O'Connor was a most pathetic and convincing mother, Florence Dagmar made a charming "Jane Belknap" and Dorothy Green acquitted herself finely as the chorus girl. The chorus girl was a most finished piece of acting and betrayed talents of a more than ordinary calibre. H. B. Carpenter gave a very clever impersonation of Merkle, the newspaper man, and Edward Lewis was "to the manner born" as the wide-awake but somewhat cynical city-bred ticket speculator.

Reviewed by W. Stephen Bush, *The Moving Picture World*, February 27, 1915, p. 1297.

#### **MARSHAL NEILAN TO PLAY "THE COUNTRY BOY."**

The Lasky Feature Play Company has engaged Marshal Neilan for the title role in the picturization of Edgar Selwyn's famous Broadway hit, "The Country Boy."

As will be remembered, "The Country Boy" tells the story of a young fellow who leaves a small town and goes to the city full of ambition. In the metropolis he meets a variety of people very different from his home acquaintances, such as a newspaper man, a ticket speculator, a chorus girl and their chums. The chorus girl succeeds in infatuating Tom, merely with the object of arousing the jealousy of Jimmy Michelson, a flashy man-about-town, who is her lover. Tom finally discovers that his ideal of the theater is only using

him as a tool and sees his whole house of cards tumbling about his ears. He plans to commit suicide but is prevented by his newspaper friend, who suggests that they might go back to Tom's old home and start a little newspaper there. The third chum, the ticket speculator, has won enough money at roulette to finance the undertaking, and so the whole three of them go back to the country where Tom eventually works out his own salvation.

The two leading feminine roles in the "Country Boy" are played by Florence Dagmar, who appears as the sweet and unsophisticated country girl, and Dorothy Green, of Broadway and 42d Street. Others in the cast are Loyola O'Connor, Mrs. Lewis McCord, Horace B. Carpenter, Edward Lewis, Ernest Joy, Tex Driscoll and Ernest Garcia. February 18 is the release date for "The Country Boy."

*The Moving Picture World*, February 6, 1915, p. 846.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Merkle, Tom Wilson)

Ethnicity: White (Merkle, Tom Wilson)

Media Category: Newspaper

Job Title: Reporter (Merkle). Publisher (Tom Wilson)

Description: Major: Merkle, Positive.

Description: Minor: Tom Wilson, Transformative Positive



**The Country Girl (1915)**

Newspaper Article reports that a girl's father's house is to be foreclosed and she is devastated by the news.

THE COUNTRY GIRL (August 17)—Frances Berg, who has had a good education, lives with her parents in the country. The postman arrives with a letter from her father's friend, Robert Steele, offering her a position in New York. Meanwhile a telegram has been sent to Mr. Steele to meet her on the arrival of a specified train. Somehow the telegram goes astray and Frances, on coming out of the station, mistakes John Oliver for a chauffeur and tells him to take her to Mr. Steele's office. John does not reveal his identity and makes an appointment to meet her at a restaurant that evening. When Steele returns to his office he greets Frances cordially, installs her at her desk as his stenographer and is apparently well pleased with her. That evening Steele sees Frances with John at the restaurant, and the following morning admonishes her at the office for accepting the attentions of a strange man-around-town. Later in the day Steele announces, on leaving the office, that he'll be away until Monday. Frances gets a letter and a paper from her home town. In the newspaper she reads that the mortgage on her father's house is to be foreclosed, and then breaks down and cries.

John Oliver calls at the office and is admitted by the clerk. Ascertaining the cause of her crying spell, he gives Frances a check to pay off the mortgage in order to place her under obligation to him. Frances meets John a few nights later at a cabaret restaurant. After a while John excuses himself and goes off to have a dance with another girl of his acquaintance who is in the company of other young men at an adjoining table. This angers Frances. On his return from the dance, John is amazed at Frances' absence and goes in search of her. Frances, finding that she has been locked out of her boarding house, goes to the office to spend the night. John follows her in his auto, and, after entering the office, tries to embrace her. They have a lively struggle, and finally Frances induces him to leave by threatening to brain him with the telephone. The next morning the clerk and Mr. Steele find Frances almost in a state of collapse. Steele telephones for John, demanding his immediate presence at his office. On his arrival, Steele denounces John for his cowardly behavior and hands him a check for the amount he advanced to Frances. Frances is so grateful to Steele that she allows him to kiss her, and there are other indications that Steele is to become her lifelong protector.

*The Moving Picture World*, August 14, 1915, p. 1214.

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

**Cousin Clara's Cook Book (1915) (aka Cousin Clara's Cookbook)**

Editor of the local paper.

COUSIN CLARA'S COOK BOOK (Oct. 4).—  
The cast: William Howell, Winifred Lane and  
Riley Chamberlain.

Bings was a clever book agent—but he ran up against a snag in trying to dispose of "Cousin Clara's Cook Book." "It sure is a tough one," he confided to the manager of the branch office. "Perhaps it's the war. Anyway, something is wrong with the people. I don't mind the usual insults, and since I put that board in the seat of my trousers I thought I was immune. But the populace is finding all sorts of new ways to injure me. Besides, no one will buy a book." A pretty girl, who sat in the office, taking in the talk, raised to Bings a face eloquent with sympathy. Then she gazed appealingly at the manager, who promptly introduced Bings. "I am so sorry, Mr. Bings," murmured she, "so very, very sorry. You see, I wrote the book. I am Cousin Clara. Father is an invalid, and so poor. We have a tiny, tiny farm, with a big, big mortgage. I wanted to help. First, I wrote a play for Mr. Belasco, but he was too busy to reproduce it. So I decided to compose a cook book. The recipes really are excellent—at least, I have been told so." She dropped her eyes a moment, then glanced up again archly. "When our kind manager," she resumed, "said you were to handle the book, I rejoiced, for I had heard what a wonder you are. It discourages me deeply to learn that you have failed. Now I fear that nothing can keep the mortgage away from father's little farm!"



Cousin Clara wept gracefully, and the heart of Bings was touched. Also, it was a case of love at first sight. A desperate plan came to him. Calling up the editor of the local paper, and introducing himself as "Dr. Hupple," proprietor of a private sanitarium for the insane, he imparted an exciting piece of information. "One of my patients has escaped," he explained. "He is a sufferer from a disease with a long Latin name, which scarcely could be understood over the phone. The unfortunate man used to be a book agent, and I fear that his weak mind may return to his old vocation. Warn your readers that if he calls to solicit patronage, that they must immediately subscribe, no matter what the book may be. Give him money for a subscription and he is harmless. But refuse him, and I cannot answer for the consequences. He was the most dangerous patient I had, and is capable of handling with ease six strong men."

The paper printed the warning. It made a good story. All the neighborhood read it, and shuddered. The maniac book agent soon appeared. He was armed with "Cousin Clara's Cook Book"—and no one dared refuse to sub-

scribe for a copy. After one busy day, however, he ceased to call. That night, ready to drop, Bings staggered into the office, his pockets bulging. He turned the pockets inside out. But did Cousin Clara fall into his arms, crying, "My preserver! Take your reward!" She did not. She marshalled forward a hulking youth, and thanking Bings sweetly for his exertions, explained that now she could marry Tommy Banks without waiting for him to get a raise of salary. Bings has left the book agent business forever.

COUSIN CLARA'S COOK BOOK (Falstaff), Oct. 4.—This pictures entertainingly the adventures of a book agent. At first unsuccessful, he pretends to be a maniac and thus obtains a pocketful of orders. The photography is very good and the situations contain considerable humor.

*The Moving Picture World*, October 16, 1915, p. 440

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Editor)

Ethnicity: White (Editor)

Media Category: Newspaper

Job Title: Editor (Editor)

Description: Major: None

Description: Minor: Editor, Positive

### **The Crime of Thought (1915)**

Newspaper Account of a recent hanging is the impetus for a man's realistic nightmare.

THE CRIME OF THOUGHT (Jan. 30).—John Winton, extremely jealous, is engaged to Paula Nolan. Frank Nolan, Paula's brother, returns home after a lengthy absence and is seen by Winton embracing Paula. Paula teases Winton about Frank, concealing the latter's identity. Winton leaves the house. He reads a newspaper account of a recent hanging and dozing off to sleep, he, in a realistic dream, passes through a series of thrilling adventures, among which is the murder of his sweetheart by him, his arrest, and condemnation to death. He mounts the scaffold and is about to be executed when word is received that the hanging law of the state has been abolished.



He bids farewell to his old mother and is led away to what is apparently a life sentence. He sits on the stone bench in his cell, the warden enters and roughly shakes him by the arm. He wakes to find his mother bending over him. The effect of the dream is still on him when Paula and her brother arrive. Paula explains her relationship with Frank. Winton takes her in his arms and declares he is now cured of his jealousy.

*The Moving Picture World*, January 23, 1914, p. 558

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 Cub (1915)**

Cub Reporter Steve Oldham (John Hines) of *The Louisville Gazette* is sent to Mountain Country to cover a hillbilly feud and gets caught in the war between feuding hill families.

The Cub kisses a girl from one of the families without realizing this means their engagement and when he falls in love with a girl from the opposing family he is sentenced to be shot. Oldham is rescued by troops summoned by his city editor, who is finally able to decipher the rambling plea for help the reporter sent. At one point in the film, the hill families all a truce while holding a fund-raising dance and Oldham is given the position of "Floor Committee," which requires him to stand at the door and shoot anyone who comes in without paying. *Various Sources*

Since he cannot spare anyone else, the editor of the *Louisville Gazette* sends happy-go-lucky cub reporter Steve Oldham to cover a feud in the hills that began when Jim Renlow's pig was caught eating Bill White's turnips. Although Steve tries to remain neutral, he falls in love with schoolteacher Alice Renlow. At a "Truce Dance" given to raise money for Alice's salary, Steve drinks too much and innocently kisses Peggy White, who then tells her relatives that they are engaged. Later, when Steve is seen kissing Alice's hand, the Whites take Steve captive and plan to shoot him at sunrise. Alice pleads with Tilden White, who loves her, to allow Steve to escape, but he agrees only if Steve

will leave alone. When Steve refuses, Alice confesses her love. They fight until the house which they are occupying is destroyed and the cavalry, notified by Steve's newspaper, arrives. The two sides are now reconciled as Steve and Alice prepare to marry. *American Film Institute Catalog of Feature Films/TCM Overview*

"THE CUB" (Brady—July 19).—In the mountains of Kentucky, even to-day, civilization is conspicuous by its absence. The law is often taken in hand by individuals having differences of opinion. The White-Renlow feud started over a little matter. A pig belonging to the Renlows is found by Bill White eating his turnips. He makes complaint to Jim Renlow, and an angry discussion arises. White is further incensed by the fact that he sees Tilden White making love to Alice Renlow, Jim's pretty daughter who is the community's school teacher. He leaves in anger, and on his way home sees Peggy White talking to young Renlow. White follows young Renlow and shoots him. The feud is under way, and a White will shoot a Renlow on sight, and vice versa. News of this trouble reaches Louisville, and the editor of a paper there sees a chance for a good story. The star reporter is ill, so that the editor sends a "Cub" into the mountains. Thus it happened that Steve Oldham had his adventure.

Steve leaves the train at the nearest point to Whitesburg, where the feud is being carried on, and makes the rest of the journey on a donkey. His arrival in Whitesburg causes great commotion, because of his fashionable clothes. He goes to the hotel, and in order to get any news must identify himself with the White family, as he is in their midst. The plain daughter of the landlord, Becky King, decides that she wants to marry Steve. Unfortunately for Becky, Steve meets Alice Renlow and is smitten with her. He calls for her every day after school. This causes comment from the Whites because Steve is supposed to be a White and "is keeping company" with a Renlow girl. It makes Tilden White jealous of Steve.

To pay the teacher's salary a dance is given in the school house. It is called "A Truce Dance," because to get enough money it is necessary to draw on the pocket books of both Whites and Renlows. Unless there were a truce, they would fight. Steve causes commotion



by appearing in a full dress suit, but he makes himself popular by contributing twenty dollars toward Alice Renlow's salary. In recognition of his generosity he is made "Floor Committee." The duties of this office consist in standing by the door and shooting all who enter without paying. Steve does not care for his job.

The worst is yet to come. Becky comes in and insists on making love to Steve. To get rid of her he kisses her. Alice enters in time to see it, and when Becky goes out to tell everybody that Steve is going to marry her, he makes up with Alice, and Becky and the people come back just as Steve is kissing Alice's hand. The Whites demand explanation. So do the Renlows. Thus Steve has both families down on him. He kisses Alice and tells everybody that they "can go to hell." In the confusion Steve escapes. Everybody chases him, but he sneaks back to the school house when it is empty. He is later captured by the Renlows when he is attempting to liberate Jim Renlow, who has been captured by the Whites. It now looks bad for Steve. It is decided that he shall be given to the Whites in exchange for Jim Renlow. The Whites want to kill him for throwing down Becky. He is saved, however, by the coming of the militia, sent by the governor to make the feudists behave themselves. Everything is once more happy and Steve takes Alice back to civilization and marries her.

*The Moving Picture World*, July 17, 1915, p. 570.

## “The Cub”

Thompson Buchanan's Comedy Is Brought to the Screen  
in Excellent World Film Production.

Reviewed by Lynde Denig.

**T**HOMPSON BUCHANAN'S story of a cub reporter in the mountains of Kentucky is comedy seasoned with melodrama. When Douglas Fairbanks played Steve Oldham on the stage there were more laughs than thrills in the per-



Scene from “The Cub” (World Film).

formance, for the incidents in the White-Renlow feud could not, of course, be visualized as they are Director Maurice Tourneur's graphic picture. In the screen version of “The Cub,” with John Hines playing Steve and Martha Hedman in the role of Alice Renlow, the comedy is not sacrificed, although the quantity of excitement easily exceeds that offered in the



original play. Mr. Buchanan's plot fits into a photoplay more neatly than most plots devised specifically for the screen, and the production reveals the craftsmanship of a director who ranks high in the first class. The scenes of a mountain feud, culminating in the destruction of a house, challenge comparison with any that have been made.

While Martha Hedman, owing to her well earned stage prominence, is starred in the picture, her role, by the very nature of the story, is secondary to that handled in a broadly humorous manner by Mr. Hines. Having received word of the renewal of the White-Renlow feud, the editor of a newspaper sends Steve to cover it because he cannot spare anybody else and Steve might as well be in the mountains as loafing around the city. The cub reporter proceeds to live up to his reputation of being a happy-go-lucky fool. His antics with the donkey that refuses to move, except when so disposed, are ridiculous enough to be laughable and audiences will appreciate his unsuccessful attempts to remain neutral in the White-Renlow altercation. His predicament is made the more embarrassing by affairs with two young women, one sought by him, the other unsought but equally unavoidable.

The plot which follows the progress of the feud is varied enough to be interesting without becoming in the least confused, and it keeps working up to a climax. The "truce" dance really marks the beginning of the end for Steve. It is here that he hopelessly antagonizes the White clan and his hasty exit from the hall starts a prolonged struggle to escape being "shot at sunrise." The comic and the serious are well mingled in the concluding reel of the picture that introduces a number of effects at once stirring and novel. Miss Hedman is pleasing as Steve's sweetheart, who assists in his rescue, and the supporting cast is efficient. Locations are excellent.

*The Moving Picture World*, July 14, 1915, p. 668

Assisted by his usual editor and assistant director Clarence Brown, the photoplay contains continual, well-paced crosscutting between the feud and the newspapermen. The film is based on a 1913 Broadway play, *The Cub*, by Thompson Buchanan. From *IMDB summary*

### FIRE IN THE FEUD PLAY.

World Film's current release, Wm. A. Brady's photoplay "The Cub," is remarkable for the savagery of much of its action. The Kentucky feudists shot each other on sight—as the Land Leaguers in Ireland did a generation ago—and the photoplay shows emphatically, as accredited history proves to have been the case, that they would not even stop at burning down a house in order to get an enemy who happens to have sought refuge.

When making part of the picture at Fort Lee, N. J., Director



House Wrecked for a Scene in "The Cub."

Tourneur found himself unable to burn down the particular house here shown; so he arranged to have it blown up in order to reveal the effects of a fire.

Surrounded by "feudists," Mr. Tourneur has on his right John Hines, who played the cub reporter, and on his left Miss Martha Hedman the star.

*The Moving Picture World*, July 31, 1915, p. 839

#### Viewing Notes

Johnny Hines plays the Cub and introduces the credits ending with his credits. He waves at the camera. And then the film starts.

Man and woman fall in love from feuding families. Man is killed by one of the families.



In newspaper office – W.L. Stacy, Editor. Copy boy. Two men sitting at desk, one is editor, the other his assistant. Morning Gazette. Other is his assistant. Copy Boy brings in message. It's addressed to Editor, Morning Gazette, New York. "White-Renlow feud has broken out. Again. Send a reporter." Signed: Holmes, Bluefield Operator.

Very busy Newsroom filled with reporters (maybe 15 or more). Sign: "Reporters Must Read the Paper."

Steve Oldham, "the new cub reporter", is making senior reporters laugh by pretending to type on the typewriter and acting like a fool.

Copy boy goes back into editor's office and says no reporters are available.

"Oh well, send that young cub Oldham, any damn fool will do" says the editor.

Cub is still doing stunts making senior reporters laugh when copy boy comes in and tells him about the assignment. Copy boy acts as if he is in charge.

Oldham goes into see the two editors. "Go to it your train leaves in twelve minutes," editor tells cub. The two editors get back to work and Cub smiling leaves with the assignment. Copy boy chewing gum reading newspaper with feet on the desk. Cub takes a pail of trash and dumps it on the copyboy's head. He then goes back into the city room and then leaves to cover the war between the feuding families.

Cub, with binoculars, packs up and goes to where the story is.

Feud continues. Cub arrives at train station and asks for a taxi. A mule is brought to him. He puts his luggage on the mule and climbs on. Meanwhile the feud continues as he rides the mule to see the action. The mule is not cooperating. The feud heats up.

In bar: SIGN: No Shootin' Aloud. Both families plan ambushes. One family captures one of the family leaders. The cub is still coaxing the mule to move. Writes a note: "Dear Editor. Arrived OK. Got a donkey and started for the top of the mountains. We haven't arrived yet. One of us is an Ass. More good articles to follow."

Cub shows up in the middle of the feud with the captured family members. Shows them a card, Steve Oldham, War Correspondent. One of the family members escapes while Cub is there.

Cub writes another Dear Editor note. "Dear Editor, General Sherman said, War is hell! I'd like to get his opinion of this place. Oldham."

He meets the school teacher. Shows her his card and is sure it is love at first sight. He asks her why the families are feuding. She walks away telling him school lets out at 4. He is smitten.

He goes with one of the family leaders back to the saloon. Are you a White or a Renlow he is asked. "I'm neutral," he says. He is given a gun and they think he is on their side – the Whites.

Cub is told "Don't forget you're a White and the Renlows will be looking for you." Cub is dismayed. White girl makes a play for him.

The next day, Cub goes to see the school marm (who is a Renlow). School is out at 4. He is there. Another “Dear Editor: I feel my days are numbered. See that my insurance is paid up, Yours That Was, Oldham.”

More feuding and killing. Cub is asleep. A kitten wakes him up. Feud continues. He sleeps through it dreaming of his funeral and the editors and copy boy weeping over the casket.

Fighting continues in river and river’s edge. Killing.

Two days later, the Truce Dance. Whites and Renlows agree to bury the hatchet for the evening.

Dance commences. Cub shows up in tux. He gives them a \$20 bill to enter. They have no change. He donates it to the school teacher fund and is congratulated for his generosity. He tries the whiskey and spits it out. Then drinks it.

He is made a member of the floor committee and stays by the door to collect the entrance fees.

Both families are there. Cub has trouble collecting donations. Two women are after him. He writes another “Dear Editor” note: “Dear Editor. Sweet evening breezes blowing. I need reinforcements. Send me official 100 yard dash record. Oldham.”

In editorial office. Two editors plus copy boy who brings message from cub. Editor is smoking stub of a cigar.

Back to the Feuding. The school marm begs for the cub’s life. “I’ll save him on one condition. He must leave the country at once – alone,” her father tells her. Cub tells her, “I won’t go without you.”

When school teacher tells Cub she loves him, he says he’ll fight to the end. Gets a gun and starts to fight the other family who is attacking them. Cap White, infuriated by Steve’s unexpected resistance determines to get him at any price. The fight is furious and the Cub is brave. Renlows come to his rescue. The troops show up (the editor sent them). One family leader swears he will never be taken alive.

The troops take control. The man blows himself up in his cabin. The cub lives after being buried by lumber. He looks up out of the debris, gun in hand. One of the editors (or a representative from the newspaper) shakes his hand and congratulates him. Shows him a note. It is addressed to Steve Oldham in Virginia. “Dear Sir, You are fired.

Renumeration later. O. Trusedell, Managing Editor.” The cub collapses, then puts a gun to his head, but his sweetheart convinces him to stay and everything is OK. The newspaperman who brought the troops and delivered the message from the managing editor looks on shaking his head while the mountain men put their guns on him and chase him away.

The cub and his sweetheart live happily ever after.



Status: Print exists in George Eastman Museum.  
Viewed

Type: Movie

Genre: Comedy

Gender: Male (Steve Oldham, Editor William L. Stacy, Assistant Editor, Copy Boy, Newspaper Representative). Group.

Ethnicity: White (Steve Oldham, Editor William L. Stacy, Assistant Editor, Copy Boy, News Representative). Unspecified.

Media Category: Newspaper

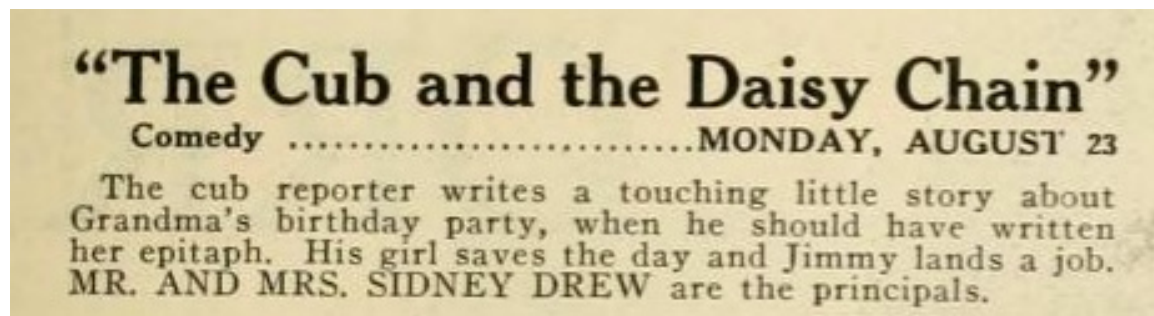
Job Title: Reporter (Steve Oldham). Editor (William L. Stacy, Assistant Editor). News Employee (Copy Boy, News Representative). Miscellaneous.

Description: Major: Steve Oldham, Positive

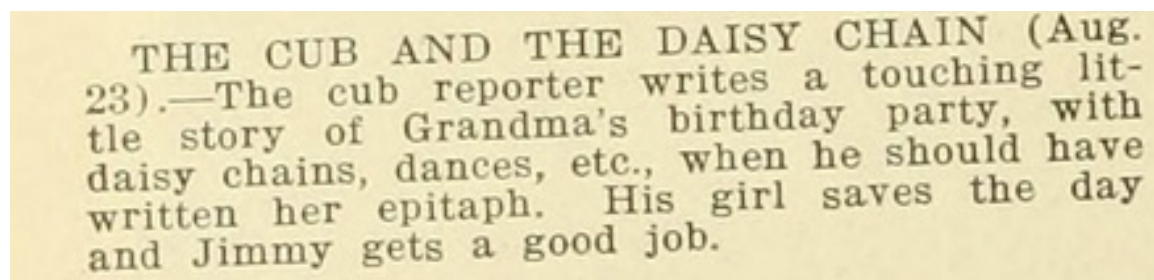
Description: Minor: William L. Stacy, Assistant Editor, Newspaper Representative, Positive. Copy Boy, Negative. Miscellaneous, Neutral.

### **The Cub and the Daisy Chain (1915)**

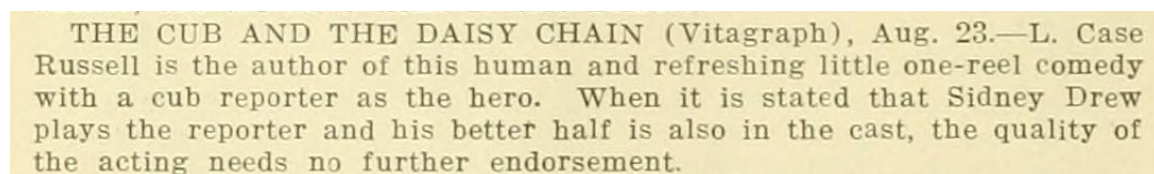
Cub Reporter Jimmy (Sidney Drew – The Cub Reporter) writes a puff piece on an elderly woman's birthday party when he should have been writing her obituary. Jimmy's sweetheart (Mrs. Sidney Drew) saves the day.



*The Moving Picture World*, August 28, 1915, p. 1449.



*The Moving Picture World*, August 21, 1915, p. 1360.



*The Moving Picture World*, September 11, 1915, p. 1832

**"The Cub and the Daisy Chain," and "His Fairy Godmother"  
are Cleverly Conceived Sketches.**

Reviewed by Lynde Denig.

**S**IDNEY DREW must share credit with L. Case Russell for the humorous appeal of "The Cub and the Daisy Chain," an exceptionally bright, one-reel comedy soon to be released on the General Film program. Mrs. Russell wrote a scenario based on a real comedy idea and Mr. Drew's playing of the cub reporter was capital. The story is original in its conception and depends on a legitimate situation susceptible to photoplay treatment. It is not a combination of broad farce and slapstick parading under the dignified name of comedy.

The first assignment of a reporter, who is a cub in everything save years, is to get a story about the celebration of a woman on the one hundred and forty-sixth anniversary of her birth. Jimmy journeys to the suburbs in quest of the story, but the difficulties he encounters in locating the old lady are

such that he gives up the search and returns to the office with an interesting fake. According to Jimmy, her birthday party is a delightful affair in which the venerable woman is bedecked with daisies and made the center of a merry festival, all the children of the neighborhood taking part. Unknown to Jimmy, the subject of his colorful story died on that very day and a death notice is phoned to the office. The situation is saved for the cub reporter by the tactful intervention of the young woman who receives the message and makes a few wise alterations in Jimmy's account of the birthday celebration. Mr. Drew does much with a genuinely clever scenario.

*The Moving Picture World*, August 14, 1915, pp 1177-1178.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Jimmy). Female (Woman on the Phone). Group

Ethnicity: White (Jimmy, Woman on the Phone). Unspecified.

Media Category: Newspaper

Job Title: Cub Reporter (Jimmy). News Employee (Woman on the Phone).

Miscellaneous

Description: Major: Jimmy, Negative.

Description: Minor: Woman on the Phone, Positive. Miscellaneous, Neutral.



**Cupid's Column (1915)**

Columnist Sister Samantha (Ethel Lee) is the old maid editor of Cupid's Column in the *Daily Clarion*. Rodney (Sidney Drew), a reporter on his staff, is assigned by the editor to take her place.

CUPID'S COLUMN (March 12).—While answering inquiries to her department, Sister Samantha, the old maid editor of Cupid's Column in the *Daily Clarion*, a quintessent widower asks her if she will not give him the opportunity of making it six straight by marrying him. Samantha wastes no time in resigning and the editor appoints Rodney, a reporter on his staff, to take her place. He makes SOME editor, and his amusing replies create havoc among the love-lorn youths and maidens who write in for advice on courtship. Rodney and his friends celebrate his promotion so frequently that his wife, Angelica, desperately writes "Samantha" of her trouble under an assumed name, adding that she loves her husband when he is sober, but he is seldom sober! Not recognizing the handwriting, Rodney writes back advising her to try loving kindness and waiting on him hand and foot. Angelica follows instructions so closely her husband surmises she is the one who wrote to him. He heartily enjoys the peculiar position and uses it to excellent advantage. His wife finally wearies of pampering him, and his dream is over when Angelica finds out that He is "Samantha." She decides to even up matters. Saying nothing, she writes a letter to "Samantha," asking if she had not better seek consolation with

some other gentleman, "a kind and good man!" Rodney is furious. He replies that a personal interview with the gentleman in question would facilitate matters. Angelica makes an appointment and, disguised as a man, she meets Rodney dressed up like an old maid to represent Samantha. Some amusing complications occur, his wife removes her disguise, and after she has told him in one outburst of anger all that has been on her mind for a long while, he is soon on his knees humbly begging for her forgiveness.

*The Moving Picture World*, March 6, 1915, pp. 1494, 1496.

Status: Unknown  
 Unavailable for Viewing

Type: Movie  
 Genre: Comedy  
 Gender: Female (Sister Samantha). Male (Rodney, Editor). Group.  
 Ethnicity: White (Sister Samantha, Rodney, Editor). Unspecified.  
 Media Category: Newspaper  
 Job Title: Columnist (Sister Samantha, Rodney). Editor (Editor). Miscellaneous  
 Description: Major: Sister Samantha, Rodney, Positive  
 Description: Minor: Editor, Positive. Miscellaneous, Neutral.

### **A Daughter of Earth (1915)**

Newspaper Article reports that a woman who left her family for fame and fortune is going to sing and they decide to go to see he perform.

A DAUGHTER OF EARTH (Special—Two Parts—July 20.)—Grown to womanhood, she has never known any other life than that of the farm, where she abides with her father and brother. The village doctor is the most wonderful man she has ever met, and he loves her, so she consents to marry him. Then a well-to-do city broker visits the homestead, hears her sing, and predicts fame for her if she goes before the public. For fame she turns her back on home, father, lover. In the city, the broker finds apartments for her and arranges her debut. The home folks read a newspaper account and go to hear her sing. At the stage door, after the concert, they are thrust back and not permitted to see her. Returning home, the old man dies of grief. His daughter, summoned by telegram, arrives too late, and is coldly received by her brother and the doctor. Back in the city, she learns the real purpose of the broker who pretends to be her friend, and, disgusted with the shallowness of life, returns to implore forgiveness from her brother and her lover. They find it hard to believe that she is really penitent, but her lover, first to be won over, pleads with her brother and induces him to forgive.

*The Moving Picture World*, July 17, 1915, p. 546.

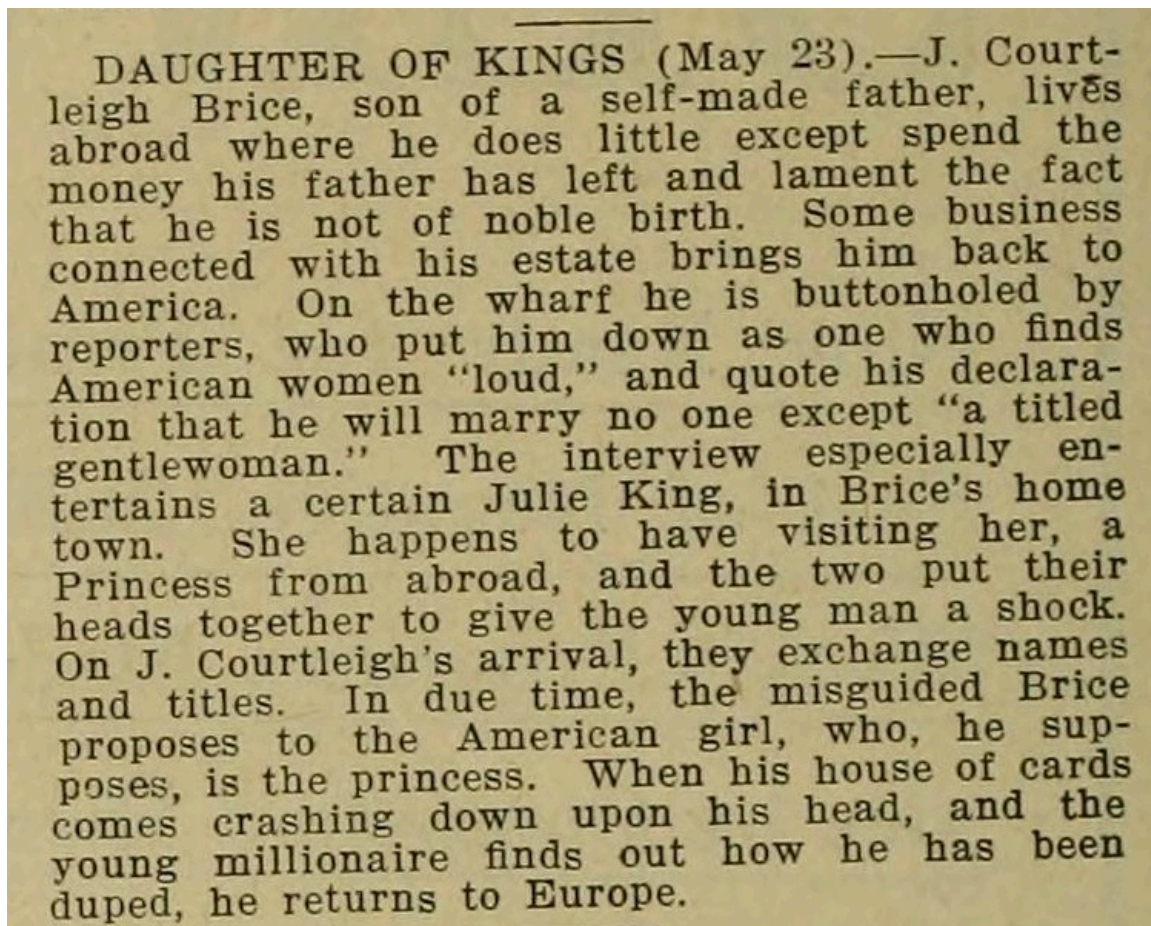


Status: Unknown  
Unavailable for Viewing

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

### **Daughter of Kings (1915)**

Reporters browbeat a rich man's son who finds American women "loud" and that he will marry no one but a titled gentlewoman.



DAUGHTER OF KINGS (May 23).—J. Courtleigh Brice, son of a self-made father, lives abroad where he does little except spend the money his father has left and lament the fact that he is not of noble birth. Some business connected with his estate brings him back to America. On the wharf he is buttonholed by reporters, who put him down as one who finds American women "loud," and quote his declaration that he will marry no one except "a titled gentlewoman." The interview especially entertains a certain Julie King, in Brice's home town. She happens to have visiting her, a Princess from abroad, and the two put their heads together to give the young man a shock. On J. Courtleigh's arrival, they exchange names and titles. In due time, the misguided Brice proposes to the American girl, who, he supposes, is the princess. When his house of cards comes crashing down upon his head, and the young millionaire finds out how he has been duped, he returns to Europe.

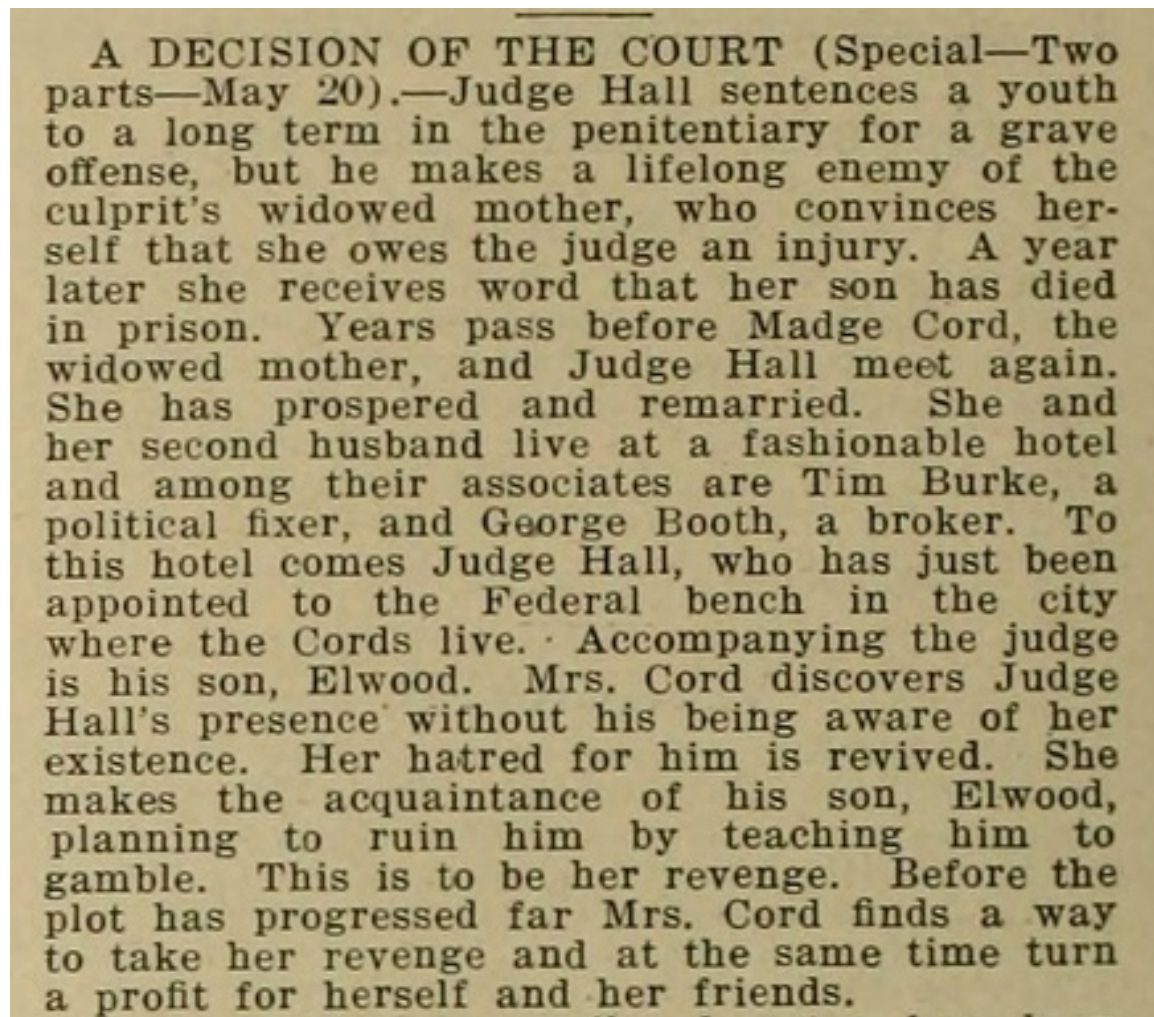
*The Moving Picture World*, May 29, 1915, p. 1504.

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 Decision of the Court (1915)**

Newspaper extras print a story based on an early draft of a judge's decision that has a tremendous effect on the stock market. But the judge's final decision, based on new evidence, is the opposite of the original causing major repercussions.



A DECISION OF THE COURT (Special—Two parts—May 20).—Judge Hall sentences a youth to a long term in the penitentiary for a grave offense, but he makes a lifelong enemy of the culprit's widowed mother, who convinces herself that she owes the judge an injury. A year later she receives word that her son has died in prison. Years pass before Madge Cord, the widowed mother, and Judge Hall meet again. She has prospered and remarried. She and her second husband live at a fashionable hotel and among their associates are Tim Burke, a political fixer, and George Booth, a broker. To this hotel comes Judge Hall, who has just been appointed to the Federal bench in the city where the Cords live. Accompanying the judge is his son, Elwood. Mrs. Cord discovers Judge Hall's presence without his being aware of her existence. Her hatred for him is revived. She makes the acquaintance of his son, Elwood, planning to ruin him by teaching him to gamble. This is to be her revenge. Before the plot has progressed far Mrs. Cord finds a way to take her revenge and at the same time turn a profit for herself and her friends.



A case involving railroad rates has been heard by Judge Hall, who is about ready to render decision. The opinion will have a tremendous effect, one way or the other, upon the stock market. Young Elwood Hall has become heavily indebted to Burke and Cord through gambling and cannot pay. Mrs. Cord, together with Burke and Booth, use these debts as a threat to force Elwood to obtain secretly an advance copy of his father's forthcoming decision. With this valuable information they prepared to make a clean-up on the stock market. All the money they can raise goes into the pool. The conspirators watch the ticker. For a while everything goes in their favor.

Mrs. Cord, feeling that her hour of triumph has come, cannot resist the temptation to gloat over her enemy and calls on Judge Hall. She identifies herself to him and calmly proceeds to relate how she has ruined his son and clouded his own decision. Meanwhile, something has gone wrong on the stock exchange. Cord, Booth and Burke see their stocks take a drop. It is the arrival of the newspaper extras which causes the sudden reversal, but it comes so quickly that there is no way for them to protect themselves. The newspapers arrive at the home of Judge Hall just as Elwood, whom the Judge has called in to confront Mrs. Cord, admits that her story is true and that he gave out advance information. Through his story Judge Hall learns that it was an early draft of the opinion which Elwood gave out. He shows Mrs. Cord the news story which indicates that the decision rendered was written before new evidence had come to light and is the opposite of the original. Mrs. Cord realizes that she and her friends are ruined—crushed—and Judge Hall calls a servant to show her the door.

*The Moving Picture World*, May 15, 1915, p. 1130

Status: Unknown

Unavailable for Viewing

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

**Decoy (1915)**

Newspaper Article on a man who inherited a fortune prompts a crook to take action.

THE DECOY (June 4).—Robert Smith, an Eastern “sharpener,” arrives in Sunset, a small city in the West, and opens business under the guise of a real estate operator. His daughter, Flo, an attractive girl, has been brought up to help her father without question in his “sharp” practices. Accompanying Smith is his right-hand “skin” artist, “Spider” Brown. Through an item in the Sunset newspaper, Smith learns that Bert Sheldon of New York, who has inherited a fortune of \$30,000, is in Sunset with the intention of investing in some land. The “sharpener” orders Flo to meet Bert, exert all her fascinations on him and induce him to visit the office of Robert Smith, real estate operator. By means of a clever ruse, Flo attracts Bert’s attention and they become acquainted. She takes him to Smith’s office and the “sharpener” shows the young Easterner a fine tract of land and offers to sell it to him at a low figure. As a matter of fact, the land in question is the property of the Sunset Water Company. Smith figures on “selling” the land to Bert and making a “get-away” with the money. Bert is pleased with the land and promises to consider the proposition.



Two days later, Flo and Bert stroll out to the land. Bert asks Flo what she thinks about the land. The girl, who has come to admire Bert, especially when she compares his treatment of her with that of her father, warns Bert of the conspiracy. The latter is profuse in his thanks and shows Flo the picture of his Eastern sweetheart. He also decides that he will not get in a mixup with Smith, in order to protect Flo. Learning that Bert has decided not to buy the land, Smith is desperate. He tries to "dope" Bert with the intention of getting what money he has. Flo, apparently through an accident, knocks over the glass of wine. Bert prepares to leave town. Smith determines to rob him openly, using "Spider" as an accomplice. Smith returns to his office to get a knife. Flo, who has found that she loves Bert and knows that it is a hopeless love, resolves to save him. She seizes her opportunity and in an unusual way holds her father a prisoner until she knows that Bert is safe on the outbound train. Smith is enraged at first, then slowly realizes the situation from Flo's point of view. There is the promise that the turning point has come in the "sharper's" life.

*The Moving Picture World*, May 29, 1915, p. 1485.

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

**Despair (1915)**

Newspaper Editor Robert Spurier (Bryant Washburn).

DESPAIR (Special—Three parts—Nov. 2).—The cast: Edna Mayo, Bryant Washburn, Anna May Walthall, Mary McAllister, William H. Eurns.

Lois Tanner is brought up among crooks and quite naturally joins in their criminal exploits. The gang plans to rob the house of Robert Spurier, editor of a newspaper, but Lois is caught in the act by Spurier, who is so impressed with her beauty that he gives her a chance to live honestly. She becomes a member of his newspaper's staff and incidentally falls in love with Spurier. One day she sees Spurier come out of a church with his bride. Lois decided to end her life, but is prevented by a former crook admirer. She returns to the old life, and once more Spurier's house is picked for a robbery. Lois again is discovered by Spurier, but she is shot as a burglar, dying in Spurier's arms as he kisses her, to his bride's dismay.

*The Moving Picture World*, November 6, 1915, p. 1187.

**"DESPAIR" (Essanay).**

Essanay has produced an unusual story with an unusual plot in "Despair," in three acts, written and directed by J. Charles Haydon. Edna Mayo and Bryant Washburn play the leading parts, and the popular Essanay actress wins the sympathy of every spectator by the pitiful picture she presents when disappointed in love. "Despair" is the story of a pretty girl who, brought up among crooks, quite naturally joins in their criminal exploits. One night the gang plans to rob the house of Robert Spurier, a newspaper editor. The girl is caught in the act, but Spurier, attracted by her beauty, gives her a position in his office. She falls in love with him and strives valiantly to live honestly, and succeeds until one day she sees Spurier come out of a church with his bride. Heart-broken, she goes out to end her life, but is prevented by her former crook admirer, who induces her to go back to the old life. Spurier's home again is picked for a robber, and once more the girl is caught. This time, however, she is shot as a burglar and dies in Spurier's arms, just as he kisses her, to his bride's dismay. "Despair" is full of intense moments, and it reveals that one—be that one man or woman—can live honestly despite a shady past. It shows, also, what havoc disappointment in love can cause.

*The Moving Picture World*, October 30, 1915, p. 817.



Status: Unknown  
 Unavailable for Viewing

Type: Movie  
 Genre: Drama  
 Gender: Male (Robert Spurier). Female (Lois Tanner). Group.  
 Ethnicity: White (Robert Spurier, Lois Tanner). Unspecified.  
 Media Category: Newspaper  
 Job Title: Editor (Robert Spurier). News Employee (Lois Tanner). Miscellaneous.  
 Description: Major: Robert Spurier, Positive. Lois Tanner, Transformative Positive.  
 Description: Minor: Miscellaneous, Neutral

### **The District Attorney (1915)**

Editor General Ruggles (Walter Law) is the editor of a reform newspaper who helps an imprisoned man expose a corrupt contractor's forgery scheme.

The contractor's cohorts have convinced clerk Buren to take the rap in exchange for \$50,000 and promised him they would get him out soon. After staying in prison three years, Buren finally seeks the editor's help. The contractor destroys the evidence that would clear Buren, but later has a nervous breakdown and confesses. The district attorney of the title is the contractor's son-in-law. From the famous play of the same name by Charles Klein. *Various Sources*

Wealthy contractor Matthew Brainerd's plan to forge city treasury vouchers is put into effect when his minions, McGrath and Williams, convince warrant office clerk Frank Pierson, who has not been able to marry Helen Knight because of his low salary, to stand trial for the forgery, in return for \$50,000 in signed notes and an agreement that Brainerd will arrange for his release from prison in a few months. After three years in prison, Pierson notifies General Ruggles, the editor of a reform newspaper, of the scheme, and tells Helen the location of the signed notes. Although Brainerd has had his son-in-law John Stratton elected district attorney, he cannot persuade Stratton to call off a grand jury investigation. Brainerd succeeds in destroying the signed notes, but after McGrath is arrested for tampering with court records, Pierson's testimony brings on Brainerd's nervous breakdown and confession. Pierson is released, and after Brainerd's own daughter denies his request for mercy, Brainerd, faced with impending prosecution, nears death from his weakened state. *American Film Institute Catalog of Feature Films/TCM Overview.*

THE DISTRICT ATTORNEY (Lubin).—Matthews Brainerd, a wealthy contractor and head of a grafting political gang, has formulated a plan for a great scoop from the City Treasury in the form of the forging of city warrants. This is hanging fire, however, because his chief minions, McGrath and Williams, have been unable to find some one who would be willing to stand trial for the crime for a sum of money. The stool pigeon is eventually found in the person of Frank Pierson, a clerk in the Warrant Office, who is betrothed to Helen Knight, but their marriage has been many times postponed on account of his inability to improve her condition in life. Tempted by McGrath and Williams, Pierson agrees to stand trial for the crime for the sum of \$50,000, with the understanding that after serving a few months in the penitentiary the ring will exert its influence to have him pardoned.

A meeting occurs between Pierson and the gang, and instead of a cash payment he demands five notes for \$10,000 each, and these he entrusts for safe keeping with Mrs. Varrick, his lodging housekeeper, until such time as he shall be discharged from prison. But the gang decide that in order to secure their own future safely their victim must be kept out of the way, and three years elapse without anything having been done toward the release of Pierson. He writes to Helen to interest herself in his case, and at the same time makes his story known to General Ruggles, editor of a great reform newspaper, who has been for some time conducting a bitter fight against the ring, and both seek to have the case reopened through the district attorney. This is no less a person than Brainerd's son-in-law, John Stratton, elected to the office through the influence of Brainerd and his gang. After many attempts to secure an interview with Stratton, Helen interests him in her case, with the assistance of his wife, and Stratton decides to bring Pierson before the Grand Jury to prove his allegation that he was the victim of a plot. To keep Helen from being tampered with by



the agents of the gang, she is made a visitor in the Brainerd home, and while there receives a letter from Frank Pierson, telling her to proceed at once to Mrs. Varrick's, secure the papers which will prove his innocence, and deliver them to the district attorney. The ring is plunged into a fever of dread lest its members be exposed through the efforts of Ruggles and the district attorney, and the most desperate plan of action is determined upon. McGrath is entrusted with the duty of expunging the pages of the trial from the court records, while Williams is sent to Sing Sing to "get to" Pierson. But the district attorney has given orders that no one is to be allowed to see the prisoner without an order from him, and in lieu of an interview with Pierson, Williams secures from the letter clerk of the prison a copy of Pierson's letter to Helen giving the address of the house where the incriminating papers are concealed.

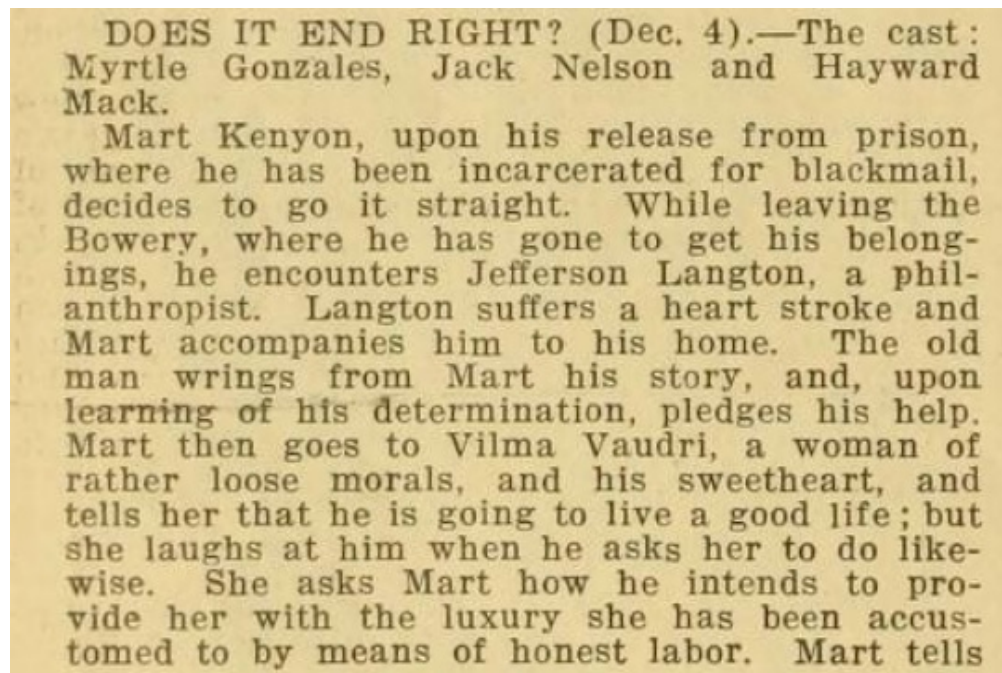
Helen arrives at the house before him, however, secures the papers and takes them to the Brainerd home. Here Brainerd succeeds in convincing her that the district attorney's purpose is to see that Pierson is not to be released. She entrusts the papers with him and he burns them in the fireplace. Full of the conviction that Stratton is Pierson's enemy and not his friend, Helen refuses to give her evidence to the Grand Jury, and on Pierson alone devolves the onus of giving the only testimony that can clear him. He tells the story of his agreement with the gang, and when Brainerd's name is mentioned as being the head of it, he collapses in the court and is taken home in a dangerous condition. McGrath is arrested for having tampered with the court records; Williams departs for Canada, and Brainerd finally confesses that Pierson has been the innocent victim of a cruel plot. Now the crushed and broken "boss" pleads for mercy, but even his own daughter cannot bring herself to see him cleared at the expense of her husband's honor, and since Brainerd's death seems only a matter of a very short time, his arrest and trial are left for future consideration.

Status: Unknown  
Unavailable for Viewing

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

### **Does It End Right? (1915)**

Newspaper. When a man reads in the newspaper about a dishonest woman's marriage, he decides to take action.





her of the good samaritan who has offered to help him.

As Vilma hears Langton's name she tells Mart that she will gratify his wish under one condition—that he introduce her as his sister. Her scheme is to get some easy money, and Mart, unsuspecting, consents. Mart introduces Vilma to Langton as his sister, and the old man is impressed with her. Just before their arrival Langton had received a letter informing him of a mismanagement in his mines, and now to make good his promise to Mart to help him and partially to win Vilma, Langton takes Mart into his employ and sends him as his representative to the mines to look after his interests.

After Mart's departure, Vilma skillfully plays her game, and ere a week has elapsed she is the recipient of a proposal from Langton, and several days later they are married. In the days that follow Vilma gets Langton to transfer securities in her name which she secretly converts into cash. Through the newspapers Mart learns of Vilma's marriage to Langton. He at once suspects her game, and determines to thwart it. He takes the first train back to the city.

On the evening of his arrival in the city, Vilma, with her plans completed, is preparing for flight. As she is preparing to leave the house Langton suffers another heart stroke and despatches a servant to her room to get her. The love Langton displays for her suddenly arouses Vilma's better self. A transformation takes place in her as she realizes that she really loves Langton. Mart arrives at the house to find Vilma at his bedside tenderly ministering to him.

Conflicting thoughts take possession of him, and something in Vilma's face stays his denunciation before Langton. While Mart is offering a satisfactory explanation regarding his sudden return Vilma manages to steal from the room. In her own room Vilma finds herself between two fires. Should she, now while she has a chance, flee or shall she stay and stand the consequences? Her newly-found love for Langton wins, and she decides to face Mart, tell of her determination to do right by Langton and trust to his mercy. While a servant is attending Langton Mart slips from the room. He confronts Vilma in her room. Vilma, by her pleading, finally convinces Mart that she is sincere. Mart, however, warns Vilma that he will be ever watching to see that she does not falter in her decision to go straight.

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

### **Does It Pay to Advertise? (1915) (aka Does Advertising Pay?)**

Pack Journalists. Anonymous Reporters. Stuffy Davis, Press Agent (Glenmore “Stuffy” Davis).

DOES ADVERTISING PAY? (Nov. 7).—The cast: Mr. and Mrs. Tom Waters, Glenmore “Stuffy” Davis, Henry W. Pemberton.

Whenever an actor doesn't get publicity he makes a howl to the manager that he is going to quit. When Johnny and Emma Murphy descended on their manager and threatened to “blow the show” unless they received more publicity, he thought they were in earnest and immediately insisted that the press agent get busy.

“Stuffy” Davis, the press agent, had a great thought. When he told it to the Murphys, they agreed with him. His plan was to rent a baby and have it sent to Mrs. Murphy with an anonymous note asking her to adopt it. Then the reporters would be tipped off to the story, and the papers would give large space to the kind-hearted actress and her husband, who had taken in the little waif.

From Mrs. O'Hara, a washerwoman, “Stuffy” secured the necessary infant. It was left at the hotel in a basket. The reporters came in droves and gave the Murphys thousands of dollars of free publicity. Trouble didn't start until bedtime. The baby began to cry. Soon the guests in the next rooms began to protest. Then all the guests on the corridor began to telephone the night clerk angrily as the leather-lunged infant made night hideous with its bawling. The Murphys were not used to children. Although they walked it up and down they couldn't quiet it.

At last the night clerk, backed up by the indignant guests, asked the Murphys to leave. A fight started, of course, as the vaudeville team objected to being turned out into the cold at 4 a. m. But out they went when the police arrived. Murphy made such a fuss about it that they were all carted off to the police station.

Mrs. O'Hara was to have had her baby back at nightfall. As it was not returned, she hastened to the police station early in the morning to make a complaint. There she found her baby, and the deception was uncovered.

*The Moving Picture World*, November 6, 1915, p. 1200

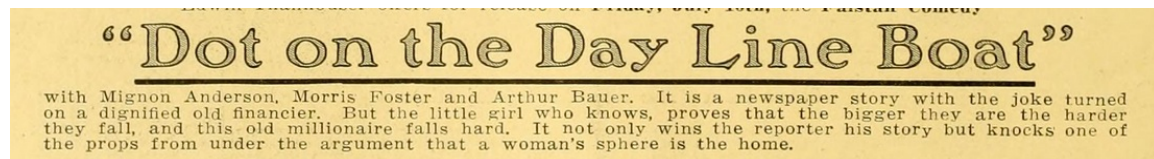


Status: Unknown  
 Unavailable for Viewing

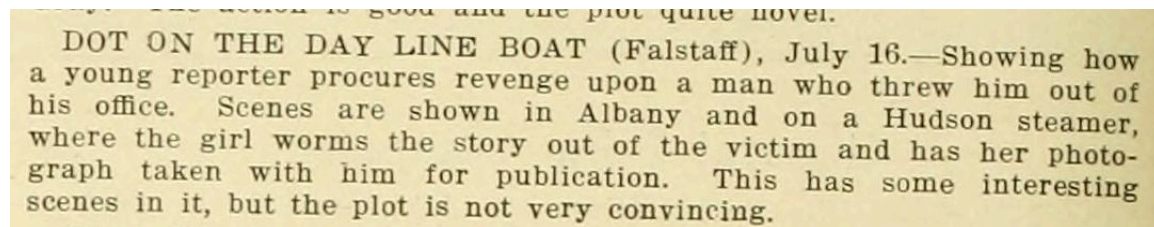
Type: Movie  
 Genre: Comedy  
 Gender: Group-2  
 Ethnicity: Unspecified -2  
 Media Category: Newspaper  
 Job Title: Pack Journalists-2  
 Description: Major: None  
 Description: Minor: Pack Journalists-2, Neutral

### **Dot on the Day Line Boat (1915)**

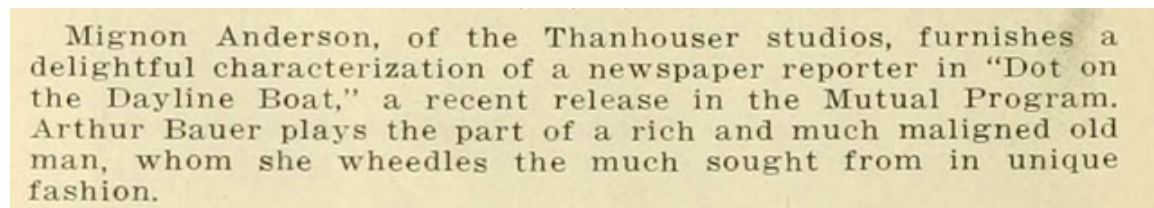
Reporter Dorothy (Dot) Dimples (Mignon Anderson) is a reporter who writes under the name of “Dorothy Dimples.”



Advertisement, *The Moving Picture World*, July 17, 1915, p. 426.



*The Moving Picture World*, July 24, 1915, p. 650



*The Moving Picture World*, August 7, 1915, p. 1024.

DOT ON THE DAY LINE BOAT (July 16).— In Wall street the financier's name was spoken in whispers; in his own office his employees cringed before him, and it was tradition along newspaper row that no writer had ever obtained an interview with him. On one occasion it was particularly important to learn what the Great Man meant to do in a certain financial emergency. One reporter reached his august presence pretending that he came with a secret message from a brother financier. He saw the great man, confessed that he had gained admission by a trick, begged for a few crumbs of news, but the great man simply glared at him, pressed a button, which summoned a large, very strong man, indicated the reporter and the bouncer did the rest.

In the outer office were gathered a number of other reporters, and they trembled when the door of the private office opened and the large man emerged smiling and dragging the unhappy reporter after him. One of the reporters who did not wait to be thrown out was a pretty young girl, who wrote interestingly under the name of "Dorothy Dimples." She was engaged to the young man who had been evicted and she swore vengeance. She made it her business to keep an eye on the movements of the financier and when he took a boat trip to Albany, she was close on his trail. The financier, despite his gruffness in business, was a loving husband and a kind father. On the boat his attention was attracted to a pretty girl, who was weeping bitterly and he tried to comfort her. She told him how she was going back to boarding school. He talked soothingly to her and was delighted when he found that she dried her tears and told him confidently that he was "a nice man just like Uncle Alfred." Then he told her his name and was pleased when he discovered that the little school girl heard of him. It was a thoroughly enjoyable trip to Albany. The girl was such an interested listener, and he took delight in discussing financial affairs with her. Then a young man with a kodak came along the deck, and the girl insisted that they have their picture taken together, telling him that when she grew up it would give her such pleasure to show the picture to her little girls and tell them how she had met the Great Man, and how he had made her forget her lonesomeness.



The Great Man was very happy, that is until the next day when he got the New York papers and saw the interview that "Dorothy Dimples" had landed with him. The "innocent school girl" did not know anything about financial affairs—Oh ; no ! her story created a sensation in Wall street. It was a blow to the financier and now he hates reporters more than ever. "Dorothy Dimples," however does not care ; she landed "a scoop" which always brings joy to a good newspaper man or woman, and incidentally she avenged the man she loved.

*The Moving Picture World*, July 10, 1915, p. 392.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Female (Dorothy Dimples). Group.

Ethnicity: White (Dorothy Dimples). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Dorothy Dimples). Pack Journalists

Description: Major: Dorothy Dimples, Positive

Description: Minor: Pack Journalists, Negative

**The Double Crossing of Slim (1915)**

Newspaper Article on a man's purchase of a valuable diamond gives two crooks the idea of robbing him.

THE DOUBLE CROSSING OF SLIM (Feb. 24).—Mr. Brooks, a young millionaire, shows his wife a valuable diamond. She is pleased with it. Brooks goes to the safe in his library to lock up the priceless gem, while his wife attends to the details of his luggage, Mr. Brooks intending to make a short business trip out of town. Upon going into the library, Mrs. Brooks finds her husband taking some papers from his desk, which he then locks. He now bids his wife goodbye and tells her he will be back by midnight.

Croaky and Slim, two crooks, recognize Brooks as he boards the train at the depot and they recall a newspaper article which told of Brooks' purchase of a valuable diamond. The crooks plan to meet that night at Brooks' home. Croaky covets the diamond for himself and, to carry out his scheme, buys a fake diamond. The crooks gain entrance to Brooks' home and force Mrs. Brooks to open the safe, but not before she has had time to get word to the police, who arrive at the house just as the crooks are making their escape.

Croaky has given Slim the fake diamond,

which he purchased for the purpose, and Slim, thinking to double-cross Croaky, gives him the slip, only to be caught by the police. A detective examines the supposed stolen gem and pronounces it an imitation. Slim, angered at being duped, tells the police of the place where Croaky will dispose of the diamond. The detective catches Croaky in the act of selling the diamond and learns to his surprise that it is only paste. He places Croaky under arrest. Mr. Brooks returns home to his hysterical wife and upon learning that the safe has been robbed, he laughingly consoles her, and going to his desk, he unlocks the drawer and takes out the genuine diamond.

*The Moving Picture World*, February 27, 1915, p. 1350.



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 Earl's Adventure (1915)**

Newspaper Article about an expensive necklace gives a girl an idea when a rich man asks her what she would want to get to know him better.

THE EARL'S ADVENTURE (July 26).—The young earl of Carnavon travels to America in search of his ideal, and on the observation platform of the limited his quest abruptly ends. The girl is beautiful but rather distant. The Earl bluntly declares that he would do anything to win her regard—to know her better. The girl laughs enigmatically and names the Vantine necklace, mentioned in the newspaper, as the price of her friendship. Then she disappears inside her compartment.

That night at the club the Earl is introduced to John Vantine, whose name he recognizes. The Englishman resolves to dare all and become a thief for the unknown girl of his dreams. He jimmies his way into the Vantine mansion, makes his way to the library, and is promptly apprehended by the master of the household. Vantine recognizes the Earl and is shocked to discover his crookedness. The Earl makes a clean breast of it, however, and tells him how it all came about. Vantine is indulgent and rather admires the young fellow's daring, since he is convinced of the Earl's intention to restore the jewel once the mysterious girl's name is learned.

Returning from the opera, the Vantine limousine stops at the door and a young woman alights. It is Miss Sylvia Vantine—the bewitching heroine of the Earl's railway adventure. She is wearing the necklace, but in a moment it is unfastened and she drops it to the floor. The Earl recovers it and presents the string of jewels with a low bow. After that it's easy.

*The Moving Picture World*, July 24, 1915 p. 703

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

### **Ebb Tide (aka Ebbtide) (1915)**

Newspaper Article announces an engagement that has repercussions on another woman's life.

EBB TIDE (Special—Three Parts—July 8).—Estelle Velaine becomes utterly absorbed in a book, entitled "Love, Spiritual and Material." She has utterly forgotten that Jerome Esmond is to call upon her that evening. Mrs. Velaine, a much be-diamonded dowager has ever materialistic ambitions for Estelle. When Jerome arrives at the Velaine home, the dowager rushes in on Estelle's reverie and orders the daughter to hurry and receive Jerome Esmond. Estelle accepts Jerome's proposal to marry in order to please her parents. She does not love the man. Business with his publishers calls Allen Forbes to the city. Helena finds a newspaper which contains the announcement of the engagement of Estelle Velaine to Jerome Esmond. Helena resolves to invite Estelle to her home to help pass the lonely days.

Then comes the first ripple of the incoming tide, for, in the interior of an art exhibit gallery in the city, Allen Forbes and Estelle Velaine meet before the same painting. They register the same emotions and each wonders where they have known the other before. The tide continues to rise for Estelle Velaine accepts Helena Forbes' invitation to Highcliff. The tide nears its flood, for Estelle arrives at Highcliff, and then the tide floats a haunted ship, for the scene seen from Estelle's window at Highcliff is suggestive of the painting which had so strongly impressed her. Allen Forbes is unconscious of the fact that Estelle Velaine and the woman who so appealed to him in the art gallery in the city are one and the same. Several days later Jerome joins the house party. Jerome and Helena are also mutually attracted and slowly but surely also drift together just as Estelle and Allen, only they are perfectly unconscious of themselves while the other pair are perfectly conscious that the tide is sweeping them onward.



Estelle and Allen stroll to the beach. The incoming tide reaches ever higher onto the sands. Allen says to Estelle: "Flood tide! What a wonderful moment it has brought to us!" He starts to gather Estelle in his arms. She steps aside with a warning gesture. She points back to the house. "No, Allen, we must not. Think of her tragedy if we yield, remember the ebb tide!" she exclaims. But at this moment a great wave foams in. It frightens her and she falls into his arms as the flood tide curls about their feet. Jerome shows her the sympathy for which she has hungered so long. Suddenly he kisses her. She springs back with a look of horror as the door opens and Allen and Estelle step in. Both women shrink back from each other instinctively with a cry of mutual guilt.

Midnight and ebb tide! Estelle in her apartment tries to fight down her love for Allen. In

the empty sitting room, Allen, haggard and suffering, walks slowly through the room. He leaves the room and Estelle sees his retreating form and follows him. They meet at the beach. "Good night—and good-bye! Thank God there's no wreck on the beach!" she tells him. He kisses her hand lingeringly. She hurries back to the house. Allen starts as if to throw himself into the sea. Estelle stops, looks back, sees his movement, calls back to him, holding up her hand in rebuke: "Don't do it, Allen, that would not be brave." He turns and stares at her; then strolls along the low tide with bowed head.

*The Moving Picture World*, July 10, 1915, p. 374.

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 Exploits of Elaine (1914-1915) – Serial (14 Chapters)



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!

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. *The Moving Picture World*, January-March 1915, Advertisement.

Craig Kennedy and Walter Jameson of the *Star*:

A chemistry professor and scientist at Columbia University who used science to solve crimes. He used advanced techniques such as psychoanalysis and (at the time, cutting edge) technology such as lie detectors, gyroscopes, x-rays and portable seismographs as crime solving tools. Kennedy smoked a pipe, carried a revolver, was a good fighter (good enough to disarm a man with a knife) and was a master of disguise.

Kennedy lived in a neat bachelor apartment on the Heights, not far from the University with his old friend and college roommate Walter Jameson. Jameson was a newspaper crime reporter for the *Star* who assisted Kennedy on cases. He aided Elaine Dodge in tracking down The Clutching Hand, who killed her father. He also tracked down Wu Fang and The Clutching Hand II. *Various Sources*

**The Exploits of Elaine – Serial (14 Chapters)****Chapter Two: The Twilight Sleep (1915)**

Journalist Walter Jameson (Creighton Hale) 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.

Kennedy receives a letter from Elaine, telling him to abandon the case - a letter which Elaine insists she did not write.



**THE EXPLOITS OF ELAINE** (Second Episode—Two Parts—"The Twilight Sleep"—Jan. 4.)—Elaine Dodge and her lawyer, Perry Bennett, are endeavoring to solve the death of Elaine's father, who was mysteriously slain by The Clutching Hand. Craig Kennedy, the famous scientific detective, has been called in to solve the mystery, but so far his efforts have been productive of no satisfactory result. While investigating a clue at Elaine's home, a letter tied to a stone comes crashing through a window. Kennedy sees that it is another threatening warning from The Clutching Hand. A search fails to reveal the intimidator. Kennedy leaves the house, but promises Elaine that he will not give up the search.

That night a German scientist calls at the Hillside Sanatorium for Women, ostensibly to investigate the celebrated "Twilight Sleep," but in reality to purloin a vial of the drug Scapolorium, which produces the "Twilight Sleep." The peculiarity of the drug is that while it does not render the patient insensible, it keeps her from recalling events following its application. The visitor, having witnessed the operation, takes his leave. The disappearance of the precious vial of Scapolorium puzzles the doctors.

Elaine Dodge, at home in bed, is drugged into unconsciousness by the masked figure of The Clutching Hand, who has entered through her window. While administering the narcotic, a piece of glass, unwittingly broken, drops to the floor. The Clutching Hand then produces the vial of Scapolorium, and injects the drug. Elaine is made conscious by a cold wet towel applied to her forehead, and gazes dazedly into the muzzle of a revolver. In abject terror of her sinister visitor, and obeying his commands, she rises and precedes him from the room.

Next morning, Craig Kennedy, in his laboratory, is amazed at the contents of a letter from Elaine, dispensing with his services as inefficient. He calls Elaine on the 'phone, and is dumfounded to learn that she has no recollection of having communicated with him. He goes to her home, where he is met by Elaine, her Aunt Susan and Perry Bennett. Elaine acknowledges the letter as in her writing, but is unable to account for it. Craig Kennedy's mind, keenly analytical, begins to see light. At his suggestion they all repair to Elaine's bedroom, where his searching eye discovers the fragment of glass dropped by The Clutching Hand. He also notes other evidences of the nocturnal visit, and, putting his data together, astounds the company by informing Elaine that she was the actual author of the letter while under the influence of the "Twilight Sleep." Through his scientific medical knowledge they are astounded to hear that the only way in which Elaine can possibly recall the events of the previous night is to again go into the "Twilight Sleep." Her confidence in Kennedy leads her to agree, and she is again injected with Scapolorium. While under its influence, she repeats in detail the incidents of the night before. Everything is made clear. While Elaine comes slowly out of the "Twilight Sleep" a note is seen to be pushed through the door-jamb. The party rush out, in order to apprehend the malicious agent, but are unsuccessful. Through mistaken identity, Bennett and Jameson struggle fiercely on each side of the portiers. As they discover their error, the cunning face of a servant peers from behind a divan. The mysterious note is a final warning to Craig Kennedy to cease his operations against The Clutching Hand, under a penalty of death. He is coolly indifferent to the threat, and pockets the note under the bewildered and admiring gaze of Elaine.



## “The Exploits of Elaine.”

### Second Installment of Pathe-Hearst Serial Utilizes New Discovery of “The Twilight Sleep.”

Reviewed by Margaret I. MacDonald.

**T**HE interest excited in the first episode of “The Exploits of Elaine” finds new stimulation in the second, which is entitled “The Twilight Sleep” in which the mystery deepens, and the suspense is made even more breathless by the death warning sent to “Craig Kennedy” when he is enjoined to keep out of the Dodge affair or take the consequences.

Tremendously interesting, too, is the strange visitor to the sanitarium where the wonders of the Twilight Sleep is demonstrated, who rewards the kindness of the demonstrators by pocketing the syringe and serum. Later we find the mysterious agent of the “Clutching Hand” in possession of it, and still in the trail of the coveted letter belonging to the late Mr. Dodge, he enters the sleeping apartment of Elaine and injects the ethyl chloride into the arm of the sleeping girl, who, in her semi-conscious state, obeys the commands of the man of mystery, opens the safe, and afterward pens a note to Craig Kennedy, telling him that his services will no longer be required in following up the mystery of her father's death.

In this instalment we have also the glimmer of a love element to be developed. The face of pretty Elaine has begun to crowd against science in the mind of scientific Craig. But the great feat of the picture is the ruse of the clever detective in administering an under dose of the Twilight Sleep producing fluid, under the influence of which Elaine recounts the incidents of the night before when her mysterious visitor has commanded her, thus clearing up the mystery of the receipt of the note in her handwriting by Craig.

Another thrilling point of the story occurs when the agent of the “Clutching Hand” just misses being clutched in the home of Elaine.

In the forthcoming instalments Craighton Hale will be seen in the role of Jamieson, the friend of Craig Kennedy, in place of Raymond Owens, who is giving place to Mr. Hale for the remainder of the series.

*The Moving Picture World*, January 16, 1915, p. 388

Status: Some prints exist in the George Eastman Museum.  
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 Exploits of Elaine – Serial (14 Chapters)**  
**Chapter Three: The Vanishing Jewels (1915)**

January 16, 1915 THE MOVING PICTURE WORLD 315

## THE EXPLOITS OF ELAINE



Another crime of the "CLUTCHING HAND" unsolved—that of

### The Vanishing Jewels



in the third stirring installment of "ELAINE." A criminal who warns his victim beforehand of the day and hour of his crime and in spite of all safeguards accomplishes it and vanishes, leaving no trail!

What suspense, what tenseness of situations, what remarkable manifestations of Science are here!

Book this great serial *now* through the nearest Pathé Exchange

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*The Moving Picture World*, January 16, 1915, p. 315.



## "The Exploits of Elaine"

Third Episode of the Pathe-Hearst Serial Loses Nothing by Way of Suspense.

Reviewed by Margaret I. MacDonald.

**T**HREE well-dressed gentlemen have now appeared on the scene minus their identities, and have succeeded in stirring things up generally in the jewelry store of Stuyvesant Martin, dropping a show-case full of jewels to the floor below, and after the firing of several shots and the throwing of a bomb which might have been fatal in its effect, have made their getaway, leaving a breathless audience.

It has been divulged that they are accomplices of the "Clutching Hand," and also that the identity of the "Clutching Hand" is unknown, even to his associates. "Craig Ken-



Scene from "The Exploits of Elaine" (Pathe).

nedy" has, in another attempt to interfere with the private business of the "Clutching Hand," been treated to a blow on the head which leaves him on his back on the dark street while his auto and Elaine are confiscated. A few scenes later we are horrified to see Elaine bound hand and foot and placed in a discarded boiler which lies near the water at the docks.

Of course, the real thrill of the episode comes when the rescue of Elaine is almost due, and by means of a series of flashbacks we are tortured into a belief that her pretty head will be totally submerged by the incoming tide before the rescue corps reaches her.

But in due time a certain welding works is forced to open its doors, and Craig Kennedy accompanied by an expert workman appears on the scene in time to cut a hole in the top of the great metal prison of Elaine, and bring her unharmed out into the open again.

Three episodes have passed and gone their way, and we are now launched at a breakneck speed into one of the best of its kind in the matter of serials.

One of the most noticeable points about "The Exploits of Elaine" is the manner in which it is being directed and put together. Too much praise cannot be given to the clean-cut methods employed, and the smoothness and consistency of the action.

Creighton Hale has taken his place in the cast as Jamieson in this episode, and has done so with good effect.

Reviewed by Margaret I. MacDonald, *The Moving Picture World*, January 23, 1915, p. 498.



THE EXPLOITS OF ELAINE (Episode Three —“The Vanishing Jewels”—Two Parts—Jan. 11). —Elaine Dodge, whose father was murdered by the Clutching Hand, vainly endeavors to apprehend the mysterious criminal. She and Perry Bennett, her lawyer, are interrupted by Susie Martin, the daughter of a wealthy jeweler, who tells them that owing to her father's refusal to pay blackmail the Clutching Hand threatens to loot his shop at exactly noon that day. Elaine 'phones Craig Kennedy, the scientific detective, and informs him of this latest project of the Clutching Hand. They arrange to meet in Martin's shop before noon to frustrate the dastard's design. They arrive and are met by Mr. Martin, who has the shop closed and guarded. A clock strikes twelve and on the last stroke the floor beneath a case of precious jewels caves in and the case goes hurtling to the cellar where the three crooks start to bag their loot. To prevent interruption from above, the criminals fling a bomb through the hole. Kennedy seizes the bomb and hurls it back through the opening. The crooks make a hasty getaway through a secret doorway, leaving their loot behind. The bomb explodes, the smoke clears, the party descends and finds the jewels intact. Kennedy, searching for clues, discovers the secret passage which leads him to the street. Answering his inquiry, a street-sweeper points up the street at a vanishing limousine. Kennedy and Elaine in a taxi and their friends in two other cars experience a wild ride in the chase that follows. The taxi stops at a crossroads. They question a man who makes the sign of the Clutching Hand to the taxi driver, who answers him. The driver feigns a break-down, a controversy ensues and Kennedy is black-jacked and left unconscious in the roadway as the conspirators kidnap Elaine and dash off in the taxi. Kennedy is revived by his friends in the following auto and directs the trailing of the taxi. The crooks come to a lonely part of the country and stop outside a factory to debate the disposition of Elaine. She is carried bound and gagged to the water's edge and thrust into a large tank. The entrance is then sealed by a huge stone. The pursuers track the conspirators to the water's edge and become aware of Elaine in the tank, but are powerless to help her. The rising tide makes Elaine struggle to keep her head above water. Kennedy sees hope in a sign "Oxacetylene Welding Co.," on the factory opposite. He and Jameson rush over, blow open the lock, enter and taking up an Oxacetylene outfit for metal burning, are back at the tank in an instant and work madly to burn a hole through it. They effect their purpose just in time to save Elaine, who has nearly succumbed to the rising tide.

Status: Some prints exist in the George Eastman Museum.  
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 Exploits of Elaine – Serial (14 Chapters)**  
**Chapter Four: The Frozen Safe (1915)**

January 23, 1915 THE MOVING PICTURE WORLD 471

## THE EXPLOITS OF ELAINE



### THE FROZEN SAFE

furnishes a new thrill – a new surprise in the fourth episode of ELAINE. A most modern, burglarproof safe opened by means of a strange and wonderful method right before your eyes! Nothing seems to be impossible to the super-criminal and even the great Craig Kennedy cannot bring him to justice.

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*The Moving Picture World*, January 23, 1915, p.471



Journalist Walter Jameson (Creighton Hale) 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.

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.

**THE EXPLOITS OF ELAINE (Episode Four  
—"The Frozen Safe"—Two Parts—Jan. 18).—**  
Elaine Dodge, endeavoring to track down the mysterious Clutching Hand, has been rescued from his confederates by Craig Kennedy, the world known scientific detective. Elaine, Craig Kennedy, Perry Bennett, her lawyer, and Jameson, a reporter, arrive at the Dodge home after a frightful experience and are welcomed by Elaine's Aunt Susan, who warmly praises Kennedy for the part he has played in her niece's rescue. Elaine shows Kennedy a new safe, said to be proof against any manner of forcible opening. She also makes him a present of her photograph. The men depart, Kennedy and Jameson going to the former's home. Arrived there, Kennedy shows his friend a machine he has had installed in the wall outside his rooms. It is  
*(Continued on page 584.)*

(Continued from page 570).

a "Kinograph" and it registers the footsteps of all visitors. That night the Clutching Hand, in league with a Dodge servant, makes another attempt to recover some incriminating papers in the Dodge safe. He has the false servant deliver to Elaine a package said to come from Kennedy with orders to put it in the safe over night. This Elaine does, remarking on its peculiar coldness. Kennedy, thinking incessantly of Elaine, decides to call her on the 'phone on some business pretext. They exchange greetings and she tells him that she has safely deposited the package he sent. He scents trouble and with Jameson rushes to the Dodge home. They find the safe covered with icicles, and as they watch it, it suddenly bursts open scattering its contents over the floor. Kennedy finds the package contains liquid air which, on evaporation, caused the high pressure that burst the safe. The servant is questioned, but says that a boy delivered the package and said it came from Mr. Kennedy. A letter, the deliverer unknown, is found on the desk. It is from the Clutching Hand and pronounces Craig Kennedy's doom. The next morning, while Kennedy is out, a large cabinet is delivered to his apartment. The Clutching Hand steps cautiously out, goes to the fire-place and rigs up an infernal machine which he attaches to Elaine's picture on the wall. He disturbs the picture so that when it is re-arranged the one standing before it will be slain. He exits and has confederate expressmen call for the cabinet which they say was delivered in error. Kennedy and Jameson on the avenue are hailed by Elaine, Aunt Susan and Susie Martin, who offer to take them home in their car. When Kennedy's apartment is reached he invites his friends up. Before entering his rooms Craig examines the kinograph and discovers that he has had visitors. He advances into the room first to make sure there is no one concealed there, then the rest enter and Elaine spies her picture all awry on the wall. She is about to straighten it when Kennedy, suspecting artifice, stops her. He drops cautiously to the floor, straightens the picture with a cane, and as he does so, the wall directly on a line with where his head would have been had he been standing, is riddled with buckshot. All shrink from the menace of the Clutching Hand and stand aghast as Kennedy tries coolly to allay their fears.



Status: Some prints exist in the George Eastman Museum.  
Unavailable for Viewing

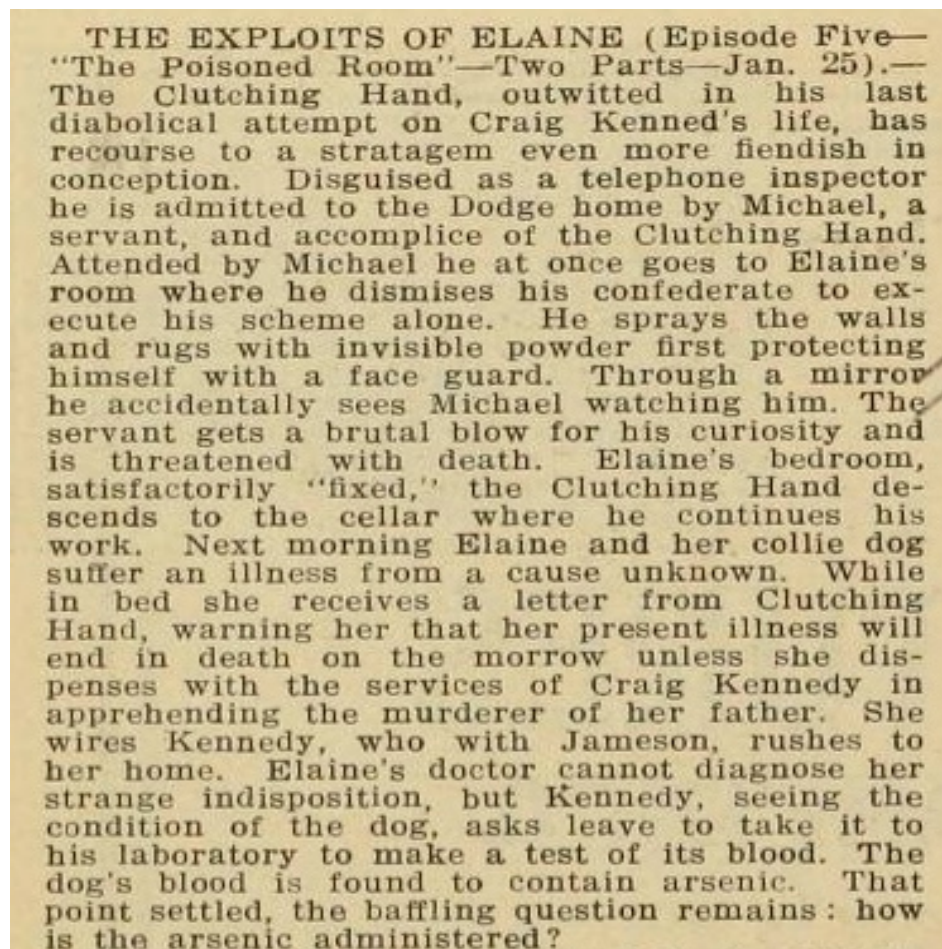
Type: Movie  
Genre: Serial  
Gender: Male (Walter Jameson)  
Ethnicity: White (Walter Jameson)  
Media Category: Newspaper  
Job Title: Reporter (Walter Jameson).  
Description: Major: Walter Jameson, Positive  
Description: Minor: None

### **The Exploits of Elaine – Serial (14 Chapters)**

#### **Chapter Five: The Poisoned Room (1915)**

Journalist Walter Jameson (Creighton Hale) 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.

The Clutching attempts to murder Elaine by saturating her bedroom wallpaper with arsenic.



THE EXPLOITS OF ELAINE (Episode Five—  
"The Poisoned Room"—Two Parts—Jan. 25).—  
The Clutching Hand, outwitted in his last  
diabolical attempt on Craig Kenned's life, has  
recourse to a stratagem even more fiendish in  
conception. Disguised as a telephone inspector  
he is admitted to the Dodge home by Michael, a  
servant, and accomplice of the Clutching Hand.  
Attended by Michael he at once goes to Elaine's  
room where he dismisses his confederate to ex-  
ecute his scheme alone. He sprays the walls  
and rugs with invisible powder first protecting  
himself with a face guard. Through a mirror  
he accidentally sees Michael watching him. The  
servant gets a brutal blow for his curiosity and  
is threatened with death. Elaine's bedroom,  
satisfactorily "fixed," the Clutching Hand de-  
scends to the cellar where he continues his  
work. Next morning Elaine and her collie dog  
suffer an illness from a cause unknown. While  
in bed she receives a letter from Clutching  
Hand, warning her that her present illness will  
end in death on the morrow unless she dis-  
penses with the services of Craig Kennedy in  
apprehending the murderer of her father. She  
wires Kennedy, who with Jameson, rushes to  
her home. Elaine's doctor cannot diagnose her  
strange indisposition, but Kennedy, seeing the  
condition of the dog, asks leave to take it to  
his laboratory to make a test of its blood. The  
dog's blood is found to contain arsenic. That  
point settled, the baffling question remains: how  
is the arsenic administered?

Meanwhile, Michael, infuriated by the Clutch-Hand's treatment, determines to betray him. To this end he makes an appointment with Kennedy in a cheap hotel. They meet, and just as Michael is about to say the word that will deliver the Clutching Hand into Kennedy's power, he is slain by a poisoned blow-gun dart, wrapped around with another warning to Craig Kennedy. Elaine at home in bed is startled by a stone crashing through her window onto her bed. The stone is wrapped with another threatening message from the Clutching Hand. Elaine is overcome with fear and as the maid admits Kennedy and Jameson she shows them the ugly threat. Kennedy tells her that she is suffering from arsenic poisoning, although he is at sea as to how it is being administered. Jameson, who has been leaning against the wall, has his shoulder smeared with some of the deadly powder. Kennedy's quick eye detects it and traces the villainy to the water tank in the cellar. This trouble overcome, Kennedy, with the aid of his microscope, tries to explain the significance of some clue in the two letters of the Clutching Hand when both he and Elaine are paralyzed with fright, as a poisoned blow-gun dart, the same as killed Michael, impales the two notes to the bedpost. Attached to the dart, another note of the same tenor as the previous ones. Elaine implores Kennedy to give up the chase, but his fighting spirit is roused and he declares his unalterable intention to proceed in the face of all threats, as Elaine gazes up at him in mingled fear and admiration.

*The Moving Picture World*, January 30, 1915, p. 740



## “Exploits of Elaine”

Episode Five of the Pathe-Hearst Serial, in which Elaine  
Barely Escapes Death in “The Poisoned Room.”

Reviewed by Margaret I. MacDonald.

**T**HIS time the “Clutching Hand” appears with a bearded mask, and this time Michael the butler in the Dodge home allows his curiosity to master him and he later meets his death through the instrumentality of his criminal master, because he peeked through the keyhole of Elaine’s room to see what was happening, and was about to divulge the secret of the “Clutching Hand” to Kennedy in revenge for the black eye which he received as his first punishment.

What Michael saw when he presumed to take a “look in” at the master criminal’s movements, was a bent old man, apparently spraying the walls with a mysterious fluid. The next morning when Elaine awakened, both she and her dog, which had slept in the room, were stricken with a strange illness. A note received by Elaine from the “Clutching Hand” puts Craig Kennedy on the criminal’s track with more enthusiasm than ever, and as the curtain is drawn on Episode 5 we are thoroughly acquainted with the manner in which the arsenic poisoning was made so effective. We have also become acquainted with the use of the periscope, and also shooting of the poisoned needle, and cannot help wondering how many more scientific inventions can be made effective in the course of this interesting serial.

*The Moving Picture World*, February 6, 1916, p. 842.

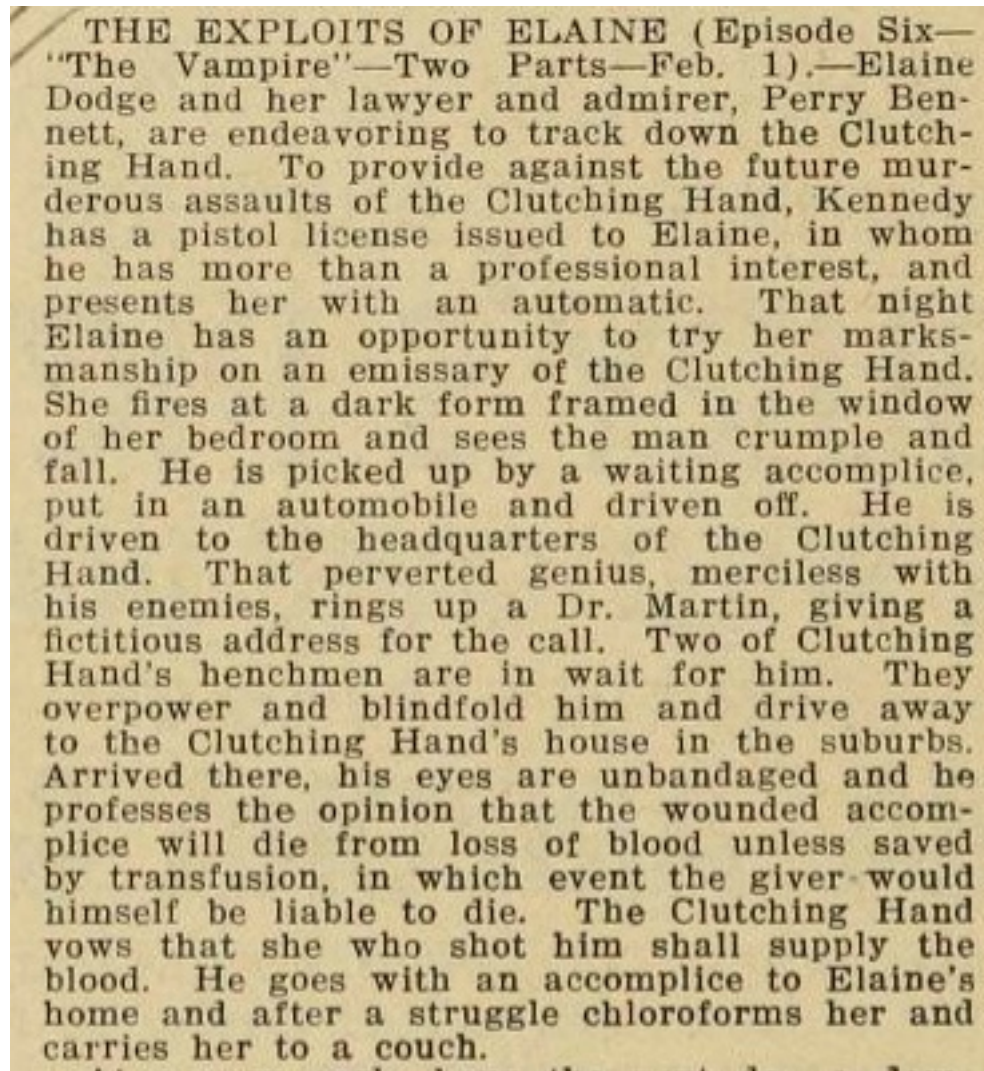
Status: Some prints exist in the George Eastman Museum.  
Unavailable for Viewing

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 Exploits of Elaine – Serial (14 Chapters)****Chapter Six: The Vampire (1915)**

Journalist Walter Jameson (Creighton Hale) 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.

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.

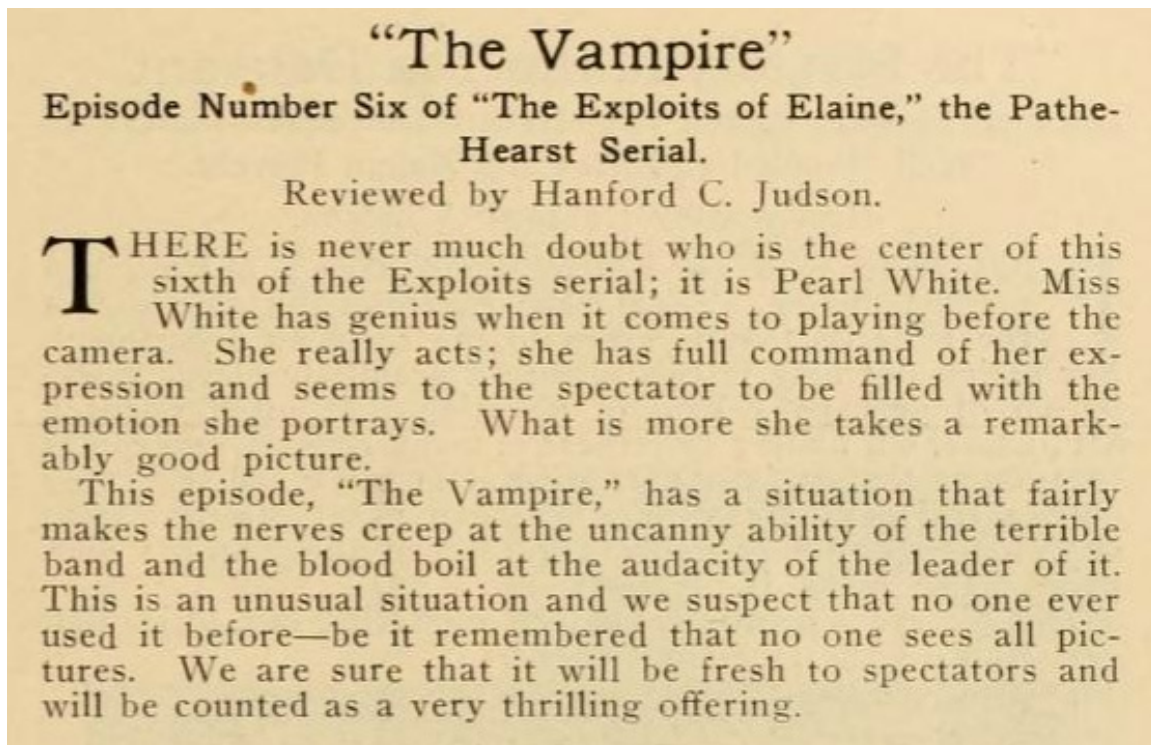


THE EXPLOITS OF ELAINE (Episode Six—"The Vampire"—Two Parts—Feb. 1).—Elaine Dodge and her lawyer and admirer, Perry Bennett, are endeavoring to track down the Clutching Hand. To provide against the future murderous assaults of the Clutching Hand, Kennedy has a pistol license issued to Elaine, in whom he has more than a professional interest, and presents her with an automatic. That night Elaine has an opportunity to try her marksmanship on an emissary of the Clutching Hand. She fires at a dark form framed in the window of her bedroom and sees the man crumple and fall. He is picked up by a waiting accomplice, put in an automobile and driven off. He is driven to the headquarters of the Clutching Hand. That perverted genius, merciless with his enemies, rings up a Dr. Martin, giving a fictitious address for the call. Two of Clutching Hand's henchmen are in wait for him. They overpower and blindfold him and drive away to the Clutching Hand's house in the suburbs. Arrived there, his eyes are unbandaged and he professes the opinion that the wounded accomplice will die from loss of blood unless saved by transfusion, in which event the giver would himself be liable to die. The Clutching Hand vows that she who shot him shall supply the blood. He goes with an accomplice to Elaine's home and after a struggle chloroforms her and carries her to a couch.



At a very early hour the next day a damaged suit of armor is called for by expressmen in league with the Clutching Hand, and it is only after the wagon has driven off that it is noticed that Elaine is missing. Craig Kennedy and his assistant, Jameson, arrive on the scene. Kennedy notices the urgent dumb pleading of Elaine's collie dog. Led by the collie, he and Jameson on the foot-board of a taxi trail the racing dog in an attempt to find Elaine. They track the express wagon to an old shack where they find the broken armor but not Elaine. Meanwhile the "expressmen" have taken Elaine to the Clutching Hand. He orders the doctor to make the transfusion. Seeing that Elaine is unwilling, the doctor at first refuses but is coerced by the threat of instant death. Another party searching for the missing doctor, and assisted by bloodhounds, come upon his auto. They are met by Kennedy and Jameson. The hounds are given the scent of the armor in which Elaine has been carried off and immediately take up the trail. Elaine's life blood is fast flowing into the exhausted arteries of the desperado. Suddenly the baying of the hounds is heard and in a moment more the police are at the door. The Clutching Hand, desperate, wavers between sticking to his pal and escape, but is decided in his course by the dying criminal who urges him to go. The police batter in the door just in time to see their prey disappear through a sliding panel in the wall. The blood transfusion is immediately stopped. The wounded desperado with his last breath scorns to squeal, but Kennedy is thankful to learn that Elaine has not been fatally weakened.

*The Moving Picture World*, January 30, 1915, p. 740



*The Moving Picture World*, February 13, 1915, p. 987

Status: Some prints exist in the George Eastman Museum.

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

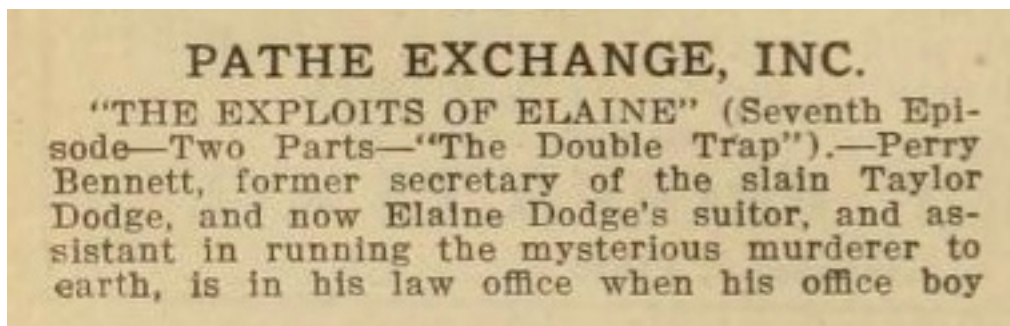


**The Exploits of Elaine – Serial (14 Chapters)**  
**Chapter Seven: The Double Trap (1915)**



Journalist Walter Jameson (Creighton Hale) 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.

The Clutching Hand uses two elaborate ruses to lure Elaine and Kennedy into a series of devious traps.



presents a card with the inscription, "Mrs. Taylor Dodge." Bennett seems greatly perturbed, but is interrupted from the thoughts this card inspires by the entrance of Elaine, who has a sympathetic interest in the weeping woman she has just noted in the outer office. Elaine's query as to the woman's identity and business is answered by a written note from the woman, brought in by the office boy, in which she claims to be the lawful wife and widow of Taylor Dodge. Elaine, overcome, asks Bennett what it means, and is informed that the lawyer is aware of some scandal connected with her father. Weepy Mary takes Elaine to the church wherein she was married to Taylor Dodge to prove the truth of her words.

Craig Kennedy, the scientific detective, who is endeavoring to run down the super-criminal, receives a visit from "Gertie the Peach." Gertie tells him that her jewels have been stolen, and asks him to recover them. Kennedy realizes that it is all a ruse of the Clutching Hand, but resolves to see it through, first arming himself with a small metal box and a test tube. Elaine, Weepy Mary and her "son" arrive at the church, and Elaine is assured by the "minister" that he married Taylor Dodge to Weepy Mary. Once inside the church, the door is locked, and Elaine sees that she has been trapped. She is horrified at the sight of the Clutching Hand, who jeers and tells her that they will shortly be joined by Craig Kennedy, when both she and her sleuth will be checked forever in their search for the master criminal. In "Gertie's home" Kennedy is set upon by desperadoes, but paralyzes them with fright when he informs them that he holds a box of fulminated mercury, which if dropped will blow the whole neighborhood to atoms. He further cows the leader by threatening to inoculate him with the dread disease, leprosy, unless he is led immediately to the Clutching Hand's lair. The crook, his nerve gone, agrees.

Gertie, who has escaped, 'phones to the Clutching Hand, informing him of the failure of their scheme. Furious, he leaves the church, charging the bogus minister to guard Elaine. Kennedy and Jameson arrive, and Jameson is set to guard their informant, while Kennedy makes for the church. A deadly fight ensues, in which Elaine is felled and Kennedy wounded. The crook starts for the belfry with the wounded detective hot after him. Cornered on top of the steeple, the crook turns to give fight. Clinging to the Cross, Kennedy is fast losing strength, when a timely bullet from Elaine's gun topples his assailant to the ground, dead. Elaine and Kennedy, each devoutly grateful that the other has been saved, show the depth of their attachment in the first kiss of their love.



## "The Exploits of Elaine"

The Seventh Episode with "The Double Trap" Proves to Be One of the Most Thrilling of the Series.

Reviewed by Margaret I. MacDonald.

THE dizzy height of a belfry tower has been chosen for a portion of the staging of the seventh episode of "The Exploits of Elaine," and the thrills that penetrate from this elevation are of the most poignant kind. In other words, this particular episode is a hair raiser. So realistic is its presentation that what we happen to know about studio work does not seem to matter in the jar which our nerves get at the sight of Craig Kennedy's wrestling match with another agent of the "Clutching Hand" on the very tip top of the tower, and the final breaking of the cross on the cupola, to which they cling, and its fall through the air to the ground, accompanied by the villain, who succumbs shortly afterward.

In this number there is less of science than in the previous ones. There is an added interest in the introduction of two

or three more interesting types, namely, "Weeping Mary" and her son, the former claiming to have been married to Taylor Dodge, Elaine's father, and "Gertie the Pippin," begging to claim the services of Kennedy in the search of her missing jewels. These incidents serve to place Elaine and Kennedy again in the hands of the enemy, and, as before stated, their miraculous escape is a thriller.

The same care in the direction of the picture is noticeable in this number as has characterized throughout the Pathe-Hearst series.

*The Moving Picture World*, February 20, 1915, p. 1148

Status: Some prints exist in the George Eastman Museum.

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Walter Jameson)

Ethnicity: White (Walter Jameson)

Media Category: Newspaper

Job Title: Reporter (Walter Jameson).

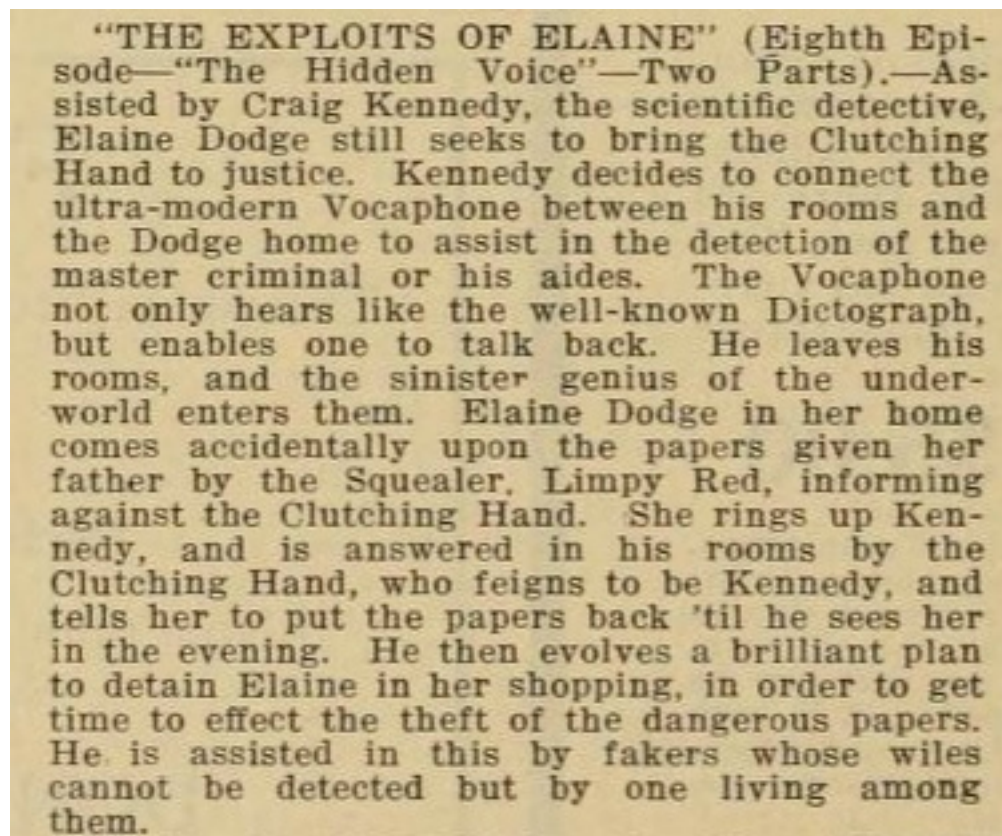
Description: Major: Walter Jameson, Positive

Description: Minor: None

**The Exploits of Elaine – Serial (14 Chapters)****Chapter Eight: The Hidden Voice (1915)**

Journalist Walter Jameson (Creighton Hale) 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.

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.



**"THE EXPLOITS OF ELAINE"** (Eighth Episode—"The Hidden Voice"—Two Parts).—Assisted by Craig Kennedy, the scientific detective, Elaine Dodge still seeks to bring the Clutching Hand to justice. Kennedy decides to connect the ultra-modern Vocaphone between his rooms and the Dodge home to assist in the detection of the master criminal or his aides. The Vocaphone not only hears like the well-known Dictograph, but enables one to talk back. He leaves his rooms, and the sinister genius of the underworld enters them. Elaine Dodge in her home comes accidentally upon the papers given her father by the Squealer, Limpy Red, informing against the Clutching Hand. She rings up Kennedy, and is answered in his rooms by the Clutching Hand, who feigns to be Kennedy, and tells her to put the papers back 'til he sees her in the evening. He then evolves a brilliant plan to detain Elaine in her shopping, in order to get time to effect the theft of the dangerous papers. He is assisted in this by fakers whose wiles cannot be detected but by one living among them.



Elaine is informed by an old settlement worker, however, that her sympathy is being wasted on a "starving" family, who are nothing more than professional paupers. In the meantime, an emissary of the Clutching Hand, disguised as a window cleaner, gains admittance to the Dodge home. He is permitted to proceed with his work and a butler is set to watch him. Elaine, homeward bound in her limousine, is further detained by "Double-jointed Johnnie," who throws himself before her car and feigns by contortion to be frightfully hurt. She rushes him off to a hospital, where a shrewd doctor recognizes the talented accident faker, and promptly kicks him out of the place. His purpose has been effected, however, for Elaine has been detained sufficiently to allow the Clutching Hand to execute his plans. The watching butler is eliminated by a pre-arranged 'phone call in another part of the house, and the Clutching Hand enters the Dodge library by the extension ladder of the pseudo-window cleaner. He is interrupted in his search for the incriminating papers by the long-delayed entrance of Elaine, who goes immediately to the secret panel to see that the evidence is safe. The malevolent criminal slips from behind the portieres and leaps at the unsuspecting girl from behind in a desperate effort to snatch the papers from her. He is assisted by his accomplice, who strives to silence the girl. Her vibrant, high-pitched voice, free for a moment, registers clearly in the Vocaphone on the wall. Kennedy, in his rooms, gets the signal,

and, appreciating the dire peril of Elaine, he shouts back through the transmitter in such a way that the desperadoes, thinking they have been apprehended, make a hurried getaway without their coveted papers. Elaine and Kennedy, each at an end of the Vocaphone, indulge their sentiment in the very limited expression permitted by this marvel of science.

THE EXPLOITS OF ELAINE, NO. 8 (Pathe-Hearst), Feb. 15.—“The Hidden Voice” in Episode 8 proves to be a vocophone. This number is interesting, although not quite as thrilling as its predecessor. Elaine again gets into the grasp of the “Clutching Hand” and through the use of the vocophone is again freed, her assailant leaving hurriedly under the impression that her rescuer is in the same room and about to jump on him.

*The Moving Picture World*, March 6, 1915, p. 1449.

Status: Some prints exist in the George Eastman Museum including Episode 8.

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 Exploits of Elaine – Serial (14 Chapters)**

#### **Chapter Nine: The Death Ray (1915)**

Journalist Walter Jameson (Creighton Hale) 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.

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.



THE EXPLOITS OF ELAINE (Ninth Episode—"The Death Ray"—Two Parts).—The daughter of the slain Taylor Dodge, and her lawyer, Perry Bennett, receive an ultimatum from the Clutching Hand, in the form of a note advising that if the services of the scientific detective, Craig Kennedy, are not dispensed with, and the detective himself not out of the country within a few hours, a pedestrian will drop dead in front of his laboratory each hour. Next morning, after two men have been mysteriously stricken, Kennedy agrees that the master criminal is too deep for him, and consents to leave the country. With his assistant, Jameson, and accompanied to the dock by Elaine, Bennett, and Aunt Josephine, he boards a steamer for South America. Two porters convey some small baggage to the travelers' staterooms. When the two porters again appear, they are given in charge of that part of the fugitives' baggage that arrived too late for loading. The trunks are consigned to the Dodge home. Once there, and alone with Elaine, the erstwhile porters remove their disguise and prove to be Kennedy and Jameson; the real porters at that moment being on the high seas. Elaine loses no time in telling Bennett of the clever way in which the detectives have eluded the grip of the Clutching Hand. Later, advised by a message that Kennedy and Bennett await her, Elaine accompanies Bennet's valet in the lawyer's auto. In his laboratory, Kennedy informs Jameson that the peculiar black mark left on the forehead of the dead men is proof positive that they were slain by Ullvi's Infra-Red Ray, a scientific death-dealer that destroys any substance that cannot deflect its light. He is about to explain to Jameson the principles of a diverting shield, when from each corner and closet of their apartment they find themselves covered with guns pointed by the Clutching Hand and his aides. When Elaine arrives at her strange destination, she becomes the anguished spectator of the efforts of the Clutching Hand to turn the death-ray on the detectives, trapped in a cement room below ground. Kennedy's diverting shield deflects the ray to the wooden ceiling, which immediately ignites. The police, instructed earlier by Kennedy to raid the headquarters of the Clutching Hand, arrive just in time to save the three from a horrible death of fire. The crooks escape and leave no track behind them.



## “The Exploits of Elaine.”

Episode 9, in Which the Indomitable Craig Kennedy Still Battles with Defeat and Is Again the Victor.

Reviewed by Margaret I. MacDonald.

**A** GAIN the great detective demonstrates his remarkable resourcefulness in the conflict with the “Clutching Hand” that has made us all sit up and hold our breath through episode after episode of this unusually live serial. And we must all admit to being beautifully deceived by him when at the carrying out of the dreadful threat of the master criminal each hour a pedestrian falls dead at his door, he at last gives the signal of his consent to leave the country, by placing, as requested, a vase of flowers in the window. We see him board the ship which is to convey him to South America, while pretty Elaine bids him a sorrowful good-bye; and when the express drivers bring to Elaine’s home a box of valuable scientific instruments (so it was



Scene from “The Exploits of Elaine” (Pathe).



marked at any rate) belonging to Kennedy, and which was too late in arriving at the pier to gain a passage with its master, we believe that we are tremendously surprised to discover beneath the unkempt appearance of the two men the personalities of Kennedy and his friend Jameson.

The big thrill of this episode takes place when again everybody concerned, meaning the three main characters of the story, are again captured and are about to have their lights extinguished by another scientific death-dealer, the Infra-Red Ray, the power of which is cleverly diverted to the room above in which the powerful instrument is placed, by means of a diverting shield which Kennedy in his experimental work has learned to make use of. The police are raiding the place, and everybody is in safety, including the inmates of the place (that is so far as we know) when the curtain is drawn.

Regarding the action of the play there is little to be said that has not been said before. Suffice it to say that the Pathe-Hearst serial continues to hold interest.

*The Moving Picture World*, March 6, 1915, p. 1460

Status: Some prints exist in the George Eastman Museum, including Episode 9. Excerpt available on YouTube: <https://www.youtube.com/watch?v=tCYmrz4JPng>  
Viewed Chapter 9 Excerpt. Rest 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 Exploits of Elaine – Serial (14 Chapters)**

#### **Chapter Ten: The Life Current (1915)**

Journalist Walter Jameson (Creighton Hale) 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.

The Clutching Hand attempts to ruin Kennedy's relationship with Elaine. When this fails, he kidnaps her, drags her into an old sewer system, and leaves her to suffocate from sewer gas.

"THE EXPLOITS OF ELAINE" (Tenth Episode, Two Parts, "The Life Current").—The Clutching Hand, realizing the futility of trying to match wits with Craig Kennedy, decides upon a novel scheme to discredit the scientific detective in the eyes of his sweetheart, Elaine Dodge. Through his friend Jameson, a newspaper reporter, Kennedy becomes interested in the puzzling "poisoned kiss," which has created a furore among the New York women. The Clutching Hand gives instructions to an attractive, though corrupt young woman, and to her husband, who agree to take an active part in his attempt to make Elaine doubt her lover. The woman calls Jameson on the 'phone, and through him interests Kennedy in the evil "poisoned kiss" which, she claims, has been perpetrated on her. She and her husband contrive a camera attachment to a mounted deer's head, and the husband clicks the camera twice while his pretty wife demonstrates to Kennedy the manner in which the "poisoned kiss" was imprinted on her lips. The pictures are taken to Elaine by the woman, who begs Elaine to give up Craig Kennedy, saying she is his affianced bride. When Kennedy arrives at the Dodge home Elaine refuses the diamond engagement ring he has so confidently brought. His explanations are discredited, and he finally leaves in a huff. Elaine, lured to the woman's home, is there overpowered by the husband and dragged into an unusual sewer, where she is left to die. Kennedy's love, stronger than his wrath, draws him again to the Dodge home, where he learns of Elaine's visit. Quickly suspicious, he gets Jameson to accompany him, and enlisting the aid of a policeman, arrives at the woman's home just in time to see the husband of the "poisoned kiss" faker come up through the cellar, from the asphyxiating sewer. Kennedy, fearing treachery, fixes the man's oxygen helmet to his head and descending, returns with Elaine, who is so overcome that the doctors, hastily called, pronounce her dead. Kennedy's knowledge of ultra-modern science, however, enables him to apply the famous Professor Leduc's method of electrical resuscitation and Elaine once again finds herself indebted for her life to science—and love.



EXPLOITS OF ELAINE NO. 10 (Pathe Exc.), March 1.—“The Life Current” supplied by the Electric Resuscitator, a rare instrument recently invented, is the scientific significance of this episode. Elaine is stolen away and placed in an old sewer where the poisonous gases have suspended life which is restored by the wonderful “Life Current.” This episode may seem to lack the snap of some of the previous numbers, but we are evidently being prepared for something especially startling to follow in the next issue.

*The Moving Picture World*, March 20, 1915, p. 1766

*Viewing Notes:*

Journalist Walter Jameson of *The Star*. The newspaper publishes strange news. Great shot of newsroom with city editor in foreground and many reporters, copyboys, editorial assistants in the background. Jameson looking at pages with another man. Both have hats on, one smokes a cigarette. As Jameson leaves he shakes hands with another editorial man at the layout desk. Back to newsroom and city editor. CU of the New York Star. “Yesterday three young women received the poisoned kiss...” Jameson in master shot and leaves the picture.

Title Card:

The next day Kennedy’s assistant Jameson, received a tip.” A woman on the phone tells Jameson that she has received the poisoned kiss and asks him to come to her house to discuss the subject.

Jameson is in the newsroom next to a woman at a desk on the phone getting the message from the woman. Then he talks to the city editor, tells him about the tip and begins to leave when the city editor calls him back and shows him a clipping. He leaves and city editor talks to another reporter.

Woman greets Jameson to talk about poisoned kiss. Jameson calls Kennedy. Kennedy meets the woman. She kisses him. Title Card: “and Kennedy is shown just how the ‘poisoned kiss’ was administered.” (The woman and her husband put a camera attachment on the mounted deer’s head to record the kiss). The woman shows Elaine the pictures and she refuses his engagement ring. He dismisses the pictures, explains what happened, but Elaine doesn’t believe him. “But I don’t understand how scientific enquiry into the ‘poisoned kiss’ could necessitate this,” she tells him.

Title Card: “The next day is a blue one for Craig Kennedy.” Kennedy is with Jameson. “A short time later Kennedy puts his pride in his pocket and calls again.” But Elaine has gone to see the woman who sent her the photographs. Kennedy calls Jameson: “Hello. Meet me in a half hour outside Florence Leith’s house.” Jameson goes to meet Kennedy. They go the house.

With a policeman, they go inside. “A discovery.” Cellar door opens and a man with gear on is captured. He was wearing an oxygen helmet – there must be bad air where he came from!” says Kennedy to Jameson and policeman. “Sewer gas!” “A disused sewer is somewhere about these parts.” On the man’s shoulder, Kennedy finds golden hair. “Elaine’s!” Kennedy puts on the helmet and goes into the sewer. “The clue of the golden

strands.” He finds her unconscious body and brings her out of the sewer into the house. First aid methods are applied. “Quick...an ambulance!” The policeman calls for one. The ambulance is on its way. The man tries to attack Kennedy and Jameson shoots him. The ambulance arrives. She is dead. “Take her to my laboratory,” Kennedy says. “A short time later.” Kennedy uses ultra-modern science to revive her. Electrical resuscitation is the answer. Kennedy moves into action. Elaine’s mother is being consoled by Jameson. Elaine is revived. Science has saved her life. Another man is there and Kennedy wants to know if he saved Elaine’s life for him. The end of the episode.

Status: Some prints exist in the George Eastman Museum including Episode 10.  
Youtube (Partial Print)

Type: Movie

Genre: Serial

Gender: Male (Walter Jameson, City Editor, Reporter). Group.

Ethnicity: White (Walter Jameson, City Editor, Reporter). Unspecified

Media Category: Newspaper

Job Title: Reporter (Walter Jameson, Reporter). Editor (City Editor). Miscellaneous.

Description: Major: Walter Jameson, Positive

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

### **The Exploits of Elaine – Serial (14 Chapters)**

#### **Chapter Eleven: The House of Three (1915)**

Journalist Walter Jameson (Creighton Hale) 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.

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.



THE EXPLOITS OF ELAINE (Eleventh Episode—Two parts—"The Hour of Three").—Perry Bennet decides upon a wrist-watch as a suitable birthday gift for Elaine, and in company with her and Susie Martin, a selection is made and the timepiece left to be regulated. Another purchaser then moves to the counter and demands a watch identical with the one just sold Bennett. He is served, and exits with the watch in his possession. Craig Kennedy in his laboratory, explains to his assistant Jameson that his new telegraphone will record everything spoken over the wire. He has it attached to the switchboard of an apartment house, wherein dwells a desperate woman, one of the chief accomplices of the Clutching Hand. The purchaser of the second watch makes his way quickly to the abode of the master criminal, to whom he delivers the time-piece. That subtle scoundrel immediately begins his vile machinations upon it. He affixes a small needle, treated with a most virulent poison, and so governed by the works of the watch that at any designated time it will shoot forth and prove the doom of its wearer. Kennedy's examination of his telegraphone shows that his suspect called a certain number the day before, and was told that "the trick would be pulled off at three o'clock." The phone number is traced, and proves to be the liar of the Clutching Hand. Disguised as that criminal, Kennedy enters his rooms. When the Clutching Hand himself arrives, he is confronted by the detective, who calls the game up. Kennedy's triumph is short-lived, however, when he is informed that in twenty minutes Elaine Dodge will be no more. He grants the criminal temporary immunity to learn how Elaine's life will be attempted. When the full horror of the fiendish craft is disclosed, he rushes madly off, and arriving with but two minutes to spare, tears the watch from the wrist of the unsuspecting girl. As he rushed from the presence of the Clutching Hand, Kennedy removed his hat from the table where it covered a selenium cell, an electrical contrivance that allows the electricity to pass through it only when exposed to the light. The current rings a bell in an adjoining lot, where Jameson and a squad of policemen await the signal to raid the headquarters of the nefarious crook. He, seeing the wires, and scenting an attack, vanishes into a secret passageway through his desk, and, a short while later, under the very noses of his pursuers, saunters urbanely from an adjoining apartment, a bewhiskered and distinguished foreigner.

Status: Some prints exist in the George Eastman Museum.  
Unavailable for Viewing

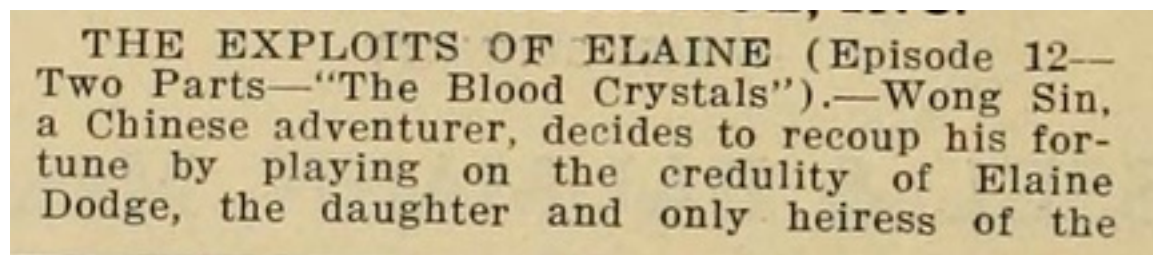
Type: Movie  
Genre: Serial  
Gender: Male (Walter Jameson)  
Ethnicity: White (Walter Jameson)  
Media Category: Newspaper  
Job Title: Reporter (Walter Jameson).  
Description: Major: Walter Jameson, Positive  
Description: Minor: None

**The Exploits of Elaine – Serial (14 Chapters)**

**Chapter Twelve – The Blood Crystals (1915)**

Journalist Walter Jameson (Creighton Hale) 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.

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.



THE EXPLOITS OF ELAINE (Episode 12—  
Two Parts—"The Blood Crystals").—Wong Sin,  
a Chinese adventurer, decides to recoup his for-  
tune by playing on the credulity of Elaine  
Dodge, the daughter and only heiress of the



late Taylor Dodge, slain by the Clutching Hand. He gets in touch with Mary Carson, a social outcast, and together they hatch a plan for blackmailing Elaine. Through Mary, Elaine becomes interested in the Belgian Relief Committee, and accepts an invitation from a society leader to become one of the helpers. Elaine and Mary arrive at Wong Sin's apartment, and Mary discovers (after all the doors are locked) that they are not in Mrs. Belmont's rooms. Mary simulates as much dread as Elaine, whose fear is inspired by the strange Orientalism of the place. Wong Sin approaches Mary, who faints with fear and is carried out. Elaine, cornered, and with worse than death as the price of her life, snatches up a dagger close at hand and plunges it into the heart of the heathen. His secretary, far from holding the girls for the murder, urges them to escape, and they do so.

As soon as they go, Wong Sin, a crafty smile on his usually inscrutable face, rises, flicks the dust from his clothes, and looks pleased with the plausible effect of his trick dagger and bag of dog's blood. He is interrupted by the entrance of the Clutching Hand, who informs him that any trespassing on his rights to hound Elaine Dodge will meet his disfavor. Wong Sin, cowed by his sinister visitor, discloses his plans to the master criminal who, for a share in the profits, promises his co-operation. Elaine is again visited by Mary Carson, who explains that for \$10,000 cash the secretary will agree to do away with the evidence. A scientific analysis of the blood crystals on Elaine's handkerchief shows Kennedy that the blood was not that of a human. He advises Elaine to go to the designated hotel with the indemnity. She does so, Kennedy and Jameson following. A desperate and intense battle of wits follows, when Wong Sin discovers the presence of the detectives in the hotel. With the aid of the detecta-scope, enabling him to see through the wall of his room into the one in which Elaine is transferring the money to Mary Carson, and with the further aid of the telautograph, enabling him to intercept the Carson woman on her way out of the hotel, the scientific detective manages to defeat the well-laid plans of the conspirators, and to regain Elaine's favor.

Status: Some prints exist in the George Eastman Museum.  
Unavailable for Viewing

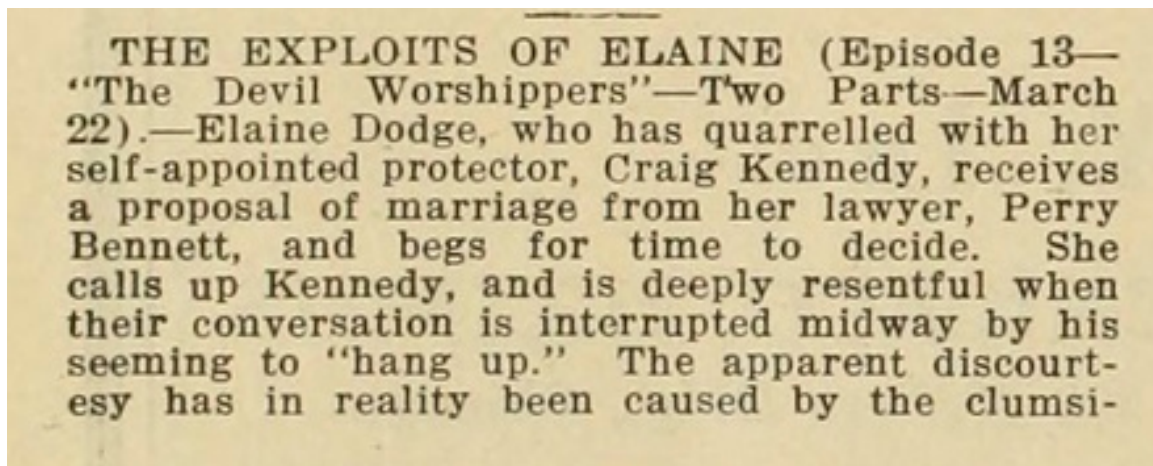
Type: Movie  
Genre: Serial  
Gender: Male (Walter Jameson)  
Ethnicity: White (Walter Jameson)  
Media Category: Newspaper  
Job Title: Reporter (Walter Jameson).  
Description: Major: Walter Jameson, Positive  
Description: Minor: None

### **The Exploits of Elaine – Serial (14 Chapters)**

#### **Chapter Thirteen: The Devil Worshippers (1915)**

Journalist Walter Jameson (Creighton Hale) 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.

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.





ness of Jameson, Kennedy's assistant, who has upset a bottle of nitro-hydrochloric acid over the 'phone wires, which were instantly burned. In conjunction with Wong Sin, the Chinese adventurer, the Clutching Hand has a seance parlor fitted up adjoining the Chinese Temple. To this place Elaine is lured by a pseudo-medium, who claims that she has a message for Elaine from her dead father. Elaine is accompanied by her Aunt Josephine and by Perry Bennett. The "medium" claims that the spirit of Taylor Dodge will not communicate while "one named Josephine is in the room." Elaine's aunt is prevailed upon to go, leaving Elaine, Bennett and the "medium." Aunt Josephine, alarmed at the uncanniness of it all, decides to call on Craig Kennedy and inform him of the queer turn events have taken. She finds only Jameson who shows her a note left by Kennedy, in which he advises Elaine to beware of a certain Madam Savetsky. After some queer "spiritual" rites, Elaine is horror-stricken to be confronted by the "ghost" of Wong Sin, whom she believes herself to have slain in the episode of the Blood Crystals. She sinks, fainting, and she and Bennett are immediately overcome by aides of the Clutching Hand, who bear her to the Temple of the Heathen God. As she is being prepared for her exit from this material world to consort spiritually with Ksing Chau, the Evil One, an old heathen steps upon the dais of the deity and tries to dissuade the others from continuing with the ceremony. Wong Sin, maddened by this attempted interference, attacks the old man, who repulses him and the mob with prodigious strength, and, his disguise torn off, proves to be no other than the relentless Kennedy. Holding off the crowd with an automatic, he retreats with Elaine to the seance room, where, assisted by the suspicious Jameson and a squad of police, Wong Sin is taken prisoner. Promised immunity by Kennedy, the Mandarin agrees to disclose the identity of the Clutching Hand, and bending toward the detectives ear whispers into it a name that causes the veteran hero of a thousand baffling mysteries to grasp in unbelieving amazement at the monstrous disclosure.

Status: Some prints exist in the George Eastman Museum.  
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 Exploits of Elaine – Serial (14 Chapters)**

**Chapter Fourteen: The Reckoning (1915)**

Journalist Walter Jameson (Creighton Hale) 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.

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!



THE EXPLOITS OF ELAINE (Episode 14, "The Reckoning"—Two Parts—March 29).—Wong Long Sin, the Chinese adventurer, lately in league with the nefarious Clutching Hand, has been won over to the side of the scientific detective, Craig Kennedy, on the promise of immunity in the final reckoning. The Clutching Hand, unaware of the duplicity of his closest confederate, entrusts him with a chemical bomb, instructing that it be delivered to the laboratory of the detective within an hour. Wong Sin promises the delivery, and exiting, makes for the sleuth's rooms, where he performs his duty to the letter, neglecting however, the understood implication that the delivery was to be made without Kennedy's knowledge. Kennedy's X-Ray discloses the complicated workings of the bomb, which is immediately destroyed. A scrap of the paper wrapping of the explosive furnishes a startling clue to the sender, for a type-written line, under the microscope, shows the letter T to be battered and faint. Kennedy and Jameson rush off to Elaine Dodge's home, where, with the help of a clue co-ordinate with the battered letter T, they hope to gather in the last thread of the already tight mesh enclosing the master criminal. The reserve between Kennedy and Elaine, due to a recent misunderstanding, does not prevent the detective from having full run of the house in trailing the Clutching Hand. His search among certain papers bring an exultant cry to his lips as he comes upon a sheet and compares the T with that of the bomb evidence. The case is complete. The identity of a dual nature, subtle and incongruous, once disclosed, denouncement and justice are but a matter of moments. The whole world is aware of the atrocities committed in the name of the Clutching Hand. Forth on his errand of retribution goes Craig Kennedy, the detective, in the guise of Science apprehending Crime.

Status: Some prints exist in the George Eastman Museum.  
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 Exposure (1915)**

Reporter Helen (Irene Hunt). The Reporter (Wallace Reid – The Reporter). Newspaper Editor (Howard Gage). Managing Editor.

Reporter Helen (Irene Hunt) plants a dictograph in a restaurant enabling her to expose graft by a local councilman. She was sent to a town to expose the corruption of the municipal officials, and believes that her lover -- The Reporter -- is implicated. She finds out that he is working to expose the same officials.

This is another of the very excellent newspaper dramas, in which Miss Irene Hunt gives her clever performance of the girl reporter. She is sent to a town to expose the corruption of the municipal officials, and believes that her love is implicated. She finds that he is working to expose the grafters and she is able to gather evidence which leads to the exposure of the corrupt officials. The plot is very well worked out, and Miss Hunt and Mr. Wallace Reid both give excellent performances. Supplement to *The Bioscope*, Volume 27, April 15, 1915, p. v



THE EXPOSURE (Two Parts—Dec. 26).—Helen and Joe are in love. He receives a letter

from his uncle offering him a good position in his law office. He shows Helen the letter and she shows him one from the Standard, also a check for a short story. They have a quarrel over a slight thing and he leaves for his uncle's place.

Six years go by and Helen is now a very successful writer on a large daily. The managing editor sends for her and tells her she must go West to cover a large graft story and land the men for another paper. She leaves that night and reports to the other editor. He gives her a list of the aldermen whom they suspect and the name of the politician who is handling the graft money for the Asphant Paving Co.

Helen sees Phelan and he takes her out to dinner that evening. A man speaks to him. Phelan borrows Helen's pad to write a note. When she gets home she notices on the next page in her pad the impression from the hand of Phelan. She reports to the editor and she, with the help of a man, installs a dictograph and that night she sees and hears the graft money passed, but into the hands of Joe Walsh. She goes to her room dazed, but sees him the next day, when he shows her the money he took, also other money, but it was taken to expose the other councilmen.

They go at once to the editor, where the money and affidavit is deposited in the office safe and she starts to write the great story. That night the council chamber is crowded. Helen finishes, gets a machine, goes to the station, gets detective and starts for the council and arrives just in time to save Walsh from being arrested, after he accuses the other men. While Helen places all under arrest, the boys can be heard with the extras.

Status: Unknown  
Unavailable for Viewing

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

**Eye for an Eye (1915)**

Newspapers. A woman sends letters to a newspaper that will incriminate a wealthy city man before telephoning the police to come and arrest him. are given letters that incriminate a wealthy city man.

AN EYE FOR AN EYE (Balboa—Four Parts—  
Jan.).—Elsie and her sister live on a ranch



with their father. Robert Duncan, a wealthy city man, comes to stay at their house while on a hunting trip. He becomes infatuated with Elsie's sister and persuades her to run away with him and marries her. Through a telegram, Elsie and her father learn that Duncan is already married and has a child. This news kills the father and Elsie sets out for the city and finds her sister. She tells her that Duncan has another wife and pleads with her sister to return home. The sister, feeling the disgrace, disappears. Elsie later finds her in a hospital as she lies dying and plans to trap Duncan so as to avenge the wrong he has done her sister. She becomes an entertainer at a cafe which Duncan frequents. Being masked Duncan does not recognize her but becomes quite fascinated and shows her marked attention. Elsie instructs the chief of police that she may soon need his services as a married man is annoying her. One night when Duncan calls Elsie springs the trap she has set for him. She tells the story of her wronged sister and then for the first time tears off her mask and he recognizes her. She holds him off at the point of a revolver, tells him that she has sent copies of his letters to the newspapers, and the originals to his wife, and then telephones to the police who come and arrest him. Elsie then returns to the ranch and the foreman whom she loves.

*The Moving Picture World*, January 23, 1915, p. 584

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 Failure (1915)**

Reporter Tom Warder (John Emerson).

Reporter Tom Warder exposes theatrical manager Isaac Shuman's practice of leading girls who want to become stars astray, after finding one such girl, Ruth Shipman, in

Shuman's office. Disgraced, Shuman sends Tom a note threatening to kill him and leaves town. During the next three years, Tom marries Ruth and they have a child. Tom writes a play from which Shuman, who has since returned, copies the major scenes and returns, saying he cannot use it. After another manager buys the play, Tom sees that Shuman is producing it under an assumed name. Shuman has a necklace planted on Tom and through bribery has him sent to the penitentiary. After his baby dies from malnutrition, Tom learns of Ruth's illness and escapes, but finds her dead. Tom makes Shuman come to a café and slips a bottle of poison in his pocket after drinking half of it. Dying, Tom tells the police that Shuman killed him and produces Shuman's threatening letter.

*American Film Institute Catalog of Feature Films*

THE FAILURE (Reliance), May.—This is a four-reel number of the Masterpicture program. The first two reels of the production give fine promise, and it is keenly disappointing to find that a hackneyed development of what started out to be a good story, has been resorted to in dragging it into a four-reel production. John Emerson is featured in the picture, doing excellent work, with some opportunity. Supporting him is an exceptionally fine cast among whom are Wahneta Hanson, S. D. Sears, Olga Gray, and Augustus Carney. The production is based on a quarrel of morals and responsibilities between a young newspaper reporter, and a theatrical manager. The reporter afterwards writes a play which the manager steals. In his attempt to expose the manager the reporter is made the victim of a frame-up. Here it is that old ideas commence to throng into the development, with the result already mentioned.

*The Moving Picture World*, June 5, 1915, p. 1605.



THE FAILURE (Reliance—Four Parts—May). Tom Warder, a reporter, gets a story published exposing Isaac Shuman, a theatrical manager, who has insulted a young girl. Shuman flees town. Three years later he returns. Tom and Ruth Shipman, an actress, have since been married, and Tom has written a play which Ruth persuades Shuman's principal star is just the thing for her. When Shuman reads the play he copies the principal scenes, and returns the play, saying he cannot use it. Tom's play is accepted by another manager, but Shuman produces first. Tom's story of theft is disbelieved, and, eventually, through trickery and a free application of bribes, Shuman succeeds in getting Tom sent to the penitentiary.

During Tom's enforced absence, Ruth, his wife, and the baby have a difficult time. Ruth tries to return to the stage, but Shuman's influence keeps her out of a job. In the end the baby dies, and Ruth tries to work in a laundry. Her strength fails her, and, feeling that her death is near, she writes Tom to come and see her. Tom is now a trusty, but he cannot get permission to leave the penitentiary even to see his dying wife. Hopeless, he breaks his parole and the guards give chase. In the woods he finds the body of a suicide with whom he changes clothes. Putting the body in his convict garb, he causes it to float down stream. The guards see this body, which they have shot at, go over the falls and give up the hunt. Meanwhile Tom reaches town only to find his wife is dead. He seeks Shuman and kills himself in a way that makes it appear that the theatrical manager murdered him, and the picture closes, showing Shuman in a cell with the electric chair before him.

*The Moving Picture World*, May 29, 1915, p. 1510.

Status: Unknown

Unavailable for Viewing

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

**Fate's Alibi (1915)**



Cartoonist Ruth Hope (Helen Leslie) on the staff of *The Times*. News Staff.



**"FATE'S ALIBI" (Universal).**

Real newspaper atmosphere is filmed in "Fate's Alibi," a Laemmle one-reel drama featuring Helen Leslie, Marc Robbins and M. K. Wilson, to be released on May 16. Pretty Helen Leslie is cast as Ruth Hope, a cartoonist on the staff of "The Times."

She is a penchant for making sketches from real life and on a street car one day sketches a crook. Her portrait is later turned over to the police when the crook is wanted for a crime, and results in the identification of the criminal.

The latter, a good looking young man, uses the money he has stolen from the fair young cartoonist to rehabilitate himself and a short time before the police nab him, he makes restitution for his crime and gains a firm friend in the young artist. Most newspaper offices in moving picture stories are very prim,

precise affairs with neat rows of desks and spotless floors. One would hardly know them from a bank or big insurance business office. In "Fate's Alibi," however, the producer, Frank Lloyd, evidently has paid a visit to one of the Los Angeles newspaper offices for, true to tradition, the newspaper office set is a smear from end to end. Glue, ink, waste paper, stacks of coarse copy paper and forty-eleven editions of all the papers in town litter the floor. All the newspaper boys in the picture are handsome, disreputable looking cusses who walk about as if their dark pasts and the world's crimes were bearing them down to an early grave.

*The Moving Picture World*, May 8, 1915, p. 927.

FATE'S ALIBI (May 16).—Ruth Hope is a cartoonist on "The Times," and, while riding on the street car one day, sits next to James Daggett, a down-and-outer. She sees in him excellent material for a heart interest cartoon. Daggett admires the girl and notices as she sits looking out of the car window her purse slips to the floor. He is tempted not to tell her. They come to the street where Ruth wants to leave the car, and, rising hurriedly, she leaves, forgetting the purse. Daggett picks it up and again being tempted, does not return it to the owner. With the money in the purse, he rehabilitates himself and finds that with outward respectability comes success. He obtains a position.

At home, that evening, Miss Hope discovers the loss of her purse and is indignant. There is no way to identify the thief except her remembrance of his face. She makes a sketch of the man as she remembers him and places it in the hands of the police. With Daggett's success comes remorse. He finds a card in the purse with Miss Hope's address upon it and writes her a letter, explaining his situation at the time and his temptation; also the results, obtained with the money now that he is able to do so. Miss Hope receives the money and is sorry that she has been so hasty. The police nab Daggett and call upon Miss Hope to identify him. She shows them the letter Daggett has written her and the sergeant thereupon dismisses the prisoner. Daggett then has the pleasure of escorting Miss Hope to her home.

*The Moving Picture World*, May 8, 1915, p. 961

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Ruth Hope). Groups-2



Ethnicity: White (Ruth Hope). Unspecified-2

Media Category: Newspaper

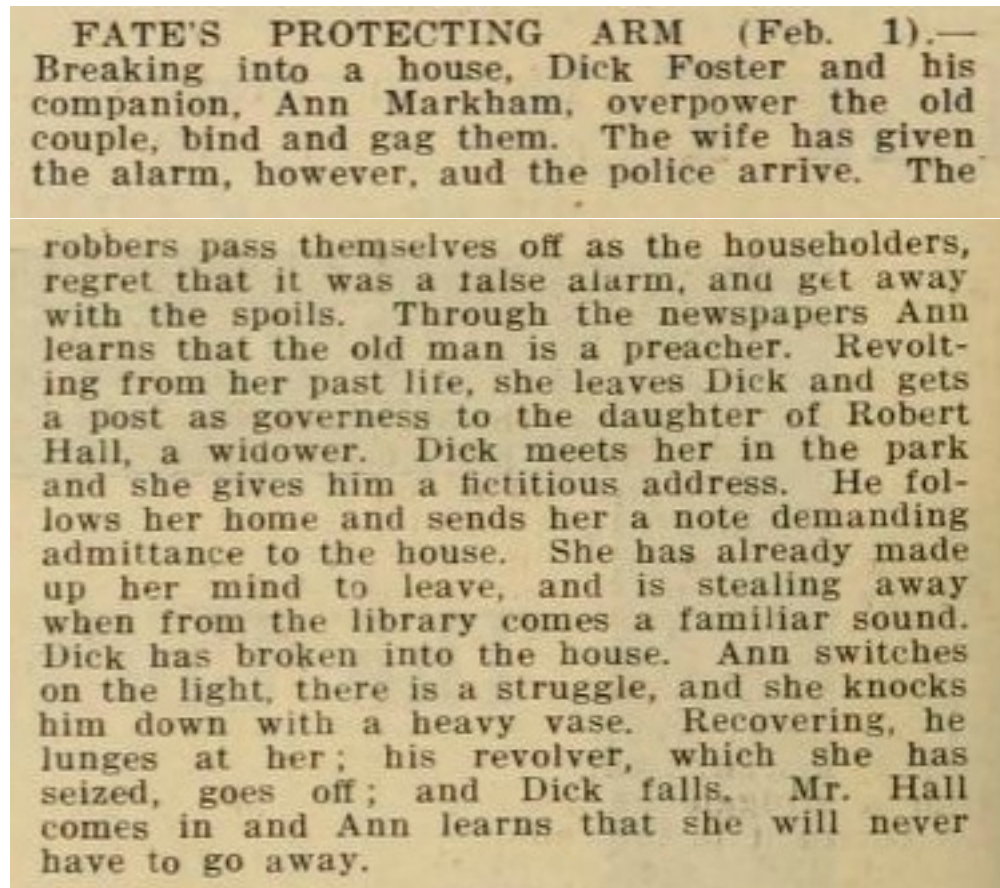
Job Title: Cartoonist (Ruth Hope). Unidentified News Staff. Miscellaneous.

Description: Major: Ruth Hope, Positive

Description: Minor: Unidentified News Staff, Positive. Miscellaneous, Neutral.

### **Fate's Protecting Arm (1915)**

Newspaper article convinces a woman to give up a life of crime.



*The Moving Picture World*, February 6, 1915, p. 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

**Fathers Three (1915)**

Newspaper Article convinces three bachelors to adopt a poor woman's daughter.

FATHERS THREE (Two Parts—Jan. 18).—The three bachelors live together in loneliness. Each night they return to their rooms and exchange solitary greetings. One evening one of their number reads in the newspaper of a poor woman who is unable to support her little daughter and wishes to have some one adopt her.

The bachelors visit the poverty-stricken woman and come to an agreement with her to educate her daughter and to provide for her maintenance in the best fashion. The child, Rosemary, grows up to be a handsome young woman with every advantage of environment and surrounding. The bachelors lavish money on her and give her everything she happens to mention.

The bachelors' housekeeper dies and the girl mourns her loss greatly. The bachelors fear that the girl takes her loss too much to heart and come to the conclusion that what she really needs to make her happy is a husband. All three decide to propose to her, hoping that she will chose one of their number.

Rosemary is much amused by the three proposals but tells each one of her suitors that she loves, but not any more than she does the others. She promises, however, that the one who will bring her the most appropriate gift on her eighteenth birthday will stand highest in her affections.



Acting upon her hint the three bachelors scour the town seeking appropriate presents. Robert decides that a beautiful imported gown which he sees at a fashion show would be the most acceptable gift of all and has the package sent home to Rosemary. Henry steps into a jewelers and buys Rosemary an elaborate diamond necklace.

Vincent, however, comes to the conclusion that Rosemary does not seek a gift of only material value and when he overhears her making an inquiry about her mother, whom she does not remember, Vincent decides to find the old lady and to bring her to live with her now grown-up daughter.

Accordingly he follows several clues and at last learns where Rosemary's mother is living. He finds the old lady in a squalid tenement but with everything about her neat and clean. Telling her that he is about to give back her child, Vincent induces her to visit a fashionable dressmaker and secures an apartment for her in a much better neighborhood.

On Rosemary's birthday Robert opens up the box containing the expensive imported gown. Rosemary is enraptured with it and kisses the fortunate Robert enthusiastically. Then Henry presents her with a diamond necklace and Rosemary again demonstrates her affection and gratitude upon the donor. All then look expectantly at Vincent to see what he has to give.

Vincent leads a kindly-faced wrinkled up old lady into the room, and, when she has removed her veil, presents her to her daughter. An

affecting meeting between mother and daughter follows and the other two bachelors, Robert and Henry, take Vincent aside and congratulate him upon his happy choice of a gift. All then gaily make merry to celebrate the engagement between Vincent and Rosemary and the return of Rosemary's mother to become the housekeeper for the two disappointed bachelors.

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

### **Fatty's New Role (1915)**

Newspaper Article about a bum blowing up inhospitable saloons gives some patrons of a bar an idea. The owner thinks a hobo ("Fatty" Arbuckle) is a mad bomber.

The owner of Schnitz's Bar has been throwing out bums who have been partaking of his free lunch (a popular gimmick used to entice customers at the time) without buying any liquor. Some of the regular patrons, having already shown Schnitz a newspaper article about a bum blowing up inhospitable saloons, leave a phony threat note from the bomber on the bar. Chaos ensues when a bum, played by "Fatty" Arbuckle, carrying a large round cheese that looks like a bomb, enters Schnitz's establishment. Though played for laughs, this bomb parody reinforced the public's perception of the threat posed to society by the inherently anarchistic lifestyle (and potential violence) of the homeless itinerant who disdained labor. Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 190<sup>3</sup>

Fatty wakes up in a hayloft and combs his hair in front of a cracked mirror hanging on a fence. He is dressed in ill-fitting clothes and seems to have several days' growth of beard. He smokes a cigar. He sees a dog and panics, perhaps expecting to be chased off the property, and finds himself in front of "Schnitz's Bar." He goes in and asks for a refill on his empty liquor bottle. The bartender (Slim Summerville) agrees, but then gets annoyed when he starts taking free samples of the food that is laid out for a breakfast buffet. The tavern owner (Mack Swain) comes out to moderate and takes the food back and also dumps out Fatty's bottle. Then he forcefully ejects Fatty. Fatty breaks his bottle open and takes out the handkerchief inside, wrings it out into a glass and takes a drink.





Back at the tavern, some of the patrons have seen a newspaper article about a bomber that has destroyed three taverns after being ejected for stealing food. They decide to play “a prank” by writing a threatening note which seems to be from Fatty. Meanwhile, Fatty runs into a rich gentleman (Edgar Kennedy) who gives him some money. He uses it to buy a round block of smelly cheese. The patrons and staff are clearing out of the tavern as the appointed time draws near, but Mack is still hanging around nervously, jumping at the slightest sound, when Fatty wanders back in with his cheese tucked under his coat. Mack finally panics and runs away, tearing through the streets of the city and leaving Fatty alone in the bar. He eats his cheese and pours himself free drinks, getting bolder and thirstier as he goes. Finally, he heads down to the basement to investigate the barrels of booze on hand. Mack has found some Keystone Cops to come back to the bar with him, thinking it has already blown up. When they get there, Fatty is standing on a whiskey barrel with a mallet in the basement and he hits it, causing an explosion that knocks him upstairs and into the cops’ arms. Fatty finally passes out from all the booze. *Popegrutch, Century Film Project (centuryfilmproject.org)*

*Viewing Notes:*

Fatty as a hobo wakes up in hay covered by chickens. He goes to Schnitz’s Bar. He’s out of booze. He orders a beer and stocks up on food. The proprietor kicks him out when he can’t pay for the beer. Patrons in the bar show him a newspaper article: “Mysterious Man Blows Up Three Saloons. Result of Being Ejected For Eating Free Lunch.”

Title Card: “They plan a joke on Ambrose Schnitz.” Two men with newspaper leave a note for the proprietor to find. The bartender finds it: “Throwing out bums is your specialty. But vengeance is mine. Ha-Ha...Ha-Ha. A Bomb will enter here at three and blow you higher than a ...chestnut...gazatsky. Hungry Hank.” The bartender shares the note with Schnitz.

Meanwhile, the hobo sees another man reading a newspaper. The man gives him some money and the hobo buys a chunk of cheese. (He loves cheese). Hobo comes back in with

cheese. Everyone thinks it is a bomb and runs away. Hobo eats his cheese and drinks, making himself at home in the empty bar.

Schnitz returns with policemen. The bomb is a hunk of cheese.

Status: Print Exists

Youtube

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

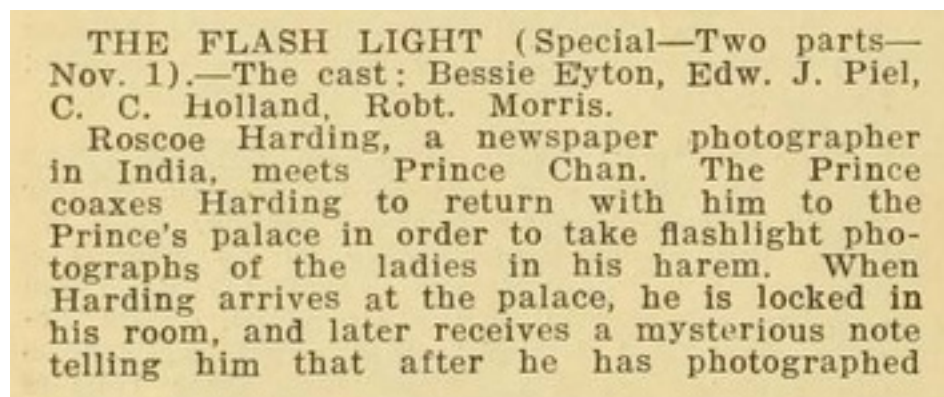
Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

### **The Flash Light (aka The Flashlight) (1915)**

Newspaper photographer Roscoe Harding (Edward Peil Jr.) in India is asked to take pictures of a prince's harem. He discovers he is to be executed after the photos are taken, so he escapes along with an English girl he rescues.





Prince Chan's wives he will be killed, and he is urged to escape. He discovers that a beautiful young English girl is kept a prisoner in an apartment below him. Tarus, the keeper of the elephants, also warns Harding of his danger.

Harding and Tarus overcome the Prince in Harding's apartment, and with the aid of a rope they lower themselves to the ground, rescuing Joan, the beautiful girl prisoner. After a sensational chase by elephants Harding and Joan escape, and Tarus, after killing Prince Chan, sacrifices his life for the English girl. Joan tells Harding that Prince Chan had abducted her and brought her a prisoner to his palace.

*The Moving Picture World*, November 6, 1915, 1188

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Roscoe Harding)

Ethnicity: White (Roscoe Harding)

Media Category: Newspaper

Job Title: Photojournalist (Roscoe Harding).

Description: Major: Roscoe Harding, Positive

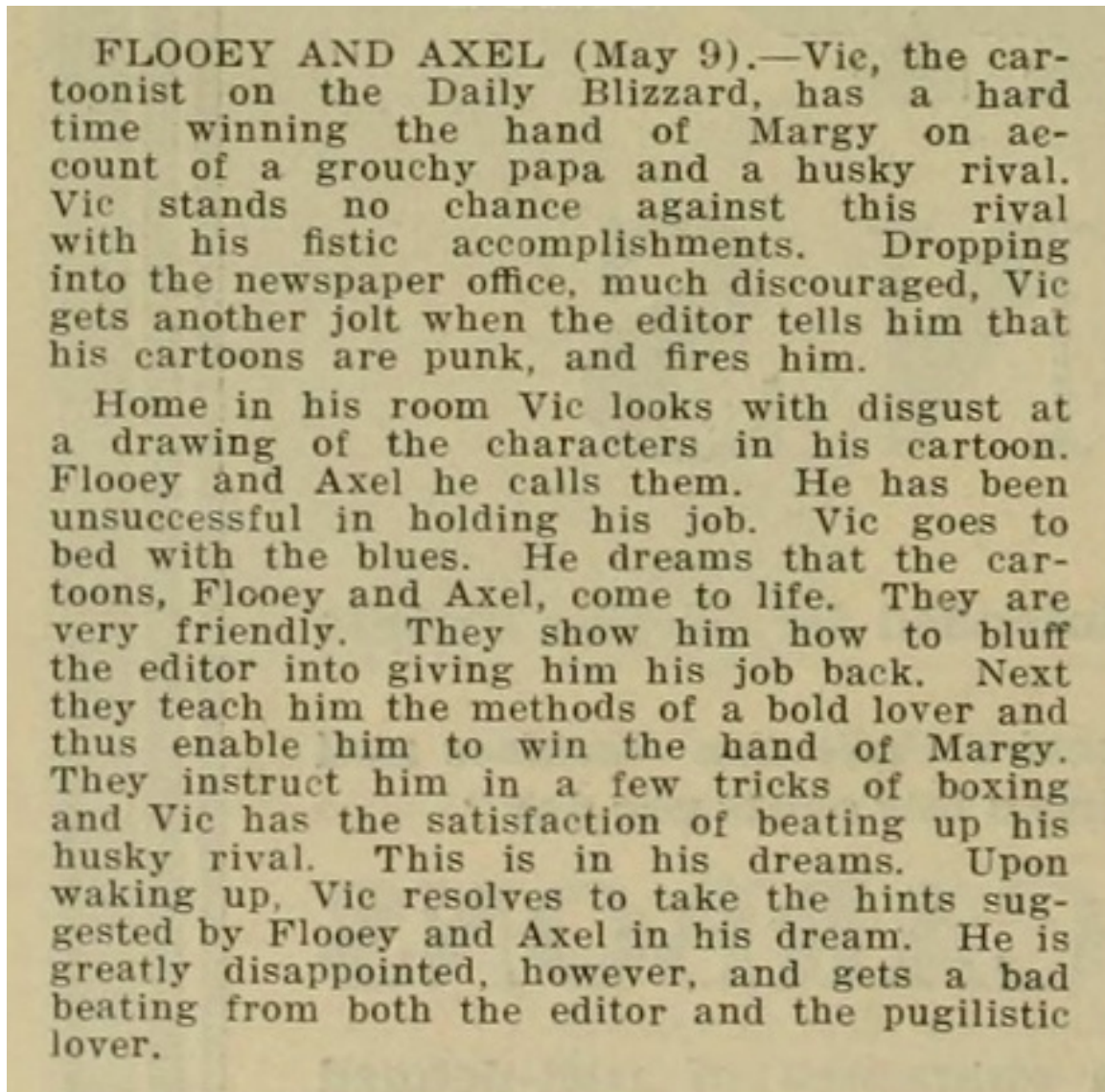
Description: Minor: None

### **Flooeey and Axel (1915)**

Cartoonist Vic Forsythe (Himself) of the *Daily Blizzard*. Editor of the *Daily Blizzard*.

FLOOEY AND AXEL (Komic), May 9.—“Vic” Forsythe the well-known cartoonist, whose work has appeared in the New York World and other newspapers, is featured in this picture. After trying very hard for success with a girl and an editor, he goes to sleep and dreams the most wonderful things, which tried in real life, make him a foil for considerable buffeting. The offering constitutes some very acceptable comedy.

*The Moving Picture World*, May 22, 1915, p. 1260



*The Moving Picture World*, May 8, 1915, p. 980.

Status Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Vic Forsythe, Editor of *Daily Blizzard*). Group.

Ethnicity: White (Vic Forsythe, Editor of *Daily Blizzard*, Group)

Media Category: Newspaper

Job Title: Cartoonist (Vic Forsythe). Editor (Editor of *Daily Blizzard*). Miscellaneous.

Description: Major: Vic Forsythe, Positive.

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



**Foiling Father's Foes (1915)**

Country Editor Job Melick (Colin Campbell). Editor's daughter Lucinda Melick (Louise Bates) who takes over the paper for a week.

FOILING FATHER'S FOES (Falstaff), Nov. 29.—A knockabout comedy number, in which the daughter of an editor rigs up numerous traps and devices for punishing angry visitors at her father's office. She makes short work of two politicians, showering them with a hose and then dropping them through a trap door into the water beneath. The number is a laughable example of the rougher type of comedy.

*The Moving Picture World*, November 27, 1915, p. 1664.

**FOILING FATHER'S FOES** (Nov. 29).—The cast: Colin Campbell, Louise Emerald Bates, Marshall Welch, Robert Whittier.

Lucinda's father was a country editor, and by dint of the utmost economy he was enabled to send his daughter to a university, where she took a course in architecture, graduating with high honors. The girl returned home, filled with political ambition, and anxious to run for office, believing that the publicity would help her in business later on. She found her father in far from a blithesome mood. Father was a reformer, and felt impelled to write cutting things about a couple of grafters, one the nominee for sheriff, the other a candidate for city treasurer.

"They both called to horsewhip me just before you arrived," the editor sadly explained to his daughter. "The whipping was bad enough, but the way they acted was worse. Each insisted that the other glut his vengeance first, and finally they matched for it. The preliminaries were nearly as bad as the regular performance."

Lucinda's eyes filled with tears.

"I am only a poor weak girl, father," she said, "but I will avenge you. Cheer up. Take a week off, and leave me in charge. After you return these vulgar men will never annoy you again, and to punish them further, I, myself, will run for both sheriff and city treasurer, and defeat them."

The editor could hardly believe that Lucinda could "make good," but he finally decided to take a chance, and went for a rest. While he was gone, Lucinda was most industrious, for she was an energetic architect, and the place was on a war footing when father returned.

His enemies learned that the editor was back, and promptly called to remonstrate with him. This time Fate was against them. There were pitfalls on the stairs, boards flew out and hit them, and finally the pair were precipitated through a trap door, and sent whizzing down an incline to land at last in the water. There they were picked up by Lucinda, but to their surprise she immediately demanded that they retire from the political race in her favor, and ducked them until they agreed and signed the declarations she had already prepared.

So the "gangsters" were defeated, and Lucinda was elected to two offices at once, and drew both salaries. And the editor wrote nice things about her in the paper, and got more advertising than he had ever had before.



Status: Unknown  
 Unavailable for Viewing

Type: Movie  
 Genre: Comedy  
 Gender: Female (Lucinda Melick). Male (Job Melick).  
 Ethnicity: White (Lucinda Melick, Job Melick)  
 Media Category: Newspaper  
 Job Title: Editor (Job Melick, Lucinda Melick)  
 Description: Major: Job Melick, Lucinda Melick, Positive  
 Description: Minor: None

### **Foolish Fat Flora (1915)**

Newspaper article gives advice to a woman has serious repercussions.

**FOOLISH FAT FLORA** (Dec. 30).—The cast: Flora (Arthur Cunningham); Husband (George Mack); Automobile Owner (Charles Emerson); Gardener (George Welch).

Flora hated weighing machines, but she could not keep away from them. She wanted to see if she was getting fatter, and each time she stepped upon the scale she tipped it a little higher. She did everything she could to make her figure sylph-like, taking long walks and practicing with dumb-bells and Indian clubs. Through this latter form of exercise, her worst ill luck came, for she dropped an Indian club out of the window and it hit the gardener, and the hose he was using slewed around and the water poured over her husband who was in the house, and Flora's husband fought with the gardener and the gardener lost his job and the husband gained a cold, but poor Flora didn't lose even a fraction of a pound.

After consoling her husband, Flora happened to look over one of the Sunday newspapers and a full page article attracted her attention. It was by a celebrated dancer, and explained that the way to "lose your fat and gain a figure" was to "dress on the floor, work on the floor, and eat and sleep on the floor."

Foolish, fat Flora tried it. She had all the furniture moved out of the house and religiously followed the rules laid down by the dancer. As a result, horrified neighbors had her arrested, and at the door of the jail she met her loving husband. He was accused of wrecking an auto tire with a plate, failing to make repairs, fighting on the public street and resisting an officer. It was all his wife's fault, he said, and he proved it, and was most unhappy when sent to jail. Flora was rejoiced, however, having heard that the prison food was bad and believing that jail life would train her down. Whether it did or not is a question, for she and her husband are still behind the bars.

*The Moving Picture World*, January 1, 1916, p. 134.

**FOOLISH FAT FLORA** (Dec. 30).—The cast: Flora (Arthur Cunningham); Husband (George Mack); Automobile Owner (Charles Emerson); Gardener (George Welch).

Flora hated weighing machines, but she could not keep away from them. She wanted to see if she was getting fatter, and each time she stepped upon the scale she tipped it a little higher. She did everything she could to make her figure sylph-like, taking long walks and practicing with dumb-bells and Indian clubs. Through this latter form of exercise, her worst ill luck came, for she dropped an Indian club out of the window and it hit the gardener, and the hose he was using slewed around and the water poured over her husband who was in the house, and Flora's husband fought with the gardener and the gardener lost his job and the husband gained a cold, but poor Flora didn't lose even a fraction of a pound.

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FOOLISH, FAT FLORA (Falstaff), Dec. 30.—This is a take off on the fat woman who tries to grow thin. The comedy is an amusing one, and free from vulgarity. Flora, much distressed because of her rapid increase in weight takes to following advice which she finds in a newspaper, and which suggests the use of the floor for eating, sleeping, and the performance of all the daily domestic duties.

*The Moving Picture World*, December 25, 1915, p. 2389

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

### **The Forged Testament (1915)**

Reporter Muriel Manning (Olga Grey) teams up with a widow's daughter to deal with a gentleman of leisure who endeavors to part a rich but passé widow from her vast fortune.

"The Forged Testament," a two-reel Majestic subject deals with a gentleman of leisure, who endeavors to part a rich but passe widow from her vast fortune. A female reporter and the widow's daughters also figure prominently in the plot. In the cast are Charles Cleary, Cora Drew, Olga Grey and Signe Auen. The director is George Nichols.

*The Moving Picture World*, March 13, 1915, p. 1626

**THE FORGED TESTAMENT** (2 Reel Majestic). Release date Sunday, March 21. A society drama in which the forgery of a will is exposed by the clever discovery of a girl reporter.

*The Moving Picture World*, March 27, 1915, p. 1884.

THE FORGED TESTAMENT (Two Parts—March 21).—Mawby, an unscrupulous adventurer, beguiles a rich widow into marrying him. Very soon she discovers his real character. He constantly badgers her for money, which he loses at cards, and one night he wrests her purse from her, falling in a semi-drunken stupor on the couch. Mrs. Holloway, feeling a heart attack coming on—she has an incurable heart trouble—and fearing that Mawby will get possession of her estate, sits down at once and writes a will, leaving everything she owns to her daughter, Madeline, who is away at school. Suspicious, however, lest Mawby be feigning drunk to put her off her guard, she hides the will in the front of her dress. Then she writes a letter to her lawyer, asking him to come the next day for the will. Feeling faint, and gasping for breath, she staggers to the porch and falls on a divan. From there she sees Mawby pocket the letter to the lawyer, and taking the will out of her dress puts it in a secret compartment of a locket she is wearing. Her death occurs that night. After the funeral, Mawby helps himself to Mrs. Holloway's jewels. The locket, however, appearing to be of small value, he tosses it over to Madeline. Pressed for money and fearing that if the missing will is found he will be penniless, Mawby tries to inveigle Madeline into marrying him. Failing in this, he contrives to have her lured to a lonely roadhouse, coming along just in time to save her reputation, if she will promise to marry him. Realizing that he is at the bottom of her predicament, the girl indignantly refuses, and is marched to jail by the police, who have raided the inn. Mawby seeks to clinch matters by wiring The Evening Statesman the details of her arrest. The city editor assigns Muriel Manning to the story. Muriel and Madeline discover in one another old friends, and Madeline confides everything to the young reporter. While they are talking

in the prison cell, the locket drops from Madeline's neck, and the will is disclosed. A few days later, when Mawby tries to put over a forged will, Muriel produces the authentic document. A water-mark on the false paper provides conclusive evidence. Mawby is jailed, and Madeline becomes her mother's sole heir.

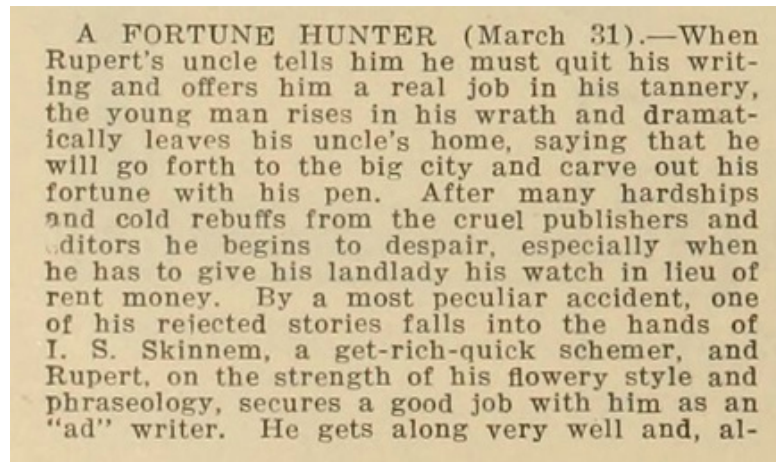


Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Female (Muriel Manning). Male (City Editor).  
Ethnicity: White (Muriel Manning)  
Media Category: Newspaper  
Job Title: Reporter (Muriel Manning). Editor (City Editor).  
Description: Major: Muriel Manning, Positive  
Description: Minor: City Editor, Positive

### **A Fortune Hunter (1915)**

Newspaper Article informs a man that his uncle has died and lawyers are trying to reach him because he is the sole heir of the uncle's fortune.



A FORTUNE HUNTER (March 31).—When Rupert's uncle tells him he must quit his writing and offers him a real job in his tannery, the young man rises in his wrath and dramatically leaves his uncle's home, saying that he will go forth to the big city and carve out his fortune with his pen. After many hardships and cold rebuffs from the cruel publishers and editors he begins to despair, especially when he has to give his landlady his watch in lieu of rent money. By a most peculiar accident, one of his rejected stories falls into the hands of I. S. Skinnem, a get-rich-quick schemer, and Rupert, on the strength of his flowery style and phraseology, secures a good job with him as an "ad" writer. He gets along very well and, al-

though he feels he is "crucifying" his art, has sense enough to know he is making his bread and butter. He realizes there is some crooked work going on, but keeps his mouth shut, and all goes well, until one morning he arrives at the office to find the place has been raided and cleaned out by the authorities. Then he goes into the depths of despondency for fair. While all looks blackest, the landlady shows him a personal in the newspaper to the effect that his uncle has died, leaving Rupert his heir, and the lawyers want to get hold of him as soon as possible. Rupert is filled with joy and starts for home in great anticipation. He meets the lawyers and, after the necessary red tape, the papers are turned over to him. He goes through them eagerly and finds that the comfortable fortune of \$50,000 is well invested—in the "Mexican Rubber Plant Company," for which Rupert had worked and which had gone to the bad. Weakly dropping into a chair, poor Rupert slowly tears the worthless stock certificates into bits. Wending his way back to the tannery he applies for the job he had despised.

*The Moving Picture World*, March 27, 1915, p. 1968.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

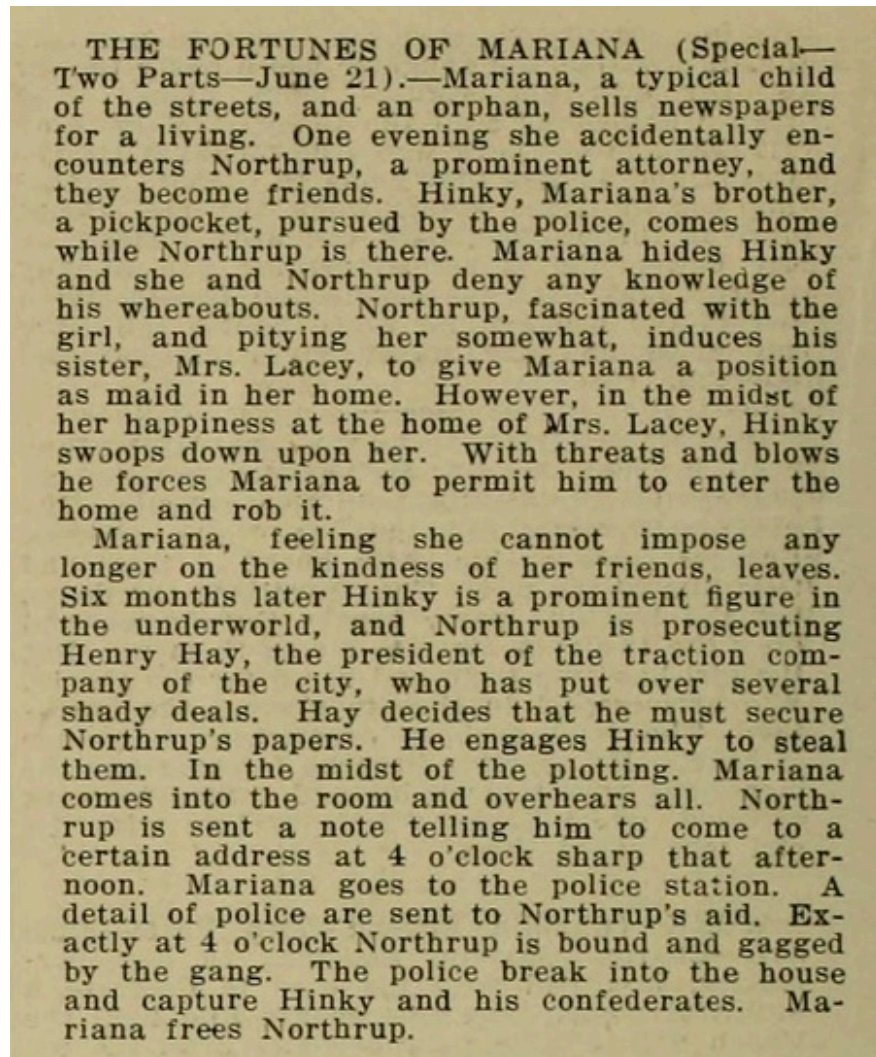
Description: Major: None

Description: Minor: Unidentified News Staff, Neutral



**The Fortunes of Mariana (1915)**

Newsgirl Mariana, an orphan, sells newspapers for a living.



*The Moving Picture World*, June 26, 1915, p. 2158

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Mariana)

Ethnicity: White (Mariana)

Media Category: Newspaper

Job Title: News Employee (Mariana)

Description: Major: Mariana, Positive

Description: Minor: None

**The Frame Up (aka The Frame-Up) (1915)**

Newspaper Reporter.

THE FRAME UP (Monty—Two Parts).—Everett Sanderson, governor of one of the richest states in the Union, is entering upon a campaign for a second term. He has been prominently identified in prosecuting the trusts and large interests with the result that a bill which would seriously cripple them has just passed the legislature and is up to the governor to sign or veto.

William Camden, representative of the money powers, calls upon the governor and offers to



nor, will promise to veto the bill against the combines. The governor refuses, and Camden assumes a threatening attitude. Ralph Blake, the governor's secretary, overhears Camden's promise to ruin the governor just as he is about to enter the office. Camden, about to pass him on the way out, conceives the idea of having Ralph for a confederate and gives him a roll of money with the offer of more if he will call at his office and keep him acquainted with the governor's plans. Ralph pretends to agree and, from time to time, calls upon Camden, giving him erroneous information.

The crisis of the campaign is reached. Camden, fearing that after all he will be unable to defeat Sanderson, sends for Ralph and reveals a plot to compromise and expose the governor through the papers. He explains a plan whereby an accomplice (an adventuress) will call upon Sanderson and force herself into his arms, Camden, meanwhile having concealed a newspaper reporter with a flashlight camera in the hall adjoining. Ralph's part is to secure an entrance into the executive mansion first for the adventuress and then for Camden and the paper man. Again Ralph pretends to agree to Camden's plans, though secretly he worries over some way to frustrate them.

The day following Ralph receives a message from Dorothy, the governor's daughter, saying that she is leaving for the Capitol at once, but doesn't want her father to know it until she arrives and surprises him. That night Ralph meets the adventuress and has her abducted, reporting to Camden that she has failed to appear. Camden at first is furious, but Ralph assures him he can secure another girl to take the place of the adventuress. Ralph has just time to meet Dorothy's train and in a few words he explains the situation to her and gets her consent to aid him. Ralph takes Dorothy to Camden, where final instructions are given, then to the State house, where he conceals her in her father's office. Camden and the reporter arrive and are placed in the reception hall. Finally the governor arrives and takes his seat at his desk. At a given signal Dorothy emerges from her hiding place and, crossing over to her father, throws her arms around him and he, delighted to see his daughter, returns the embrace. The flashlight is taken, and Camden enters the office to confront the governor.

Sanderson is at first amazed at Camden's accusation, then a few words from Ralph and Dorothy remove the mystery. Camden retires in confusion in time to meet the waiting policemen in the hall. The governor, in appreciation of Ralph's services, gives his consent to his engagement to Dorothy.

Status: Unknown  
Unavailable for Viewing

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

### **The Galloper (1915)**



Divorced War Correspondent Kirke Warren (Melville Stewart), known as “The Galloper,” divides his time between dodging alimony-hunting divorced wives and various creditors.

When the war between Turkey and Greece breaks out, Kirke Warren, a famous war correspondent who uses the *nom-de-plume* "The Galloper," leaves for Athens to escape his creditors and the grasp of Sybil, a wealthy brewer's widow to whom he proposed when his ex-wives' demands for alimony became pressing. Young American millionaire Copeland Schuyler (Clifton Crawford), sailing to Africa to hunt big game to relieve his ennui, falls in love with Grace Whitney, who as a Red Cross nurse is going to Greece to find a hidden treasure for which her father, an archaeologist, was searching when he died. To escape a group of colonels of the Foreign Legion, whom he insulted, as well as his last ex-wife, Kirke relinquishes his role as The Galloper to Cope, who needs a journalist's identity to be near Grace at the front. After Cope experiences difficulties due to Kirke's past, and both he and Kirke are nearly executed because the Greeks did not appreciate The Galloper's reporting of their last war, Cope and Grace become engaged, while Kirke



and his ex-wife are reunited. *American Film Institute Catalog of Feature Films/TCM Overview*

## “The Galloper”

The Farce Comedy by Richard Harding Davis Well Presented  
in Five-Part Pathe Film, First of Gold Rooster Plays.

Reviewed by Margaret I. MacDonald.

**N**O FINER distinction could be drawn between genuine farce comedy, and the slapstick stuff that is too frequently dignified by the epithet, than is exhibited in “The Galloper,” the first of the Gold Rooster Plays. And with one regrettable exception there has been no attempt on the part of the director to improve on the business of the play as suggested or outlined by Davis.

Clifton Crawford as the young millionaire, and Melville Stewart as the War Correspondent follow up in exciting parallel two threads of a story that eventually tangle themselves into most peculiar and farcical complications.

Fania Marinoff as the ex-wife of the “Galloper,” Jessie Ralph as the brewer’s widow in love with the “Galloper,” and Rye Alexander as the Red Cross nurse whom the young millionaire follows to the front in the hope of eventually making her his wife, are all excellent types for the roles in which they are cast. David Burton and Sam Moran also figure favorably among the supporting cast.

The adaptation of the original play made by George Seitz has been directed by Donald MacKenzie and is distinctly creditable in both particulars. The plot of the story has its origination in three innocent circumstances. Firstly the “Galloper’s” first move toward liberty in the guise of a war cor-

respondent, secondly the random resolve of the young millionaire to go on a hunting trip to India, and thirdly the determination of the fascinating young woman to enlist as a Red Cross nurse in hopes of finding an opportunity of discovering the hidden treasure, in search of which her father, an archaeologist, died.

The big situation of the story arises out of the forcing of the young millionaire, who has abandoned his hunting trip to follow the nurse to Athens where the three threads of the story meet, to impersonate the "Galloper," who decides to take flight at the unexpected arrival of both his ex-wife and the



Scene from "The Galloper" (Pathe).

brewer's widow, leaving the manager of his newspaper, who has already secured his passports for the front, in a sorry plight.

The complications arising out of this amusing situation have been exceedingly well handled in the picture, and we predict a flattering reception for "The Galloper" by those who appreciate the genuine article in farce comedy.



### "THE GALLOPER" (Pathe).

"The Galloper," the first of Pathe's Gold Rooster Plays to be released, is worthy of the honor thus given to it. Richard Harding Davis, the author, is too well known, both as author and dramatist, to require any comment, therefore let it suffice to say that "The Galloper" is written in his best style and enjoyed a fine run on the stage. George Brackett Seitz adapted it for a five-reel comedy-drama and it will be released on September 10.

Two things in particular strike the observer as he views this fine production—first, the excellent direction—apparent in every scene, of Donald Mackenzie, the producer, and secondly, the really brilliant work done by the famous comedian, Clifton Crawford, in the title role. A character not in the original play, that of "the unknown," has been inserted by Mr. Mackenzie with excellent results. "The unknown" is a Turkish spy, played by David Burton, and he adds wonderfully to the humor of the play. He was Mr. Mackenzie's own conception and forms merely one of the number of examples of the producer's care and ability. Clifton Crawford proves himself to be an artist of the first rank, and worth the very large salary which it is understood he received for appearing in this, his first picture. Without detracting from the fine ability

shown by the rest of this really excellent cast, second honors go to Melville Stewart and Jessie Ralph, the first mentioned, playing the part of a much-married correspondent, and the latter as a rich and unlovely widow with matrimonial designs. Fania Marinoff, Rhys Alexander and Sam Ryan give worthy support.

The story deals with a divorced war correspondent who divides his time between dodging alimony-hunting divorced wives and various creditors. Despite the fact that "The Galloper" is primarily a comedy, there is plenty of drama and much thrill to it. Pathe is to be congratulated on its first Gold Rooster Play, and Donald Mackenzie upon the production of what will undoubtedly be one of the big successes of the year.

*The Moving Picture World*, August 28, 1915, p. 1496

**THE GALLOPER** (Gold Rooster Plays—Five Parts—Sept. 10).—The cast: Clifton Crawford, Melville Stewart, Fania Marinoff, Rhys Alexander, Jessie Ralph, Sam Ryan and David Burton.

The story deals with a divorced war-correspondent who divides his time between dodging alimony-hunting divorced wives and various creditors. As a means of relief from his financial troubles he makes love to a brewer's widow, proposes, and is accepted. War breaks out between Turkey and Greece and he seizes the opportunity to dodge his trouble and a fiancée who does not appeal to him to go out as a war-correspondent to Greece. It happens that a young American millionaire at the same time is sailing for Africa to hunt big game. On the same steamer are two charming girls who are

going to the front as Red Cross nurses. One of them turns out to be the war correspondent's last wife; the millionaire immediately falls in love with the other. Arriving in Greece, the war correspondent finds dodging his former wife too strenuous and resigns his position. The millionaire offers to take his name and act as correspondent for him. From then on there are all sorts of comical misunderstandings and situations. Scene after scene is a riot of laughter up to the very end where misunderstandings are cleared up, the millionaire is accepted by the Red Cross nurse, and the war correspondent reunited with his former wife.

*The Moving Picture World*, September 25, 1915, p. 2248

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Kirke Warren, Copeland Schuyler)

Ethnicity: White (Kirke Warren, Copeland Schuyler)

Media Category: Newspaper



Job Title: War Correspondent (Kirke Warren, Copeland Schuyler).  
Description: Major: Kirke Warren, Transformative Positive  
Description: Minor: Copeland Schuyler, Positive

**The Gang's New Member (1915)**

Cub Reporter (Jack Mulhall).

THE GANG'S NEW MEMBER (Jan. 21).—The murder of a Chinaman in a slum gives the cub reporter his opportunity. In a saloon frequented by gangsters he rescues a girl from the attentions of a thug. Through her influence he is made a member of the gang. Their secrets begin to appear in the papers. The thug squares his grudge by treacherously shooting the reporter. The girl nurses him back to health. A notebook in his coat pocket excites her curiosity. It contains damning evidence of his treachery. But she loves him, and so she says nothing until he spurns her love. Then she denounces him—only to consider, after it is too late.

*The Moving Picture World*, January 30, 1915, p. 712

THE GANG'S NEW MEMBER (Biograph), Jan. 21.—A picture story of the slums and gang life, in which a cub newspaper reporter who is attempting to make good with his paper, gets mixed up. He is shot by one of the gang and is nursed by a girl whom he has rescued from the attentions of a thug, and a love episode occurs. There is a considerable quantity of dramatic action, which compels attention. Jack Mulhall does some commendable work as the cub reporter and Mary Malatesta, W. C. Robinson and Thornton Cole deserve mention. A good release.

*The Moving Picture World*, February 6, 1915, p. 827

**The Gang's New Member—**BIOGRAPH—  
JANUARY 21.—The murder of a Chinaman on New York's east side gives the cub reporter his opportunity. Slouching about a saloon frequented by the gang, he rescues a girl from the attentions of a gangster, and through her influence is made a member of the gang. Later the gang become suspicious of a story in the newspapers and one of them shoots the reporter, calling him the "squealer." The girl nurses him back to health, but learns that he is really the "squealer." She declares her love for him, but the reporter has only gratitude for her. Spurned, she denounces him to the gang, and he is hurled into a basement while the gang debates what to do with him. The girl's love triumphs and she sends for help, the police arriving in time to save the reporter and arrest the gangsters.

*Motography*, January 23, 1915, p. 146

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Cub Reporter)

Ethnicity: White (Cub Reporter)

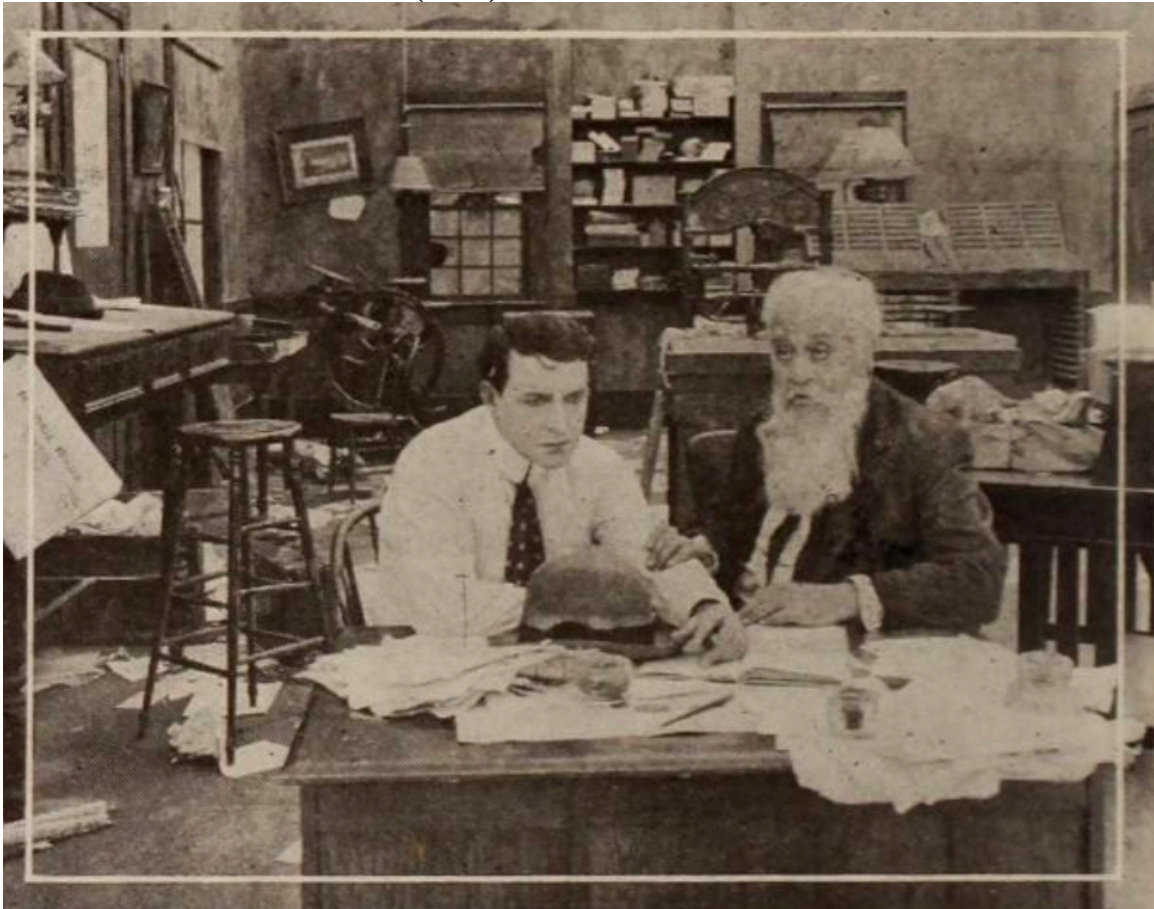
Media Category: Newspaper

Job Title: Cub Reporter (Cub Reporter)

Description: Major: Cub Reporter, Positive

Description: Minor: None



**The Gentleman from Indiana (1915)**

*Motion Picture News*, November 20, 1915, p. 78

Publisher John Harkless (Dustin Farman) buys the *Plainville Herald* and uses it to expose a crooked politician who is running for Congress.

To assist him, Harkless hires a former university professor who has become a derelict, and is able to restore the man's self-confidence. Harkless also earns the respect of the town by opposing the crooks. When he is attacked and badly beaten by a gang associated with the crooked politician, the town rallies to oust the crooks. Harkless's girlfriend Helen Sherwood (Winifred Kingston) takes over the paper while he is hospitalized and helps Harkless win the election. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 15.<sup>4</sup>

After a spectacular college football career, John Harkless leaves the university to pursue a place in Indiana politics. He buys the failing *Plattville Herald* and, using the newspaper to expose various illegal activities, sets out to rid the county of all mobsters and corrupt officials. When a traveling circus comes to town, he uncovers a crooked gambling ring and drives away the fleecers. That night, returning from his sweetheart's house, he is badly beaten and left for dead by a gang of men. Believing that John has been murdered, vigilantes gather to avenge his death, but the identity of the perpetrators is in question. The evidence finally points to the White Caps, a band of thugs allied with Rodney McCune, a notorious local politician opposing John in an upcoming Congressional race.

Before the angry mob clashes with the White Caps, John is located in a hospital emergency room. While he recovers, his girlfriend, Helen Sherwood, takes over the newspaper and cleverly concocts a way for John to win the election. *American Film Institute Catalog of Feature Films-TCM Overview*.

THE GENTLEMAN FROM INDIANA (Pallas—Five parts—Nov. 25).—After leaving the university, where he has been one of the greatest football stars in years, John Harkless plunges into the thick of Indiana politics through purchasing the Plattville Herald and fearlessly smashing the corrupt political machine of Rodney McCune. With this prestige, Harkless becomes the accepted leader in the congressional district—a veritable tribune of the people—who protect their interests at all times even to the extent of drumming out of town a brace of gamblers who are fleecing unsuspecting farmers with a crooked shell game on Circus Day.

Returning that night from a call upon Helen Sherwood at Judge Briscoe's, Harkless is waylaid by mysterious assailants during a thunderstorm and is seen no more until he is discovered miles away in an emergency hospital. Vigilantes quickly rally in Plattville by hundreds to avenge the murderous assault, and while there is doubt as to whether the Whitecaps, McCune's henchmen, or the gamblers are to blame, suspicion finally fastens upon the Whitecaps and, in view of the many anonymous

warnings they have sent Harkless for his activities against McCune soon amounts to a certainty. Marching cross country to the grim chant of "John Brown's Body," the avenging host raids the crossroads settlement of the clan, annihilates the band and burns their evil nest to the ground.

The return of Harkless from the hospital, the ingeniously contrived campaign which elects him to Congress which has been contrived by Helen Sherwood, and the meeting of the girl and the plucky editor in his own printing office, which she has benevolently usurped, makes this picture a worthy offering.

*The Moving Picture World*. November 27, 1915, p. 1732



**"GENTLEMAN FROM INDIANA" STARRING DUSTIN  
FARNUM, OF UNUSUAL MERIT**

*Special to* MOTION PICTURE NEWS

Los Angeles, Nov. 4.

**O**F unusual merit is the coming release by Pallas of an adaptation in five reels from the Indiana story which made Booth Tarkington famous, "The Gentleman From Indiana," with Dustin Farnum playing the name part, that of John Harkless, the University hero who bought and conducted a small town newspaper with such success that the voters of the district sent him to the lower house of congress as their representative.

Most of the important features of this story of a lone youth and corrupt political machine are shown in the film which opens with the hero captaining a varsity football team. At the close of his school days, he purchases the newspaper, and because he will not bow down and be a servant to the leading politician, he is given to understand that every effort will be made to cause

his paper to fail. Angered by this threat of the politicians, young Harkless secures proof of corruption, and wages war on the politician's henchman of the Cross Roads, which has been a notorious place and an eyesore to the better citizens.

As in the story, Harkless is white capped, almost beaten to death and placed on an out-going train. Miles away, he is found and taken to a hospital where it requires weeks for him to recover his health. During his absence, the daughter of a former

college professor, whom he had befriended when the poor old man was in need, conducted his paper, launched a boom for his congressional candidacy, and successfully terminated it on the day he arrived home.

The subject has several unique and realistic sets. One is the interior of the small town newspaper printing shop, another a street scene at Plattville and the village at the Cross Roads. There are a number of big mob scenes in this, one of which ends in the burning of a village following a hand to hand battle. The night rain storm effects of this are very excellent, and added laurels to the successes of Dal Clawson, the cameraman.

The subject was produced by Frank Lloyd for Pallas, and this can be referred to as this director's best production. Dustin Farnum gives his usual good performance, and especial mention should be made of Herbert Standing, who appears in the role of Joe Fisbee, the drunkard whom Harkless reformed. Helen Eddie, as the slavey, did a clever bit of acting. Winifred Kingston appeared in the part of Helen Sherwood and again was the lovable sweetheart.

This story offers wonderful opportunity for filming. In one or two instances the continuity is not real clear, and there are several scenes that could be improved by close-ups. All in all, the subject should prove a good drawing card for any theatre.

J. C. JESSEN.

*Motion Picture News*, November 20, 1915, pp. 78-79.

Status: Print exists in the Library of Congress film archive

Not Viewed

Type: Movie

Genre: Drama

Gender: Male (John Harkless, Former University Professor). Female (Helen Sherwood).  
Group

Ethnicity: White (John Harkless, Former University Professor, Helen Sherwood).  
Unspecified

Media Category: Newspaper

Job Title: Editor (John Harkless, Helen Sherwood). News Employee (Former  
University Professor). Miscellaneous.

Description: Major: John Harkless, Helen Sherwood, Positive.

Description: Minor: Former University Professor, Positive. Miscellaneous, Neutral



**Getting Father's Goat (1915)**

Reporter Helen Barr (Ethel Teare)

**GETTING FATHER'S GOAT (Jan. 1).**—Judge Barr's daughter Helen grows tired of society life and decides she would a reporter be. The judge's influence secures her a position on the Evening "Scoop."

Helen is in her father's court the following day, when Jack, a young clubman, is fined for speeding. The two are mutually attracted. The same day, Helen's employer informs her of his intention to start a reform movement. The reporter thereupon departs to dig up some material for her paper.

Sheer accident leads her to discover a gambling house. Unknown to Helen, her father and Jack are in the place engaging in a poker contest. Each is out for the other's scalp. Jack is getting the best of the judge. Meanwhile, the reporter notifies the police and engineers of a raid.

Judge Barr has just signed an I. O. U. when the officers enter. Although all other persons are captured, Helen's father makes his escape. The girl finds his I. O. U. on the table and appropriates it. Rapid foot work enables Judge Barr to be in court when the prisoners are brought in.

Remembering his losses, the magistrate, in revenge, sentences Jack to ten days at hard labor. Helen, however, attracts her father's attention. Showing him the I. O. U., she terrifies him into freeing Jack. Later, the judge comes upon the boy in the act of embracing Helen. The father separates the two but Helen again waves the tell-tale paper in his face and the judge is glad to allow the two to love each other in peace.

*The Moving Picture World*, January 9, 1915, p. 258.

**GETTING FATHER'S GOAT (Kalem)**, Jan. 1.—A comedy with a whole lot of automobile speeding, involving a would-be newspaper reporter, a young clubman, a judge, a poker game, etc., which contains complications that are more than ordinarily funny. The father is placed in a predicament in which, faced by his daughter, he is forced to "back out." Greeted with laughter.

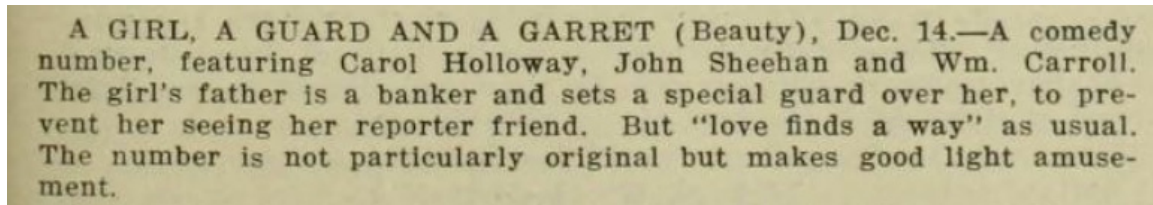
*The Moving Picture World*, January 16, 1915, p. 368

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Comedy  
Gender: Female (Helen Barr). Male (Employer)  
Ethnicity: White (Helen Barr, Employer)  
Media Category: Newspaper  
Job Title: Reporter (Helen Barr). Editor (Employer)  
Description: Major: Helen Barr, Positive  
Description: Minor: Employer, Positive.

### **A Girl, a Guard and a Garret (1915)**

Cub Reporter Billie (John Sheehan) is stopped from seeing the woman he loves by the girl's father who hires a special guard to keep him away from her. But "love finds a way" as usual.



A GIRL, A GUARD AND A GARRET (Beauty), Dec. 14.—A comedy number, featuring Carol Holloway, John Sheehan and Wm. Carroll. The girl's father is a banker and sets a special guard over her, to prevent her seeing her reporter friend. But "love finds a way" as usual. The number is not particularly original but makes good light amusement.

*The Moving Picture World*, December 18, 1915, pp. 2203



A GIRL, A GUARD, AND A CARPET (Dec. 14).—The cast: Martin Fowler (John Steppling); Jessie, his Daughter (Carol Holloway); Billie, a Cub Reporter (John Sheehan); The Minister (Rae Berger).

When Martin Fowler discovers that his daughter, Jessie, is in love with a cub reporter, Fowler promptly frowns on the match. Jessie declares to her father that she and the young scribe will elope, whereupon father engages the services of a strong man, offering the giant \$500 on the condition that he keep his daughter constantly in sight and prevent her elopement with Billie. For some days the guard is vigilant and the attempted elopements are thwarted.

The lovers agree to meet in an out-of-the-way place. Jessie nimbly outruns the human watchdog and is whisked away by Billie in an auto. The guard gives chase, via motorcycle and arrives at the minister's in time to tear the bride-to-be from the waiting arms of her "almost" husband. Jessie is taken home and locked in the garret where she discovers a number of compromising photographs, dealing with father's days as a gay young blade. She has an inspiration.

The telltale photographs are turned over to Billie, who in his capacity as reporter, calls on Mr. Fowler and threatens to print the pictures. Father is wrathful and Billie calmly informs him that the pictures will be printed unless father consents to give Billie his daughter "to have and to hold." Father Fowler calls Billie's bluff and tells him to go ahead and print the pictures. Some hours later Billie returns to Jessie's father with the proof sheets of the article, highly embellished with the photographs. It is more than father can bear. Relentlessly the young reporter insists that father pay his price, whereupon the minister is called in and the knot is tied.

It is a bad day for father, for in addition to losing his daughter, he is forced to pay the strong man the \$500, which had been promised for services performed.

Status: Unknown  
Unavailable for Viewing

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

### **The Girl and the Game (1915)**

Newsboy Storm

THE GIRL AND THE GAME (Mutual Special Feature—Episode No. 1, "Helen's Race With Death"—Two Parts—Dec. 27). The cast: Helen (Helen Holmes); Seagrue (George McDaniel); Storm (Leo Maloney); Rhinelander (J. L. Farley); "Spike" (J. P. McGowan).

Helen Holmes, age three, accompanies her father, General Holmes, president of the C. W. R. R., to the beach depot each morning as he departs for his office. The nurse takes her to the park, and while her erstwhile guardian chats with the family chauffeur Helen forms a chance acquaintance with a stray dog. The pup, unused to affection, runs away and Helen goes in pursuit. Nearby is a miniature railroad and Storm, an orphan newsboy, seeking to learn the mysteries of the small engine, has struck up an acquaintance with the engineer. Storm is ambitious; he has dreams of operating a real locomotive when he grows up.

The miniature train pulls out with its load of passengers. The pup, with Helen in close pursuit, runs in front of the train. Throwing aside his newspapers, Storm dashes forward and, seizing Helen, throws her out of harm's way. Helen likes her rescuer and he tells her of his great ambition—to run a big locomotive just like his father before an accident ended his life. Meantime the nurse and chauffeur gather Helen up and she waves a farewell to her new found friend.



The years roll by. Helen, raised in luxury, has developed into a beautiful young girl, in whom is centered all her father's affections. She receives a message from her father, telling her to meet him on No. 19, and that he is bringing home his nephew and a friend of the latter's. After years of disappointments and hard work, Storm has become a fireman on the road presided over by General Holmes. On this day he pulls out on No. 245 over the Black Rock Pass. Half way over the grade the air pump on his engine breaks. The long train is brought to a stop. Connecting up an emergency telephone, the conductor, talking to the despatcher, receives orders to "bring on train by hand brakes."

With the crew on decks, No. 245 is again in motion. Passing the summit, the crew realizes it can no longer control the long drag of cars, for the freight's speed has put it on the schedule of No. 19, the passenger aboard of which is General Holmes. The crew decides to

cut off the caboose and escape, but Storm doggedly insists on sticking to the engine. Writing a message on a white signal flag and wrapping it around a wrench, the conductor hurls it through the window of the first telegraph office they pass. The operator wires news of the runaway to the next station, but it is too late—No. 19 has left. This puts the passenger in the path of the runaway. Helen learns of the danger from the operator, where she is waiting.

She rushes out and mounts her pony and rides for the bridge, but reaches it just as it is raised to permit the passage of a battleship. Digging her spurs into her mount, she makes a wild attempt to reach it, but fails. Into the river go horse and rider. As she rises to the surface Helen strikes out for the opposite shore. The two trains are drawing closer together. Arrived on shore, Helen mounts her pony and resumes her race with death. Down the track she gallops to a switch, the lock of which she breaks with a stone. Seizing the lever, she throws the switch as the head end of the freight thunders into the passing track. The hind end just clears the switch as the passenger tears by. At the far end of the passing track three box cars are standing. As Storm, still at his post, sees the impending collision he jumps to safety. Helen rushes forward and picks up the gallant fireman. She has repaid her debt to her newsboy hero.

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Action  
Gender: Male (Storm)  
Ethnicity: White (Storm)  
Media Category: Newspaper  
Job Title: News Employee (Storm)  
Description: Major: Storm, Positive  
Description: Minor: None

### **The Girl and the Reporter (1915)**

Reporter Ned Pelton (Tom Santschi). Cub Reporter Billie Benton. City Editor. Pete, the Office Boy.

THE GIRL AND THE REPORTER (Selig), June 28.—The love motive and general trend of this two-reel drama make an entertaining photo-

play; the character and doings of that knowing little rascal, Pete Davis, the office boy, gives it a fine comedy flavor. Roland Sharpe does Pete to the life. Edith Johnson, Leo Pierson and Lafayette McKee are also excellent, and the direction of Thomas Santschi is first quality work.

*The Moving Picture World*, July 17, 1915, pp. 485-486



**THE GIRL AND THE REPORTER** (Special—Two Parts—June 28).—Billie Benton, a cub reporter, goes to the home of Violet Reynolds, a society girl and settlement worker, and asks for an interview, which is refused. Billie returns to the reportorial room, expresses his failure and the city editor assigns Ned Pelton, another reporter, to get the story. Ned summons Billie and explains a scheme by which Miss Reynolds may be interviewed. In the meantime, Violet goes about her settlement work in the tenement district where she is followed by Ned and Billie. Billie again accosts Violet and asks for an interview. She is indignant. Ned pretends not to know Billie, approaches and scores him for annoying Violet. Ned thus wins Violet's gratitude. He tells Violet that he is 'one John Blake, a settlement worker, and that reporters are very annoying.

Ned accompanies Violet into the tenement house where Pete Davis, an office boy, is convalescing. Pete's mother is grateful to Violet and Ned for their ministrations. Violet asks Ned for a pencil and card in order to take Mrs. Davis' address, and Ned thoughtlessly hands her his business card, upon which is lettered: NED PELTON, "The Daily News." Violet utterly ignores him thereafter and leaves. Ned follows after finding Violet's glove on the floor. Ned Davis in his tenement home, reads the "Arabian Nights" sent by Violet, who tells him in a note that she is going to Europe. He tells Ned, who calls, of his disappointment in not again seeing Violet.—Ned offers Pete a position in the newspaper office when he recovers his health.

At the end of the summer Mrs. Reynolds and Violet are sailing for home. Huri Singh, an Oriental, aboard the ship, falls in love with Violet and annoys her. Ned and Pete go to the dock to meet the steamer. Violet promises Ned an interview because he got her protege a position. Huri Singh, the Oriental, plots to secure Violet. He forges a note summoning her, and makes her a captive. Pete and Ned, alarmed over Violet's disappearance, trace her. They discover Violet's place of captivity and with the aid of the police overcome the Orientals, but Pete is badly wounded. Later, Edward Pelton, reporter, and Violet Reynolds, society girl and settlement worker, are united in marriage through the instrumentality of Pete, the office boy.

Status: Unknown  
Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Males (Billie Benton, Ned Pelton, City Editor, Pete, Group)

Ethnicity: White (Billie Benton, Ned Pelton, City Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporters (Billie Benton, Ned Pelton). Editor (City Editor). Newspaper  
Employee (Pete). Miscellaneous.

Description: Major: Ned Pelton, Positive

Description: Minor: Billie Benton, City Editor, Pete, Positive. Miscellaneous, Neutral.

### **The Girl of the Sea (1915)**

Reporter Emelyn Lewis (Harry Benham) while vacationing at a seashore village, for the first time in his life, he really falls in love.



THE GIRL OF THE SEASONS (Two Parts—June 1).—Emelyn Lewis, a reporter, while vacationing at a seashore village, for the first time in his life really falls in love. The girl, Lydia Starr, lives with widowed Martha Starr, whom she calls “mother,” and Lewis, a frequent visitor at their cottage, is keenly studied by the older woman. At last she decides that he deserves to know the history of the girl he loves, and how she came to be reared in such humble circumstances. Sixteen years before, Martha relates, a ship was wrecked on the reefs off the island. The captain was washed ashore, and before he died he made it known that a woman and child were in the wreck. The woman was found dead. But the child, still breathing, was brought safely to land. Little Lydia, her parentage unknown, had been brought up as Martha’s own daughter. The story in no degree dissuades Lewis from his desire to marry the girl. Some time later, in the city, Lydia’s fiancé has occasion to investigate a well-known millionaire. In the office “morgue” he finds clippings of sixteen years before which make him realize that Lydia is the orphaned niece of Goldsmith Tudor. He takes the proof to Martha Starr. Lewis tells her that Tudor is a scoundrel, and that his wife is a vain, overbearing society woman. They dread the thought of Lydia going to live with such a guardian as her uncle. Yet, it seems but fair that she should profit by wealth and social position. But the girl herself has overheard the discussion. Worldliness fails to enter into her decision. She chooses to remain Martha’s daughter, and to marry the young reporter.

*The Moving Picture World*, June 12, 1915, p. 1848 (called “The Girl of the Seasons” by error).

THE GIRL OF THE SEA (Thanbouser), June 1.—A film story running about a reel and a half, featuring Mignon Anderson and Harry Benham. The young reporter meets a girl while on a fishing trip and learns the story of how she was found as a baby on a wrecked vessel. He afterward discovers that she is the daughter of a millionaire. The fore part of this is very good and, while it could have been made into a much stronger offering, it is fairly strong as it stands.

*The Moving Picture World*, June 5, 1915, p. 1606 (called “The Girl of the Sea”)

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Emelyn Lewis)

Ethnicity: White (Emelyn Lewis)

Media Category: Newspaper

Job Title: Reporter (Emelyn Lewis)

Description: Major: Emelyn Lewis, Positive

Description: Minor: None



**The Girl Who Had a Soul (1915)**

Newspaper Story convinces a man to go to court and tell his story.

THE GIRL WHO HAD A SOUL (Three Parts —May 10).—Old Mother Hubbard is the chief of a band of crooks. Mary is one of them, and is given some of the more difficult tasks, as she has proven that she is best able to evade the hands of the law. For this she is given the soubriquet of "The Dodger." She is almost apprehended by Wilkes, a detective, one day while picking pockets, but manages to give him the slip. Mary is peering into a florist's window when she is seen and admired by Dr. Carl Roberts, who happens to be passing with his fiancée, Agnes Merrick. The doctor remarks to Agnes that the soul of that girl is apparent in her eyes. The next day, Dutchy, a fellow thief, is to rob a jeweler named Isaacson, and tells Mary to help him. The detective bureau are apprised of the contemplated robbery, and Wilkes is assigned to watch the crooks. Dutchy is in the act of passing the jewels to Mary who puts them in her muff when they are observed by the detective. He follows Mary and she succeeds in losing him by darting around a corner. She is knocked down by Dr. Roberts' automobile, and he takes her to a hospital. When she has regained her strength, she is given a position as housekeeper in Dr. Roberts home to fill the place of the woman who left.

Agnes is really in love with Dr. Fox, the assistant to Dr. Roberts, but is marrying the latter purely for his money. Dr Roberts is unaware of the unfaithfulness of his fiancée and his assistant. Mary visits the den of thieves, surrenders the plunder of jewels, and voices her resolution of having nothing further to do with them. Dutchy, believing that Mary is trying to pull something over them, has his mother—Old Mother Hubbard—delegate another member to follow Mary and learn her new address. Mary hears of Agnes' engagement to Dr. Roberts, and becomes jealous, for she has fallen in love with him herself. Having secured Mary's address, Dutchy, under the pretext of being ill, visits Roberts' office, and is suc-



cessful in giving Mary a note warning her not to do the gang any harm.

After a dinner given by Dr. Roberts in honor of his engagement, Dr. Fox and Agnes slip into the office of Dr. Roberts where Mary is trying to seek solace in seclusion. She surprises them by turning on the lights, and finds them in each other's embrace. Dr. Fox threatens her to silence by telling her that he will apprise Dr. Roberts of Dutchy's visit to the house when the doctor was absent, and of Dutchy's threat to put her into prison if she does not steal on the night of the dinner the expensive string of pearls which Roberts had bought for his fiancée, and to which demand she acceded. Afraid that Dr. Fox would strike her in his rage, she raises her arm to protect herself in such a way that it is interpreted by Dutchy, who is hovering outside, as the sign to enter.

Dr. Roberts, looking for Agnes to give her the present, is told by the butler, who had seen Dr. Fox and Agnes, go into the office where they are. Roberts becomes suspicious, and Mary tries to stop him from going into the office. In pushing her aside, he drops the pearls. She picks them up, and peers into the room where the two men and Agnes are. Fox wounds Roberts, who, in self-defense, seizes a scalpel, and, with the little strength that he has left, stabs his opponent in the back. Fox dies. Dutchy enters, Agnes exits, and the crook takes the pearls from Mary. He is caught, however, by the waiting detectives. Dr. Roberts lapses into unconsciousness, and Mary, to prevent the stigma of a murderer from the doctor's name, professes to have killed Fox. She is arrested and Agnes remains silent. During the trial, Agnes, who has now developed a strong hatred for the man who killed her lover, declares that Mary is lying, and explains everything. Through a newspaper, Roberts learns of the situation, and supported by a doctor he appears in the court room and tells his story. He is pardoned, and tells Mary that notwithstanding her past, he wants her to be his wife. Dutchy is sentenced to a long term in prison.



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

### **Graft (1915-1916) – Serial (20 Episodes)**

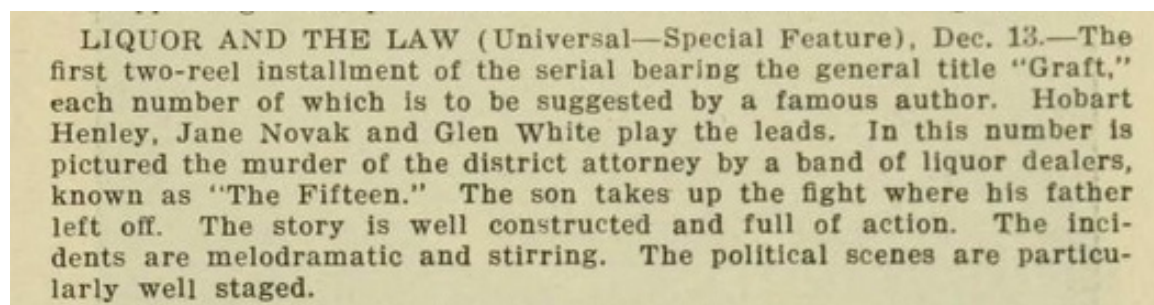
Reporter Jack Stevens (Jack Abbott). Publisher of the *Independent*, Robert Harding (Richard Stanton) make their appearances starting in Episode 3 – The Traction Grab. First two episodes lead up to newspaperman's appearance. Bruce Larnigan (Hobart Henley), future contributing investigative reporter-writer to the *Independent*.

Chapter Titles: (1) Liquor and the Law (1915). (2) The Tenement House Evil (1915). (3) The Traction Grab (1915). (4) The Power of the People (1916). (5) Grinding Life Down (1916). (6) The Railroad Monopoly (1916). (7) America Saved from War (1916). (8) Old King Coal (1916). (9) The Insurance Swindlers (1916). (10) The Harbor Transportation Trust (1916). (11) The Illegal Bucket Shops (1916). (12) The Milk Battle (1916). (13) The Powder Trust and the War (1916). (14) The Iron Ring (1916). (15) The Patent Medicine Danger (1916). (16) The Pirates of Finance (1916). (17) Queen of the Prophets (1916). (18) The Hidden City of Crime (1916). (19) The Photo Badger Game (1916) and (20) The Final Conquest (1916).

Each episode is complete in itself and based on a chapter of the book from which the scenario is taken.

### **Graft: Liquor and the Law (1915) – Graft #1**

Bruce Larnigan (Hobart Henley), future contributing investigative reporter-writer to the *Independent*.



*The Moving Picture World*, December 11, 1915, p. 2033.

GRAFT (Episode No. 1, "Liquor and the Law"—Two Parts—Dec. 13).—The cast: Dudley Larnigan (William Sherer); Bruce Larnigan (Hobart Henley); Mrs. Larnigan (Nanine Wright); Roger Maxwell (L. M. Wells); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White); Murphy (Jack Curtis); Stone (Mark Fenton).

Dudley Larnigan, District Attorney of New York, has discovered the existence of a powerful graft trust. He had been unable to discover the identity of any member, but this he does know; the trust consists of fifteen members. His activities in running the trust to earth causes this powerful organization to send him a warning. When this is unheeded, his death is planned. Bruce Larnigan, the son, is a young attorney, who is ambitious to follow in his father's footsteps as a champion of reform. The elder Larnigan is killed. Bruce swears to avenge his father and determines to carry out his unfinished work. Therefore he becomes a candidate for District Attorney. The graft trust fears the young man, should he be elected, so Murphy, head of the liquor trust, is appointed to bring about his defeat.

Dorothy Maxwell, whose father is head of the insurance trust and a member of the graft trust, is much interested in Bruce and his ambitions. She is an ardent suffragist and addresses a large meeting. In the course of her remarks she says: "We are not allowed the vote, but we can make our presence felt at the polls just the same; on election day let every woman go to the polls with a man—father, brother, husband or sweetheart; and if none of these is available get a man some way, take him to the polls and see that he votes right."

The idea finds instant favor and its novelty appeals to women in all walks of life. The novel turnout on election day surpasses all expectations. The gangsters and poll workers



are powerless in the face of the mob of women. They hastily report to Murphy, one of the grafters, who calls Stone, head of the graft trust, for advice. In a conference it is planned to lure Bruce to Murphy's den on the East Side and either make him commit himself to the service of the trust or put him out. Stone is, of course, not suspected by Bruce. They are friends in a way—also rivals for the hand of Dorothy, Maxwell's daughter. Stone pens a note which seems to have come from the trust, giving the address of their meeting place and the signal that will admit one.

In Bruce's headquarters Stone ejects a suspicious looking man who has been hovering around. In the scuffle the man drops the note. Dorothy picks it up and hands it to Bruce. He sees within his grasp a chance to learn the identity of the trust heads and at the same time strike the first blow to avenge his father. He goes to the address indicated in the note, Dorothy driving him there in her car. The promptness with which he is admitted to the dive and the sound of the door being locked behind him arouses Dorothy's suspicions, so she notifies the police.

Inside Bruce is confronted by Murphy and given the alternative of signing an incriminating paper or being killed by the thugs present. Bruce realizes the trap he has walked into, but more than all else he realizes the fact that before him is one of the graft trust and one of his father's murderers. He springs at Murphy and seizes him by the throat; the thugs draw knives and rush on Bruce. He releases Murphy and, picking up a chair, for a time fights off his assailants; but the odds are too great and Bruce is backed to the wall. Feeling the outside electrical wiring to the lights, he pulls them down and leaves the room in darkness. The dim figures of the thugs are seen closing in silently. Several blows are struck, a man screams, then comes a rush of daylight as the police break down the door. Murphy is on the floor, dead, killed by mistake in the darkness. Bruce is hanging on the chandelier, well out of danger.

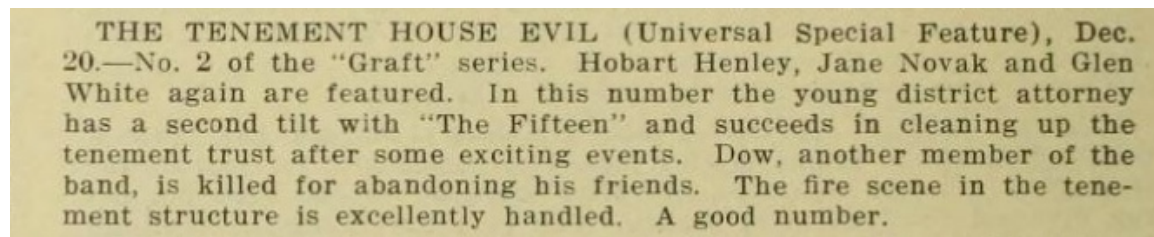
The meeting of the trust shows one vacant chair. All seem to see in the vacant chair the vision of Bruce vowing vengeance over his father's dead body.

Status: Unknown  
Unavailable for Viewing

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

**Graft: The Tenement House Evil (1915) – Graft #2**

Bruce Larnigan (Hobart Henley), future contributing investigative reporter-writer to the *Independent*.



THE TENEMENT HOUSE EVIL (Universal Special Feature), Dec. 20.—No. 2 of the "Graft" series. Hobart Henley, Jane Novak and Glen White again are featured. In this number the young district attorney has a second tilt with "The Fifteen" and succeeds in cleaning up the tenement trust after some exciting events. Dow, another member of the band, is killed for abandoning his friends. The fire scene in the tenement structure is excellently handled. A good number.

*The Moving Picture World*, December 18, 1915, p. 2204



GRAFT (Episode No. 2, "The Tenement House Evil"—Two Parts—Dec. 20).—The cast: Bruce Larnigan (Hobart Henley); Mrs. Larnigan (Nannie Wright); Roger Maxwell (L. M. Wells); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White); Anton Dow (Mr. Spooner); Mrs. Dow (Helen Orr).

Bruce Larnigan has been elected district attorney. His first move is a hot campaign waged against the tenement house evil. Supposed owners are warned, and they, in turn, pass the warning along to the "man higher up." Anton Dow is the head of a corporation handling the tenement property in the slums; also the cheap section of the "red light" district. This property pays them enormous dividends, as they spend no money on it in needed repairs and reforms. Dow calls a meeting of the Trust Syndicate and it is decided that Dow will either bribe Bruce or kill him. Dow knows it is useless to attempt to bribe Bruce and therefore plans to trap Bruce into an embarrassing intrigue. To this end he hires a woman of the underworld to tell Bruce of the evils existing in a certain house in lower New York—pointing out to him that he can only get the true facts by going there as a regular customer. Dow then plans to have the house raided and Bruce arrested.

Bruce makes several trips to the slums, investigating conditions at first-hand and relieving, where possible, the misery he finds about him. Dorothy Maxwell accompanies him on some of these trips and becomes much interested in the work; so much so that she organizes a Sunday school class in one section, renting a large storeroom at the top of a tenement for her school room. She has promised the children a real Christmas tree on Christmas eve. Mrs. Dow's two children beg their mother to let them accompany Dorothy to the tree on Christmas Eve and they are given their parents' consent. Bruce sends an ultimatum to the owners of tenement house property, which reaches Dow, to the effect that if fire escapes are not put on all buildings within thirty days, he will have the owners in jail.

Dow realizes that the time for action is at hand, so starts his plan for Bruce's downfall. Bruce leaves his preparation for the morrow—it is Christmas Eve—and goes with the woman. But, suspecting the trap, he has the commissioner of police follow him, the presence of the commissioner of police stops the officers from making an arrest. Dow steps forward, and insists on Bruce being taken to jail. This move is a bad one for Dow; Bruce sees in a flash that he is the man to go after. He denounces Dow and glories in the fact that the trap laid for him has resulted in his finding another member of the "Trust." Dow laughs, believing that his statements will not carry weight in the face of his present predicament. In the midst of the argument the fire department arrives across the street. Bruce sees the blaze, and, realizing the danger to the inmates, turns to Dow and shouts: "Man, there are scores of children in that building—one of your rotten tenements, without fire escapes—they were enjoying their first Christmas tree—and your own children are there with them."



Dow is beside himself with fright and grief. All rush to the rescue. Bruce saves the Dow children; Dorothy escapes carrying two little tots; a number of children are saved by jumping into life nets. The terrible experience makes a deep impression on Dow and he sets out to make all necessary changes for the safety and comfort of the tenants. His reform is complete. He promises Bruce that on the morrow at 9 A. M. he will join him in his fight on the trust. Stone, the head of the "Graft" Syndicate, overhears this and preparations are made to prevent the exposure, even at the sacrifice of one of their number. An infernal machine is placed in the clock at Bruce's office, attached to the works, so that it will explode at 9.05. Dow arrives for his confession and becomes a victim of his own system. Bruce has yielded to the wishes of his mother—to run home and have Christmas breakfast with her—and so escapes. The "trust" meets with two members from their accustomed places. They settle down in earnest to plan for the removal of Bruce from their path as the episode ends.

*The Moving Picture World*, December 18, 1915, p. 2241

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Bruce Larnigan)

Ethnicity: White (Bruce Larnigan)

Media Category: Newspaper

Job Title: Reporter (Bruce Larnigan)

Description: Major: Bruce Larnigan, Positive

Description: Minor: None

**Graft: Traction Garb (1915) – Graft #3**

Reporter Jack Stevens (Jack Abbott). Bruce Larnigan (Hobart Henley), future contributing investigative reporter-writer to the *Independent*.

GRAFT NO. 3 ("The Traction Grab"—Two Parts—Dec. 27).—The cast: Bruce Larnigan (Hobart Henley); Mrs. Larnigan (Nanine Wright); Stanford Stone (Glen White); Roger Maxwell (L. M. Wells); Dorothy Maxwell (Jane Novak); Boyd Penrose (W. Horne); Mabel Penrose (Mary Ruby); Jim Stevens (J. F. Abbott).

The first attempt of the Trust to have Larnigan killed having failed, they plan to ruin him politically and financially, then remove him entirely. Stone, the head of the Trust, gives his orders to Black, over the private wire. Black does not know from whom he receives his instructions. Stone has a dictagraph arranged in Black's office to enable him to hear the conversations that take place. Tools of the Trust are called in Black's office to receive instructions. Larnigan is approached by the heads of his party, who promise him political rewards if he will line up on the side of the trusts, threatening him in case he should refuse. He defies them all, and later holds a mass meeting of the workers. He finds them ready to back him up in his fight. Black persuades Larnigan's chauffeur to drive Bruce to a certain spot in Central Park on his way home. Gunmen will be stationed there to put Bruce out of the way. Stone is listening to the conversation between Black and the chauffeur when Dorothy and Bruce call. Bruce and Stone step out into the outer office where Bruce tells him in confidence of his intention to attack the Traction Grab and asks his help should it be needed. Stone promises.



Meanwhile, Dorothy, left alone in Stone's office, picks up the receiver of the dictaphone and overhears the plot with the chauffeur. She leaves the building with Bruce and insists upon his riding in her car. She has her own reason for not telling him of the conversation she overheard. Bruce is driven to the home of Jim Stevens, a newspaper reporter, who has planned to help Bruce in his fight. They have arranged to work for the Traction Company the following day in order to secure evidence against it. Larnigan's chauffeur has rushed back in Black's office and told him of Bruce having driven off with Dorothy. Stone, listening, phones to Black to get the gunmen and place them near the Larnigan home. Black and the chauffeur start for the park. As Black steps out he is shot by the gunmen. Discovering their mistake, they place the wounded man in their car and hustle him off to the hospital.

Bruce arrives home to find his mother in tears; she has received notice of the foreclosure of the mortgage on their home. Dorothy overhears this remark and determines secretly to have the place. She gets her father to advance her a sum of money for a business venture. She tells him that she will take over the mortgage on the Larnigan home. Her father is astonished and angry, but does not show it. He had gone to considerable trouble to bring about the foreclosure. Boyd Penrose and his daughter, Mabel, call on Dorothy. Penrose is the head of the Traction Company. He intends to inspect the new subway under construction and invites the girls to accompany him and they accept.

Bruce and Stevens begin work with the construction gang on the subway. They get evidence that the inspector of materials is being bribed to pass inferior cement. Stevens rushes off to his paper with the article. Stone is with the editor when Stevens rushes in. The paper is controlled by the trusts and the editor has just completed an article, at the dictation of Stone, regarding the possible recall of Larnigan.

Stevens shows his article and it is promptly torn up and Stevens discharged. He goes to a rival paper, *The Independent*, which accepts it.

Stone heard Stevens tell about Bruce being at the subway getting evidence for the grand jury, so he goes there and finds Penrose. The latter arranges with Kelly, a tool of the trust, and foreman of the works, to send Bruce into the tunnel where they have prepared a blast. Bruce is given a dynamite cartridge to take to the spot, uncoiling the attached wire as he goes. Dorothy sees Kelly attach the other end to the explosion plunger, and, suspecting the motive, rushes after Bruce. Penrose tells Kelly to explode the cartridge in two minutes, which will give time for Penrose to reach the street. Dorothy reaches Bruce and tells him of her fears; he drops the cartridge and together they rush back to the opening. The cartridge is exploded and the defective cement in the construction causes the street to cave in. Penrose is killed. Bruce and Dorothy escape.

*The Independent* appears on the street with the expose of the Traction Grab, together with the news that the grand jury had returned indictments against the heads of the Traffic Trust.

*The Moving Picture World*, December 25, 1915, p. 2391

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Jim Stevens, Bruce Larnigan, Editor)

Ethnicity: White (Jim Stevens, Bruce Larnigan, Editor)

Media Category: Newspaper

Job Title: Reporter (Jim Stevens, Bruce Larnigan). Editor (Editor)

Description: Major: Jim Stevens, Bruce Larnigan, Positive

Description: Minor: Editor, Very Negative



**The Great Adventure (1915) – Great Britain**  
Reporter (Campbell Gullan).

A rich artist changes places with a dead valet and weds a poor woman, only to find his valet had a wife and sons. *IMDb Summary*.

Status: Print exists at the Library of Congress  
Not Viewed.

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

**The Happier Man (1915)**

Reporter Mary Fuller (Gladys Kingsbury – the Reporter). The Newspaper Editor (Fred Gamble).

**THE HAPPIER MAN** (Feb. 16).—Mary Fuller, a young reporter, envies William Summer, a rich bachelor mine owner—until she learns his story. She is sent to interview him and he confides to her the history of his youth. He and Harry Warden both had loved Lucille Page. Then they went west to prospect for gold, and his own eyes were blinded by dreams of wealth. When the opportunity presented itself for Summer to work a rich claim, which fate brought into his hands, he willingly came to an understanding with Warden, that he should resign to him all claims upon Lucille Page, if his friend cared to go back East to her. For his own part, he would stay and dig a fortune out of the earth. Years later Summer returns a millionaire—to find his former partner happily married to the sweetheart of their youth. In contrast to Warden's, his own life is empty. Mary Fuller learns that there are some joys which great wealth cannot buy.

*The Moving Picture World*, February 20, 1915, 1196

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Mary Fuller). Male (Editor)

Ethnicity: White (Mary Fuller, Editor)

Media Category: Newspaper

Job Title: Reporter (Mary Fuller). Editor (Editor)

Description: Major: Mary Fuller, Positive

Description: Minor: Editor, Positive



**Hattie, the Hair Heiress (1915)**

Newspapers announce that the hair heiress will spend the summer in the home of her childhood causing all kinds of excitement.

HATTIE, THE HAIR HEIRESS (Oct. 21).—  
The cast: Frances Keyes, Claude Cooper,  
Arthur Cunningham.

There was much excitement in the little village of Jinx Junction, Creosote County, when the local newspapers announced that the "Hair

Heiress" would spend the summer there in the home of her childhood. Hattie's father, in his younger days, had been a poor but honest farmer. His failure to raise crops of corn and wheat induced him to emigrate to the Great City, where he invented a wonderful hair tonic. He amassed a large fortune, died and left everything to his only child, Hattie.

All the village beaux of Jinx Junction were anxious to impress the heiress. Among her suitors was a kind-hearted keeper of a garage, who never overcharged any one, and always gave credit to strangers. Another aspirant for her hand was the owner of an ice cream parlor, noted throughout Creosote County for the unusual delicacies he served. The ice cream man thought at first that he had the inside track, but later he suspected that there was a rival. His suspicions centered upon the garage keeper, for his hair was growing wonderfully, and the ice cream man thought that the tonic he used had been a gift from the heiress. He found that his belief was unjustified, for from outside the window of the heiress he saw her refuse to wed the garage keeper.

In his opinion not only was opposition removed, but his own position was strengthened, for he had used the hair tonic with surprising results, yet to his grief the girl refused him, and he learned there was "another," and the girl showed his rival's photograph. The ice cream man glanced at the picture and snorted his disgust. "Cannot imagine what you see in him," he ejaculated. "He isn't beautiful, and he's horribly bald-headed."

"I know he is almost bald-headed," she replied. "Ever since we met and fell in love I have been trying to make him grow a head of hair like those that figure in papa's advertisements. Up to date my efforts have failed, but I will devote my life to this sacred cause." And she smiled sweetly at the photograph, forgetting all about the other man.

For, despite his luxuriant hair, her heart was as cold to him as one of his own ice cream freezers.

*The Moving Picture World*, October 30, 1915, p. 852.

Status: Unknown  
 Unavailable for Viewing

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

### **He Wouldn't Support His Wife (1915)**

Newspaper Article reports that a law has been passed by which lazy husbands will be forced to work and their wages paid to their wives. Husbands are not happy about the news.

HE WOULDN'T SUPPORT HIS WIFE (Sept. 25).—The cast: Wm. Franey, Gale Henry, Bob Vernon.

Shultz and the Chief of Police are rivals for the hand of the widow. She finally decides to marry Shultz and turns the Chief down. After the honeymoon is over, however, Shultz develops a growing laziness. One morning an item in a newspaper declares that a law has been passed, by which lazy husbands will be forced to work by the State and their wages paid to their wives. She calls up her old friend, the Chief, to see if it is really true and if she can secure his aid in dealing with her lazy husband. The Chief is only too glad to perform the task desired, and sets out with his gallant men. Shultz is arrested, and the Chief is by no means gentle in his treatment of the prisoner.

Shultz is put to work on the road gang near his home. Day by day he sees the Chief with his wife, and his anger knows no bounds. One day he sees the Chief pay his wife the wages due him and he becomes desperate. That night Shultz effects his escape closely pursued by the guards. The Chief is taking Mrs. Shultz to a Policemen's masquerade ball. Upon their arrival, the Chief discovers they will not admit him unless he, too, dons a fancy costume. Shultz is hiding in the garden. In the excitement, the Chief drops a black mask he has brought, and Shultz, finding it, plans to use it for his own purpose of disguise. The Chief runs into Shultz as he is hiding, and offers him fifty dollars for his costume, believing him to be one of the masqueraders. They have no sooner exchanged costumes, when the pursuing guards come up. The two men, being very much alike, the guards mistake the man in the convict's suit for the man they are seeking, and bundle him off to jail. Shultz finds his wife, and showing her the fifty dollars he received from the Chief, a reconciliation follows.

*The Moving Picture World*, September 25, 1915, p. 2240



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 Heart of a Vagabond (1915)**

Newspaper Article shows that a beautiful woman will be arriving that night and the news has repercussions for a vagabond reading the story.

THE HEART OF A VAGABOND (Santa Barbara—Two Parts).—Cold and weary, the vagabond peers into the brilliantly-lighted saloon. He hesitates a moment, and then slips in through the glass doors in search of warmth just as Dave Reilly, ward heeler, lifts a fat, diamond-covered hand and gulps a drink. The bartender, spying the vagabond, comes over and roughly puts him out in the street, while the ward heeler chuckles.

Again the vagabond finds himself roaming the wet, deserted pavements. He is seized with a fit of coughing and leans against a stone wall for support. Suddenly his eye catches the outline of a dark, deserted house behind the wall and the next moment he has vaulted the wall and let himself into a room through a window. A light suddenly flashes around the room and the vagabond finds himself facing a man, seated by a fire, his foot bandaged and resting on a stool in front of him, his hand holding an automatic gun. The vagabond pleads with his captor, assuring him his only intention was to secure a night's lodging. The man relents and the vagabond relates his early life, telling of a sister whom he has sought all over, who was placed in an orphan's asylum when a child and whom he is anxious to meet again before he dies. The man is moved by the vagabond's story and lets him go, giving him a roll of money.

Feeling weak, the vagabond again enters the saloon and buys, this time, the warmth that was denied him before. Seated in a corner he overhears Reilly and his lieutenant discuss a scheme whereby they expect a rich haul. Reilly shows the man a newspaper with a picture of a beautiful girl and an account of her arriving in town that night. The vagabond recollects having seen the same photo in the man's house, and plans to frustrate the plan. He follows the lieutenant to the depot, watches him meet the girl as she gets off the train, telling her that her father has been injured and that she was to go with him. The vagabond follows them from the station, and, although he is interrupted by a member of the gang, he gets away and catches up with them, just as the girl is being led into the rear of the saloon. He breaks in on them and is able to get a few words of explanation to the girl before it is too late. He pays for his interference with a mortal wound, but the girl is saved and the vagabond is taken to the man's home to spend his last few hours. There, the man offers to take up the vagabond's search for his sister, and the vagabond makes his last statement. The man, learning the name of the city and other details, finds that the girl is no other than his adopted daughter, whom the vagabond has rescued.

*The Moving Picture World*, February 27, 1915, p. 1360

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

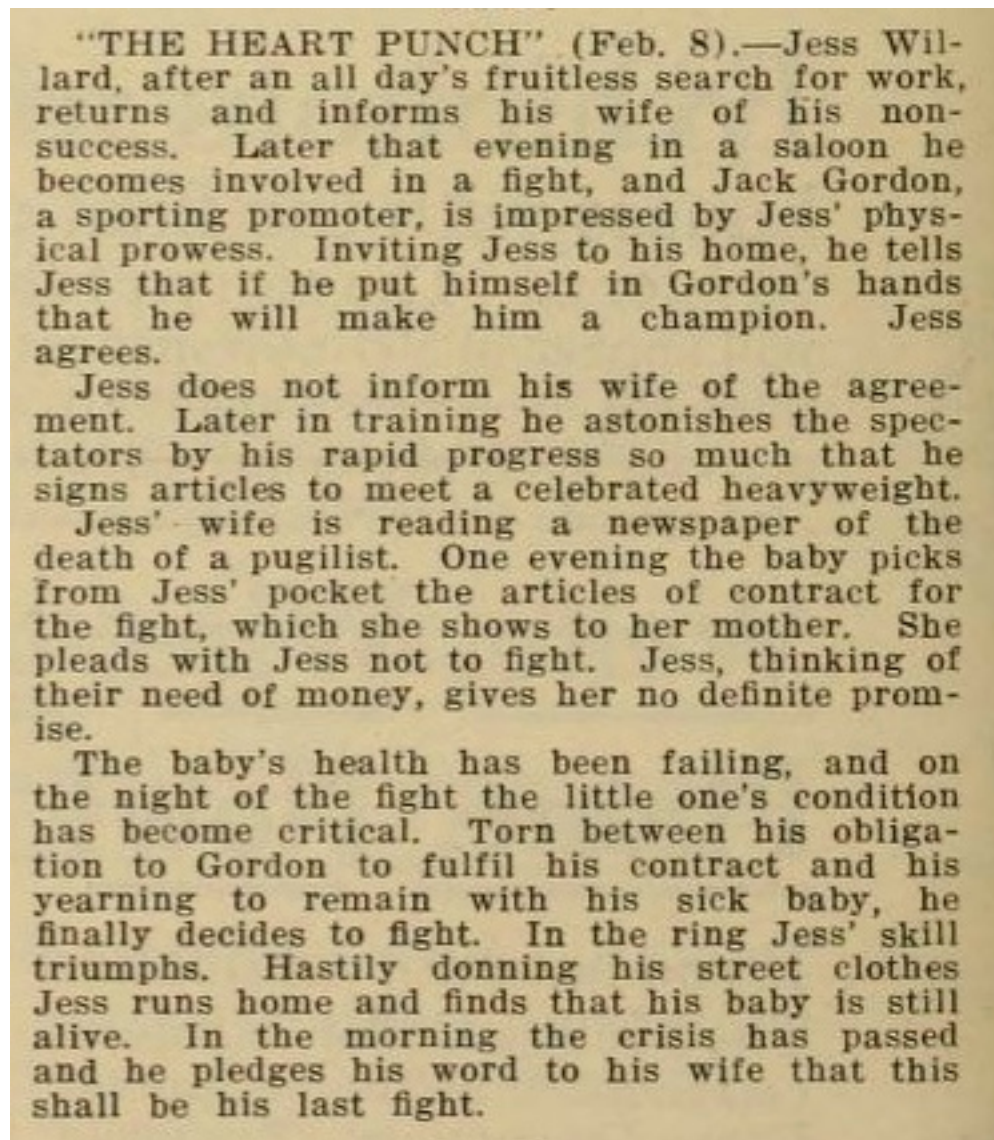
Description: Major: None

Description: Minor: Unidentified News Staff, Neutral



**The Heart Punch (1915)**

Newspaper Article on the death of a pugilist forces a wife to confront her husband about prize-fighting.



*The Moving Picture World*, February 6, 1915, p. 884

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

### **Heart's Hunger (1915)**

Magazine Writer (Jack Drumier). Publisher (Curtis Cooksey). The Magazine Writer's Wife (Kate Bruce). The Publisher's Wife (Isabel Rea).

HEART'S HUNGER (Jan. 22).—The magazine writer, a gentleman of the old school, attempts to sell an unsuitable article to the young publisher. On parting, each goes to his home—the writer walking so that he may purchase with his carfare a flower for his wife, while the publisher rides in his motor car and, as soon as he reaches the house, plunges into work, oblivious of his wife, who lies sick in her sumptuous boudoir. The doctor's visits do her no good; finally the physician, wise man, tells the publisher that he can do nothing for his wife. But he adds: "Come and I will show you the only possible cure," and takes him to the home of the writer, whom he knows. There the man's eyes are opened to the full meaning of love. He returns home, determined to satisfy his wife's hungering heart, and at the close we see them happy in complete understanding.

*The Moving Picture World*, January 30, 1915, p. 712

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Magazine Writer, Publisher)

Ethnicity: White (Magazine Writer, Publisher)

Media Category: Newspaper

Job Title: Reporter (Magazine Writer). Publisher (Publisher)

Description: Major: Magazine Writer, Very Positive. Publisher, Transformative Positive

Description: Minor: None



**Hearst-Selig News Pictorial No. 10 (February 4, 1915)**

Hearst-Selig Reporter Grace Darling visits Washington to interview the Secretary of State and other prominent persons.

*The Moving Picture World*, February 20, 1915, p. 1173.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Female (Grace Darling)

Ethnicity: White (Grace Darling)

Media Category: Newspaper

Job Title: Reporter (Grace Darling)

Description: Major: Grace Darling, Positive

Description: Minor: None

**Hearst-Selig News Pictorial No. 26 (April 1, 1915)**

Hearst-Selig Reporter Grace Darling arrives in San Francisco, gets an unusual reception and visits the exposition.

*The Moving Picture World*, April 17, 1915, p. 447.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Female (Grace Darling)

Ethnicity: White (Grace Darling)

Media Category: Newspaper

Job Title: Reporter (Grace Darling)

Description: Major: Grace Darling, Positive

Description: Minor: None

**Hearst-Selig News Pictorial No. 28 (April 8, 1915)**

Hearst-Selig Reporter Grace Darling drives train up Mount Tamalpais scenic railroad.

*The Moving Picture World*, May 1, 1915, p. 778

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Female (Grace Darling)

Ethnicity: White (Grace Darling)  
Media Category: Newspaper  
Job Title: Reporter (Grace Darling)  
Description: Major: Grace Darling, Positive  
Description: Minor: None

**Hearst-Selig News Pictorial No. 29 (April 12, 1915)**

Hearst-Selig Photographer Wallace secures remarkable photographs of the German cavalry charging the Russians.

*The Moving Picture World*, May 1, 1915, p. 778.

Status: Unknown  
Unavailable for Viewing

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

**Hearst-Selig News Pictorial No. 30 (April 15, 1915)**

Hearst-Selig Reporter Grace Darling visits Ishi, the famous old chief, last of the California Indians who has been an object of scientific study. Then she takes a ninety mile an hour jaunt with Barney Oldfield.

*The Moving Picture World*, May 1, 1915, p. 778

Status: Unknown  
Unavailable for Viewing

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



**Hearst-Selig News Pictorial No. 34 (April 29, 1915)**

Newsboys call on Governor Walsh to ask that one of own number be selected judge of juvenile court.

Reporter Grace Darling visits Selig Jungle Zoo and makes friends with Bonita, the leopard.

Outdoor golf season opens with tournament among newspaper men at Van Courtland Park.

*The Moving Picture World*, May 15, 1915, p. 1143

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Female (Grace Darling). Groups-2

Ethnicity: White (Grace Darling). Groups-2

Media Category: Newspaper

Job Title: Reporter (Grace Darling). News Employee (Newsboys). Pack Journalists.

Description: Major: Grace Darling, Newsboys, Pack Journalists, Positive

Description: Minor: None

**Hearst-Selig News Pictorial No. 36 (May 6, 1915)**

Hearst-Selig Reporter Grace Darling visits the California Panama fair.

Newsboys Club hires special boxing instructor and is given training by Jimmy Walsh.

*The Moving Picture World*, May 22, 1915, p. 1314

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Female (Grace Darling). Group

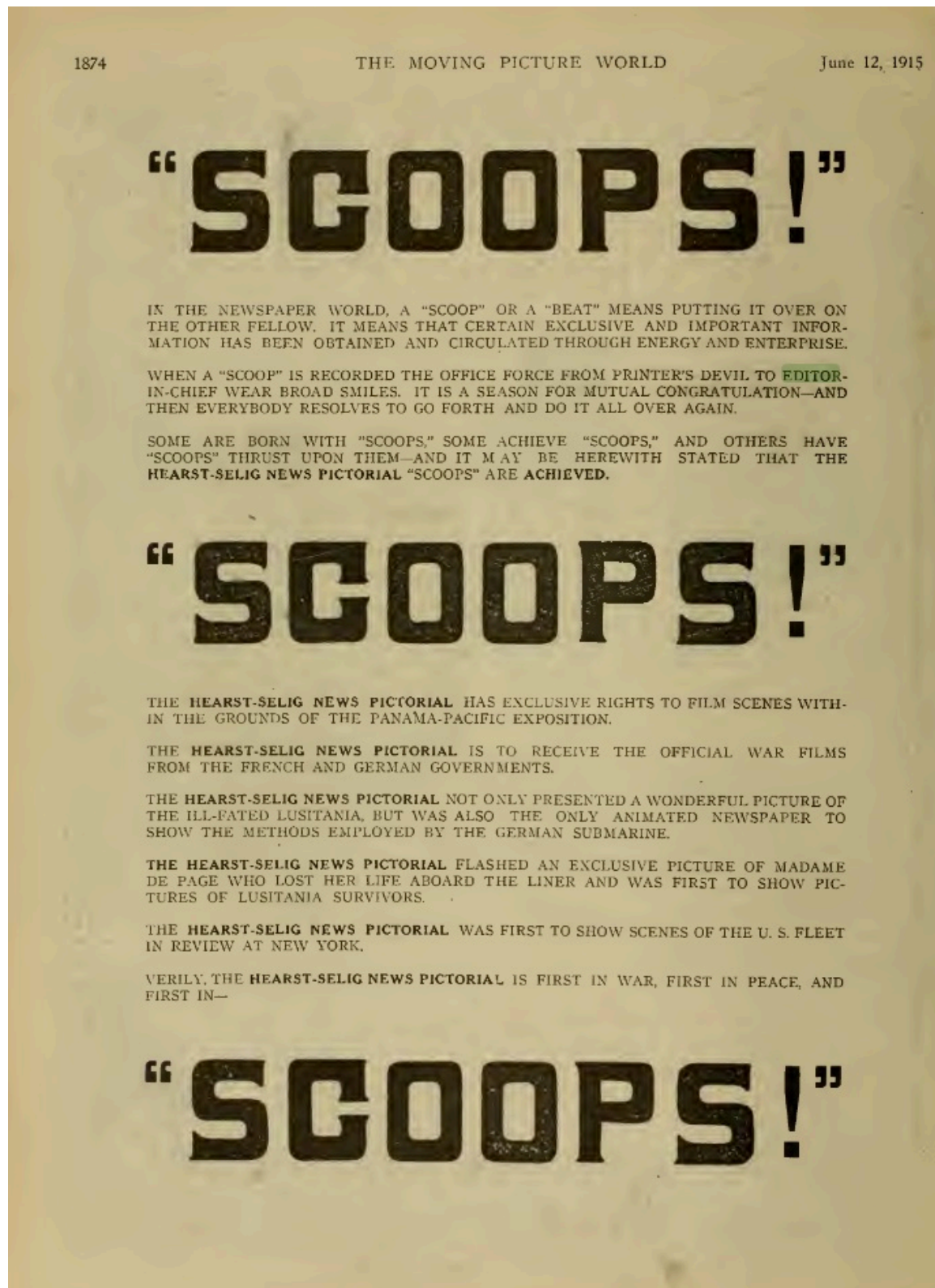
Ethnicity: White (Grace Darling). Unspecified

Media Category: Newspaper

Job Title: Reporter (Grace Darling). News Employee (Newsboys).

Description: Major: Grace Darling, Newsboys, Positive

Description: Minor: None



*The Moving Picture World*, June 12, 1915, p. 1874



**Her Buried Past (1915)**

Girl Reporter Muriel Manning (Irene Hunt) on the *Evening Statesman*, discovers through a tragedy the secret in a wealthy woman's life and later suppresses the story.

**"HER BURIED PAST" (Majestic).**

How Muriel, a clever newspaper girl, tracked down a baffling murder mystery is told in two reels of action under the title of "Her Buried Past." The scenario is by William Parker, and the drama was produced by F. A. Kelsey and released by Majestic in the Mutual program. Irene Hunt plays the part of Muriel and she is ably supported by Florence Crawford, Jennie Lee and W. H. Brown.

Receiving the bad news that a \$500 mortgage is about to be foreclosed on her aged father's home, Muriel Manning, of "The Evening Statesman," resolves to win the prize of \$500 offered by the paper to any reporter who discovers the author of a murder then engaging the interest of the city. Shortly after learning the murder has been committed by the



wife of the man who is holding the mortgage over her father's head, she goes straight to the woman. The woman tells a pitiful story of blackmail and lost reputation, and Muriel spares her after a struggle with herself. The release date is March 14.

*The Moving Picture World*, March 13, 1915, p. 1624

HER BURIED PAST' (Two Parts—March 14). —Muriel Manning, reporter on the *Evening Statesman*, traces a mysterious murder case, for the solution of which her paper has offered a reward of \$500, to Mrs. Martin Madison, wife of the president of the local trust company. Madison is on the point of foreclosing the \$500 mortgage on Muriel's home, where she supports her old mother, and the girl is insanely anxious to win the money. She forces a confession from Mrs. Madison, who tells her in full the story of her early disgrace at the hands of Howard Trimble, a gambler. Then, of his recent return from South America; how he threatened to blackmail her publicly except she gave him a huge sum of money, which she was unable to obtain; and how, in a desperate attempt to shoot herself in his rooms, she had inadvertently killed her persecutor. Muriel hurries home to write the story for the last edition. But visions of the woman in her terrible distress, of her two children and of her aged mother, are too much for the young reporter. When the last edition reaches Mrs. Madison it contains only a brief paragraph, referring to the murdered as "unknown." With trembling hands she puts away the pistol she has been holding in readiness. Meanwhile she has found on the floor where Muriel has dropped it, the letter concerning the mortgage. She persuades her husband to cancel the demand, charging the sum to her own allowance.

*The Moving Picture World*, March 20, 1915, p. 1836.



Status: Unknown  
Unavailable for Viewing

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

### **Her Inspiration (1915)**

Newspaper Article chronicles a man and the fortunes he made in Nevada prompting others to follow his example.

HER INSPIRATION (Special—Three Parts—Dec. 10).—The cast: Molly Claiborne (Grace Williams); Douglas Claiborne (Yale Benner); Jerry Mason (Curtis Cookey); Jackson Larabee (James Harris); Aunt Fanny (Jessie Stevens); Kate (Mabel Dwight); Nell (Rolinda Bainbridge); Randolph Porter (Harry Linson); Mary Porter (Grace Morrissey); Sheriff Barton (Louis B. Foley).

Striving to maintain the dignity of the old Southern home, Molly Claiborne begs her brother, Douglas, to stop dissipating. He persists, however, and steals the income check, her only means of support. Fearing that they have murdered Randolph Porter, whom they have assaulted while drunk, Douglas and his companion in dissipation, Jackson Larabee, escape to the West. They read in the papers of Jerry Mason and the fortunes he has made in Rhyolote, Nevada. So they make that town their goal. In the newspaper Molly sees a picture of Jerry Mason and reads his career. He becomes her inspiration, and she feels that Douglas will make good just as he has done. Meanwhile, the mortgage on the home is foreclosed, and the old Claiborne house is sold. Molly must support herself.

In Nevada, Jerry and Jackson Larabee continue their dissipation. Mining for gold means

work, and that is not to their liking. Jerry Mason befriends Douglas, and offers to take him prospecting, but Douglas sticks to the old path. He returns to the faro table and the bar. In need of funds, Douglas telegraphs Molly that he has struck it rich and needs money to strike a claim. With a firm faith in her brother, Molly sends him her savings. Misled by Douglas' telegram, Molly believes that he will now be able to care for her and so, leaves for Rhy-lote.

Meanwhile, in a drunken brawl, Jackson Larabee kills Douglas using an old pick handle belonging to Jerry Mason to do the deed. Molly arrives in Rhy-lote, and Jerry, who knows her from a photograph which Douglas carried with him, gives over his cabin to her and her old mammy, Aunt Fanny. In the short period of their acquaintance a love springs up between them and Jerry's kindness to her makes her love grow daily. Jerry has struck it rich again, and goes to San Francisco to have his specimen's assayed. Meanwhile, the fatal pick handle bearing his name has cast suspicion of the murder upon him. To shield himself, Jackson Larabee organizes a lynching party. On his return, Jerry is surrounded, and the party prepares for the lynching. Molly, informed of this, is overwrought by the thought that Jerry is her brother's murderer. But Nell, a barroom maid, the only one who has seen the murder committed, tells her the truth and Molly returns to the scene of the hanging just in time to save Jerry from an unjust fate. Larabee receives his just due, and Molly falls into the arms of Jerry, to be protected by him forever.

*The Moving Picture World*, December 4, 1915, p. 1887

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 Prey (1915)**

Newspaper Article about a rare black pearl encourages a man and woman to formulate a plan to steal the pearl.

HER PREY (Two parts—Sept. 28).—The cast: Herbert Rawlinson, Barney Furey, Luella Maxime, Louise Hamilton, S. Zelif.

George and Tom are partners and pearl divers. George has become discouraged over their ill luck, when he receives a letter from a business man whose life he saved the summer before, offering him a position. He is given a lucrative position and falls a prey to Leonora Carewe, an adventuress. In the meantime, Tom has been successful in his diving and one day finds a rare specimen of a black pearl, which is valued at \$10,000. Leonora reads of this in the newspapers and calls George's attention to the fact that George is from the same town.

They plan to gain possession of the rare pearl. Leonora influences George to visit his former partner and endeavor to gain possession of the jewel. Leonora accompanies him, but when she sees Tom at once falls in love with him, and later, when Tom rescues her from the surf, she quits the game and tries to win Tom, enraging George, whose life she has ruined. In revenge George attempts to throw her over the cliff, but Leonora had armed herself and in the struggle kills him. George falls over the cliff and his body is found. As Tom has had a row with George some time before, the evidence points to Tom as the murderer. His sister pleads with Leonora to save her brother, and Leonora, in love with Tom, frees him by confessing to the murder. Tom is released and she is arrested for the murder. She is released when she pleads that she killed George in self-defense. Seeing her love for Tom is hopeless, she leaves, and as the story ends Tom and Grace embrace each other, delighted to be rid of the adventuress.

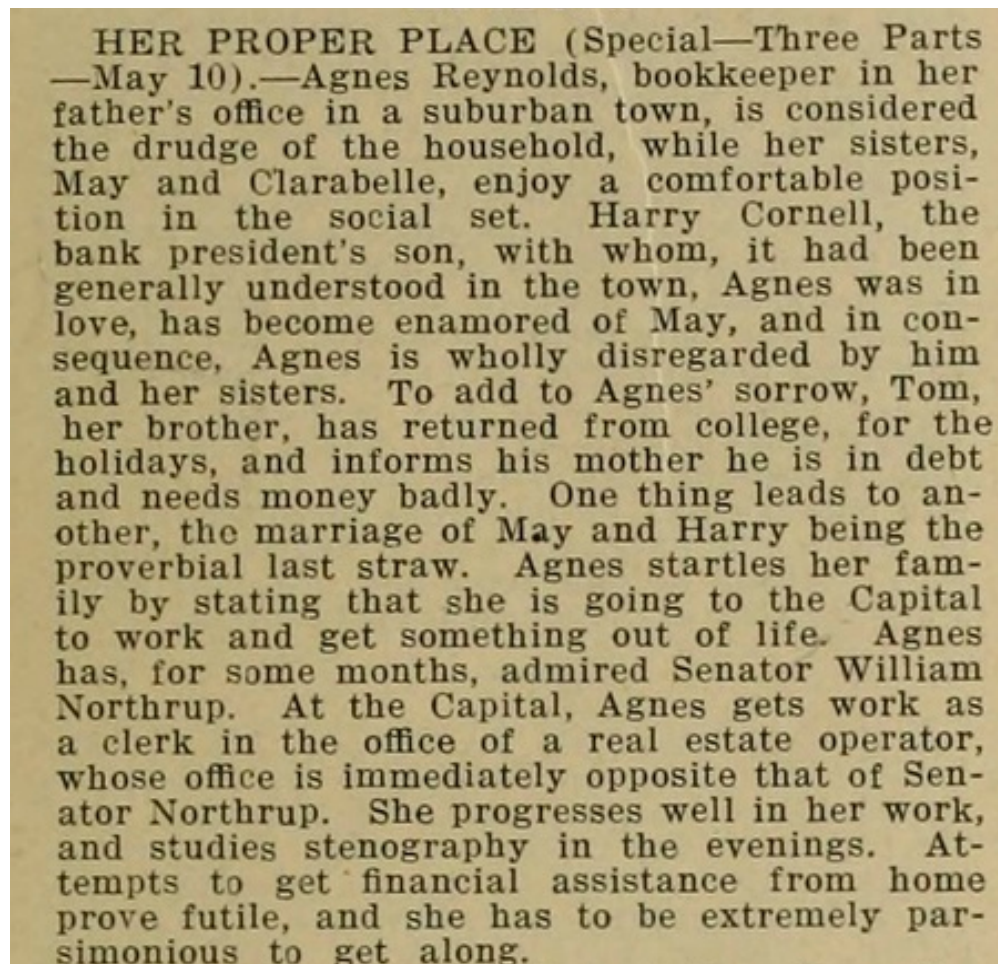
*The Moving Picture World*, October 2, 1915, p. 142

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 Proper Place (1915)**

Newspaper Article on the engagement of a senator and a local woman.



**HER PROPER PLACE** (Special—Three Parts—May 10).—Agnes Reynolds, bookkeeper in her father's office in a suburban town, is considered the drudge of the household, while her sisters, May and Clarabelle, enjoy a comfortable position in the social set. Harry Cornell, the bank president's son, with whom, it had been generally understood in the town, Agnes was in love, has become enamored of May, and in consequence, Agnes is wholly disregarded by him and her sisters. To add to Agnes' sorrow, Tom, her brother, has returned from college, for the holidays, and informs his mother he is in debt and needs money badly. One thing leads to another, the marriage of May and Harry being the proverbial last straw. Agnes startles her family by stating that she is going to the Capital to work and get something out of life. Agnes has, for some months, admired Senator William Northrup. At the Capital, Agnes gets work as a clerk in the office of a real estate operator, whose office is immediately opposite that of Senator Northrup. She progresses well in her work, and studies stenography in the evenings. Attempts to get financial assistance from home prove futile, and she has to be extremely parsimonious to get along.



One evening she remains at the office after hours to complete work on a title. As she is leaving she hears loud voices in Senator Northrup's office and listens. She deduces that someone is trying to bribe the Senator to remain away from the session when the anti-betting bill is to be presented. The senator repudiates the bribe, and in emphatic terms tells the agent of the gamblers he will champion the bill on the floor of the Senate. There is a pistol shot and the would-be murderer rushes out past Agnes. She rushes in, and, staunching the flow of blood temporarily, calls a doctor. The Senator is impressed by the beauty of Agnes, and is so grateful that he indiscreetly offers her money. Agnes leaves, and the Senator realizes his mistake. Subsequently the bill is passed, the Senator telling of the attempted murder and bribe. Efforts to find Agnes are futile, and Senator Northrup is discouraged. She has returned home, and told her family she is engaged to Senator Northrup, now a candidate for Governor. Agnes is feted and lionized. The newspapers get it and Senator Northrup denies the story flatly. Agnes is cornered. A reception is given, and out of curiosity, Senator Northrup goes to the town to see who the woman is who is playing the game. He meets Agnes and realizes. She asks forgiveness and agrees to tell the newspapers the real conditions, as a scandal will ruin his political career. Instead, he asks her whether she can try and care for him a bit, and the answer is affirmative.

*The Moving Picture World*, May 8, 1915, p. 955.

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 Vocation (1915)**

Reporter Jean Halliday (Sally Crute), special writer for a metropolitan newspaper.

HER VOCATION (Special—Three Parts—July 16).—Mrs. Wallace receives word from a magazine editor that he is anxious to publish a paper she has read at a meeting of the Colonial Association. The letter indicates that the editor feels that she possesses considerable literary talent, and, fired by reading it, she decides to drop her routine of social duties and amusements and devote herself to fiction writing. Her first short story is returned with a letter from the editor in which he states that her ignorance of underworld life and conditions make the manuscript unavailable; and he suggests that she try to get a first-hand knowledge of anything of which she may write in the future. She thereupon starts out to “do” the Tenderloin, her trip ending abruptly when she is sent home with her husband, who has been summoned by a policeman after his wife had got into a mix-up with a couple of street loafers. Mrs. Wallace, thereupon, after much persuasion, induces hubby to invade the Tenderloin in search of “local color” which she can use in her writing. In the “Silver Star,” a notorious cafe and dance saloon, he meets Jean Halliday, “special” writer for a metropolitan newspaper. She, too, is after “atmosphere,” having been assigned to do a story of night life in the city for the Sunday edition. At midnight everything is in full swing at the cafe, but at about that time Mrs. Wallace, greatly worried over the lateness of the hour and the knowledge that hubby is in a very “lively” locality, sets out to find him. Knowing that he has gone to the “Silver Star,” she follows him there, and when admittance is refused, she proceeds to call a cop and have the place “pinched.”

*The Moving Picture World*, July 10, 1915, p. 368



Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Female (Jean Halliday). Male (Magazine Editor)  
Ethnicity: White (Jean Halliday, Magazine Editor)  
Media Category: Newspaper  
Job Title: Reporter (Jean Halliday). Editor (Magazine Editor)  
Description: Major: Jean Halliday, Positive  
Description: Minor: Magazine Editor, Positive

### **The High Hand (1915)**

Newspapers go wild over a bribery story making the man who revealed the plot a hero.

THE HIGH HAND (Favorite Players—Six Parts).—Up through the din and murk of the steel works, up by brawn and brain until he took his place behind the superintendent's desk came Jim Warren, but his heart was still with the strugglers in the glare of the furnaces. Here he had time to think and here he conceived the "big idea." The "big idea" required an established political position and he started out to get it.

Francques, the henchman of Lewis, the political boss, saw in the young reformer a tool through which he could treacherously ruin his superior. Warren was running for the legislature as well as Lewis, and fortified with incriminating evidence against his opponent supplied by Francques, Warren entered the field as an independent candidate and was elected. Lewis took his defeat calmly and made friendly overtures to the newly elected member. Through the influence of Lewis, Warren was invited to visit the speaker of the House, Mr. Tillinghast.

Here he was introduced to the girl of his life; the girl he had first seen, as a curious child visitor at the steel works. Several other times fate brought them together. It had been a secret love and he was astounded when he learned from her own lips that she was engaged to marry Lewis.

Lewis' wedding to Edna was to occur as soon as Tillinghast was elected governor of the state. Edna admired Lewis and thought she loved him until one day after a talk with Jim Warren she realized the sordid contrast to which she, her father, and Lewis were parties. She told her father that she would not marry Lewis and remained firm in her decision against every argument that her ambitious parent offered. From that moment Warren battled for two loves—the love of a woman and the love of truth.

Lewis, behind a smiling face, plotted Warren's undoing. Bribes came from every source. Marked bills, stocks and bonds were lavished by the clique upon the supposed unsuspecting assemblyman. At last they thought the trap ready to spring. He was arrested. He trembled not but unafraid played the last card of his high hand. He calmly led his captors to the vaults of the National Bank and there neatly docketed each in its separate envelope under seal of the bank were the bribes untouched together with the names of the givers and evidence that sent many of them to prison cells. The newspapers went wild. Jim Warren played the game and he was the man of the hour.

Weeks later when the state convention had just gone wild over the nomination of Warren for governor, he and Edna were talking. "I think," said Edna, "that as long as I can't be the daughter of the governor, that I will be far happier as the governor's wife."

*The Moving Picture World*, March 13, 1915, pp. 1678, 1680

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

### **His I.O.U. (1915)**

Newsgirl Nan (Mildred Manning) helps Newsboy Karl (W. Ray Johnston).

HIS I. O. U. (July 16).—The little newsgirl had never heard of widowed mothers' pensions and if anyone told her that the state should contribute to the support of the little family she would have been very much surprised. Ever since her father was killed in an accident she and her mother worked hard to provide food and shelter for themselves and the girl's little baby brother. A small boy in an orphan asylum concluded to run away. No one in the big institution cared about him and he determined to seek his fortune in the big world. He found the world altogether too big and unfeeling, but he found one sympathizer and friend, the little newsgirl. She listened with great interest to his story and then invested fifty cents of her well-earned money in newspapers for the waif. Under her guidance he started his career as a full-fledged seller of the daily news, but his vocation was short lived for an uncle, who had just learned of the death of the boy's parents appeared and took the youngster away to his handsome home. All the little girl had to remember her young friend by was an I. O. U. in boyish handwriting for the fifty cents she had advanced him. The boy had been so excited over his new prospects that he had forgotten to repay his debt.

The girl grew to womanhood and secured permission from the city to conduct a newsstand at a busy corner. A political hanger-on, envying the girl's success, induced the mayor to give him the newsstand privilege at that street corner, and the girl was dispossessed. She had no friends to turn to and only a peculiar discovery enabled her to triumph over her opponent. In a newspaper she read an account of the rise to power of a young state senator and recognized in the statesman the boy she befriended, when she called at his office he did not remember her name and refused to see her, so she literally took her life in her hands in a daring attempt to get to his office. She succeeded and presented the tattered I. O. U. to her acquaintance of years ago. The young senator recalled the debt and, after he listened to her story, called up the mayor on the phone and angrily ordered him to restore the newsstand privilege to the girl. The young man was a power in politics and the mayor meekly obeyed. So the childhood friendship of man and girl was renewed and in time it ripened into love. The little newspaper stand passed into other hands while its former owner presided over the senator's house. The senator and his wife are often asked by their children the meaning of the I. O. U. signed with the senator's name, but only tender smiles have rewarded their earnest questions.

*The Moving Picture World*, July 10, 1915, p. 392.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Karl). Female (Nan).

Ethnicity: White (Kari, Nan)

Media Category: Newspaper

Job Title: News Employee (Karl, Nan)

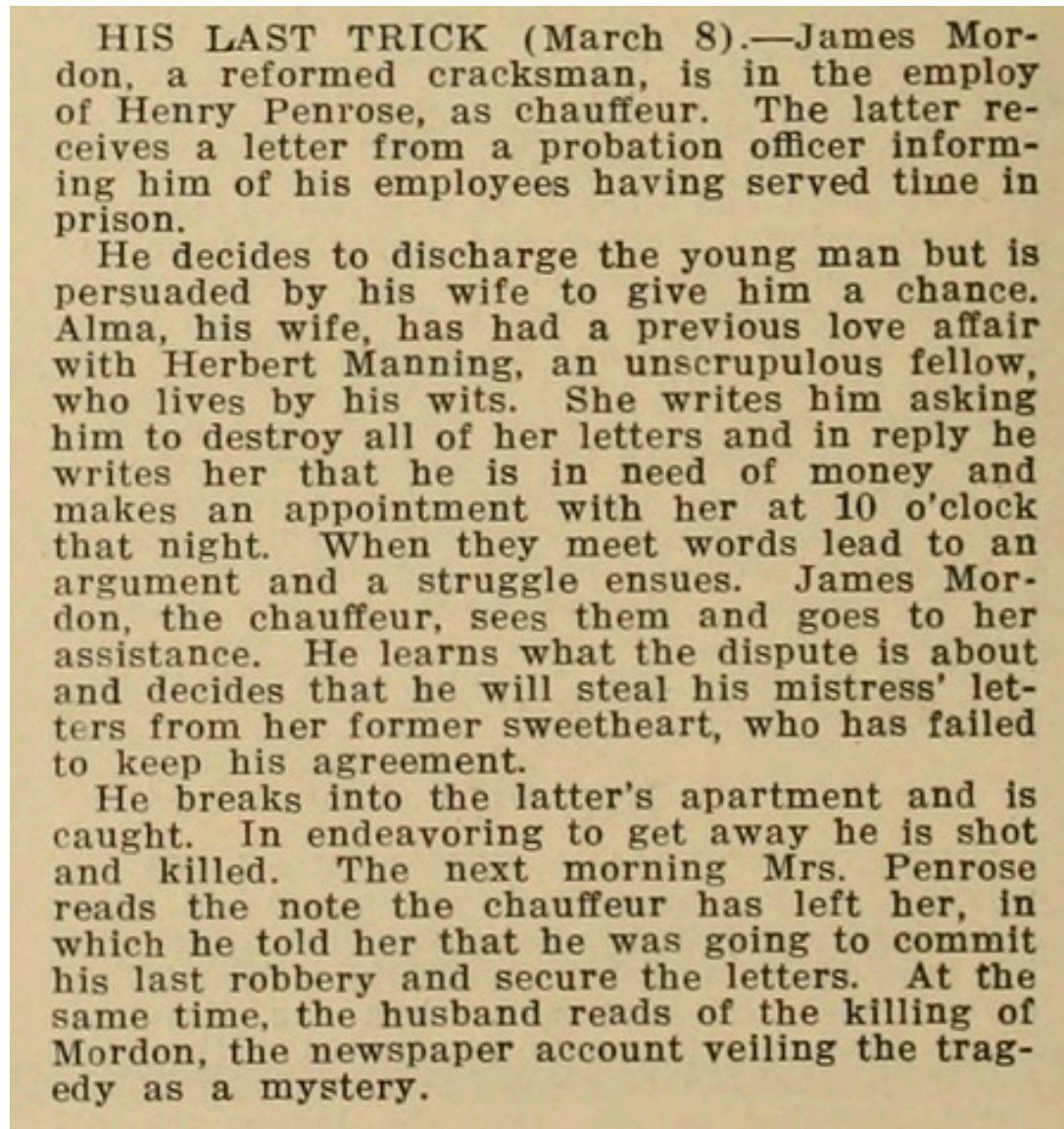
Description: Major: Karl, Nan, Positive

Description: Minor: None.



**His Last Trick (1915)**

Newspapers. The newspaper account about a tragedy treats it as an unsolved mystery.



*The Moving Picture World*, May 27, 1915, p. 1984

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

**His Last Word (1915) (aka The Last Word).**

News Service. Dad Kirkly, the Telegraph Operator (Charles Manley), an old employee who runs the wire at Kripps News Service, is let go when new management takes over, but the other staff members cannot bring themselves to tell him. They take up a collection and make him think he is getting a weekly pension for his years of service. They also set up a room with a wireless where they can send him messages. When he decides to thank the new owner personally, he finds out the truth and dies of a broken heart after sending one last “thirty” to a coworker. Moss, the Resident Manager (Walter Belasco).



THE LAST WORD (Sept 12).—The cast includes "Daddy" Manley, Walter Belasco, P. Machete, Gladys Applebe. "Dad" is the manager of the telegraph room of the Kripps News Service, and for forty years has rendered them invaluable service. Everyone, from Moss, the resident manager, down to the office boy, fairly swears by Dad. A new general manager, Harrison Cole, is engaged and starts out on a tour of inspection of the various branches. He is a firm believer in young blood, and, as a consequence, Moss is ordered to dispense with "Dad's" services. Moss cannot bring himself to the telling of the bad news to "Dad." He calls the employees about him and tells them the news. They are staggered, and a petition to demand the reinstatement of "Dad" is suggested. This is acted upon, but without result.

A plan is then suggested by Moss to convey the impression that the company, in recognition of "Dad's" faithful services, has honorably discharged and placed him on a pension for the remainder of his days. The employees create a fund to which each subscribes a nominal sum to cover the supposed pension, which they are to deliver to "Dad" at the end of each week. So that "Dad" may not be entirely cut off from his beloved work, and in a way be made to feel that he is still one of them, Moss installs a wire running from the telegraph room to "Dad's" little room, and in their leisure moments they gossip with "Dad" and every evening at the close of work they bid him good night over the wire. Some time later the general manager makes another tour of inspection and "Dad," learning of his arrival in town, decides to personally thank him for his kindness. He calls on Cole at his hotel and there the truth comes out. Crushed and broken-hearted, "Dad" returns to his room. Just as he arrives the usual evening "Thirties" from the friends at the office begin to come in. He has just strength enough to answer one. The men, becoming alarmed, as he does not respond to the remaining calls, rush to his room, and there they find him seated at the instrument with a smile on his face. He had sent his last "Thirty."

*The Moving Picture World*, September 11, 1915, p. 1902

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Males (Dad Kirkly, Moss, Harrison Cole, Group)

Ethnicity: White (Dad Kirkly, Harrison Cole, Moss). Unspecified.

Media Category: Newspaper

Job Title: News Employee (Dad Kirkly). News Executive (Moss, Harrison Cole).

Miscellaneous.

Description: Major: David Kirkly, Positive.

Description: Minor: Moss, Positive. Harrison Cole, Negative. Miscellaneous, Very Positive.

### **His Return (1915)**

Newspaper Article reports on a man's death and a fortune left to his ward if his son fails to show up. The son reads the article, returns home and is surprised by what he sees.

HIS RETURN (Majestic), March 5.—This is an exceedingly good one-reel drama, which has been developed with a pretty Colonial atmosphere. Mirian Cooper, Elmer Clifton and Howard Gay play the leads in a manner that is above reproach. The story is of a young man, who, having developed the drinking habit, becomes piqued at his father's admonishments, and interference with his plan to marry his father's pretty ward, and leaves home. When he has sunk to the depths of his drunken career, one day he sees a newspaper notice with regard to his father's death and fortune, which is left to the ward in the event of the failure of the son to put in an appearance. On his return to the old home he sees the young woman in the grounds, and realizing his own miserable condition, and what life might mean to her in the event of their marriage, he steals away without letting any one know that he has been there.

*The Moving Picture World*, March 20, 1915, p. 1765

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

### **His Romany Wife (1915)**

Newspaper Article reveals a woman has been stabbed to death by a jealous lover freeing a man to marry the woman he loves.



HIS ROMANY WIFE (Feb. 23).—On a surveying trip Travis, a civil engineer meets Zara, the belle of a Gypsy camp. Despite the warning that Gypsy love seldom brings happiness, he marries her. Tonio, her lover, vows revenge. After her son is born Zara pines for her people and returns to them. Travers takes the baby home to his mother and renews associations with Alice Gray, his boyhood friend. Zara is taken from the camp by Gorman, a theatrical manager, who trains her as a classical dancer. Tonio follows her to the city. Travers again meets the Gypsies and is told that Zara is dead. He asks Alice to marry him, and she consents. At the theater he recognizes his Romany wife in Zarita, the dancer. He rushes out distraught. After a sleepless night he reads in a newspaper that La Zarita is dead, stabbed by a jealous lover. Tonio has executed his oath of vengeance, and Travers is free to marry Alice—a woman of his race, with ideals like his own. For Romany love seldom brings happiness.

*The Moving Picture World*, February 27, 1915, p. 1331

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 Home Cure (1915)**

Newspaper Article on alcoholism gives a woman an idea on how to get her husband off the booze.

**THE HOME CURE** (Dec. 3).—Featuring Mr. and Mrs. Sidney Drew.

Henry Souser had one failing—a strong friendship for booze, and Mrs. Souser determines to use desperate measures to cure him. From a newspaper item she gets the idea of pretending that she herself, has become addicted to the use of liquor, and proceeds to carry out her plan by greeting her husband on his return from the office, with the pretension of being slightly under the influence of liquor. Henry thinks his wife is crazy at first when she greets him affectionately, instead of upbraiding him for having had too many highballs before reaching home, but when he smells her breath, it instantly sobers and frightens him.

Next morning Jane pretends a terrible headache and her husband very seriously demands to know how long this has been going on, but she denies all knowledge of events of the previous evening. He is greatly worried and Jane carries her idea still further by half emptying the decanter on the sideboard and pretending to have drunk it all, while at the same time brazenly drinks liquor from her “medicine” bottle. Rendered nearly frantic by her “deceptions” Henry sees his doctor-friend who ad-

vises him to destroy every drop of liquor in the house, and after pleading with his wife in a most touching manner, he goes down cellar and breaks every bottle he can find. Then she tells him, and he smilingly acknowledges she has won—he is cured.

*The Moving Picture World*, December 4, 1915, p. 1892



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 Honor of Kenneth McGrath (1915)**

Reporter Kenneth McGrath (Sydney Ayres).

THE HONOR OF KENNETH M'GRATH (July 24).—Howard McGrath is a Wall street broker with few scruples. His nephew, Kenneth McGrath, the son of a deceased brother, is his chief clerk. Doris Van Ness is an heiress whose fortune is left in the hands of Howard McGrath, her guardian. Mrs. Wheeler Van Ness, her mother, does not share this fortune, for she is anxious that Doris marry Baron Von Zeller, an impoverished German nobleman with a couple of debt-ridden castles. Howard McGrath attempts a corner on the stock market and is tightly squeezed. He realizes that a marriage between his nephew and the heiress will solve the trouble. Kenneth, though he secretly cares for Doris, is, at the same time, incensed at the idea of marrying any woman for money. He takes the latter course and his refusal to enter into the plan arouses the anger of his uncle, who decides upon other measures.

Accordingly he sends one of his clerks with a letter to Mrs. Van Ness urging her to permit him to invest a sum of Doris' inheritance on his speculations, promising a big return. He signs Kenneth's name to the letter. Mrs. Van Ness persuades her daughter to sign a check for the amount asked. Kenneth and Doris have, in the meantime, become interested in each other, Kenneth refraining, however, from showing his regard for the girl because of his uncle's proposition. The speculation fails and Doris loses a large portion of her fortune. Mrs. Van Ness accuses Kenneth of treachery and he, for the first time, learns of the investment. He is shown the letter with his forged signature and denies any knowledge of it. His uncle in turn accuses him of lying. Kenneth leaves the employ of McGrath and secures a position as reporter on a daily paper. Doris secretly believes in him. She is pressed to marry Baron Von Zeller, whose estates are heavily mortgaged, the elder McGrath promising to rehabilitate the fortunes of Doris on the consummation of the match. Doris urges Zeller to press his suit, promising him in turn his fortune will be rehabilitated by such a union, keeping the financial straits of Doris from him.

McGraths' plan is to use the names of both of the contracting parties in the organizing of a new stock jobbing scheme, securing investments on the alleged backing of the supposedly wealthy pair. Kenneth is sent to interview his uncle and is refused admittance to the office. He calls on Mrs. Van Ness and is told that Doris will not see him. Angered at both his uncle and the girl, he threatens his uncle that he will write a complete exposure of the scheme. He gives him the alternative of dropping the scheme or being exposed as a fraud. The uncle gives in. Zeller learns from Howard McGrath that Doris is no longer an heiress and takes ship for his country. McGrath is forced to tell Doris the truth about the note urging her investment in the stock deal. Kenneth is thus reinstated in the good graces of the young woman and their marriage follows. His uncle is forced to quit his crooked dealings.



Status: Unknown  
Unavailable for Viewing

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

### **Honor Thy Father (1915)**

Newspaper Vender Maggie (Mary Ross – The Old News Woman).

HONOR THY FATHER (Special—Three Parts—June 25).—Although it means the mortgaging of their home, Roger Dayton's parents send him to law school. Selfish and ungrateful, the boy forgets all about the old folks after his graduation. Alma, whose husband is serving time, fascinates the young man. Roger's ability brings him an appointment as prosecuting attorney. In the meantime, a bad season ruins John Dayton. Their home is sold over their heads and the old people are sent adrift.

Roger is in ignorance of this. Then, one day, he finds his father in a police court, tried on the charge of stealing bread. Ashamed to go to his father's rescue, the cur hastens from the court. Mrs. Dayton is saved from starvation by old Maggie, a newspaper vender, who resides in the same house. Roger's mother, ignorant of her husband's whereabouts, learns of what has happened while selling papers outside the jail. Fate has caused John Dayton to be placed in the same cell with Fenway.

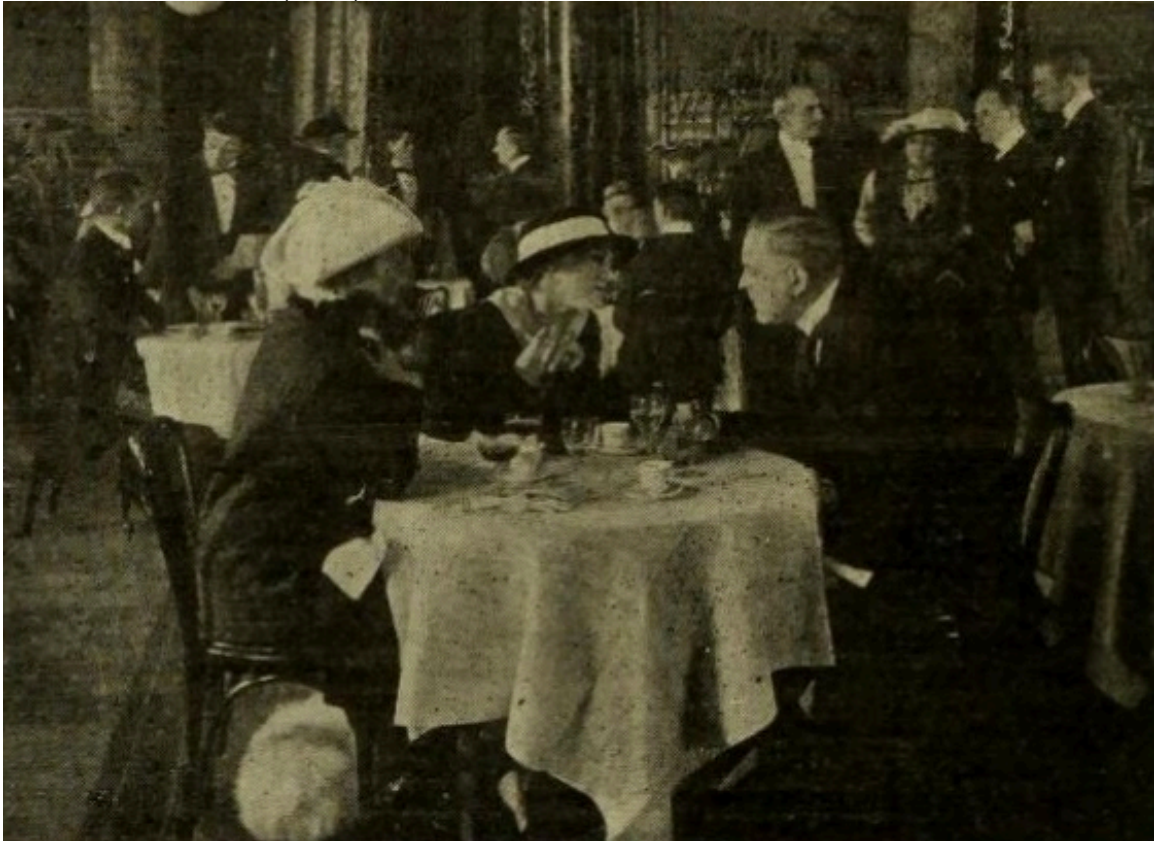
Alma calls upon her husband and tells of how she is victimizing Roger. Dayton hears the story and when his wife calls, imparts it to her. The two prisoners are discharged on the same day. Mrs. Dayton learns that Alma is preparing to flee. Rogers enters Alma's apartment in time to witness the struggle between the two women. Preferring to believe the adventuress' lies, he sternly rebukes his mother. Chance leads him to discover the truth. At the same time, Fenway enters. Roger learns that the latter is Alma's husband. At once his own worthlessness dawns upon him and he vows to spend the rest of his days in expiating the wrongs he had heaped upon his parents.

*The Moving Picture World*, June 19, 1915, p. 1979.

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Female (Maggie)  
Ethnicity: White (Maggie)  
Media Category: Newspaper  
Job Title: News Employee (Maggie)  
Description: Major: None  
Description: Minor: Maggie, Positive

### **The House of Tears (1915)**



Reporter Gail Collingwood-Alice Gail (Emily Stevens) is a New York newspaper reporter on the *Evening News*



## “The House of Tears”

Exceptional Story and Fine Acting Give Character to Rolfe-Metro Five-Part Drama.

Reviewed by Lynde Denig.

**P**OWERFUL in theme and plot development and acted with a fund of sincerity, “The House of Tears,” written by Frank Dazey and produced by the Rolfe Company under the direction of Edwin Carewe, leaves a vivid impression. It is not easy to recall a stronger or more dramatic photoplay treatment of a story based on a domestic tragedy—one that so completely moves an audience by reason of its truth to human nature, its originality and the sincerity that goes into the acting of the emotional scenes.

Emily Stevens, playing a dual role of mother and daughter, is on the screen most of the time and her work is truly remarkable. She is, in turn, a beautiful, pleasure-loving wife, an

aged woman broken by misfortune, a pretty girl of eighteen and a self-reliant young woman who earns her living as a newspaper writer. Miss Stevens’ transformation in appearance and personality in meeting the varied demands of these characters marks her as a most versatile and accomplished picture actress.

At a well-managed divorce trial one sees how the home of the Collingwoods came to be “The House of Tears.” As the trial progresses the author is fair to both husband and wife. Using cut-backs he shows that the man has reason to question his wife’s fidelity; also that there might have been no cause for unhappiness had he paid as much attention to his family as he did to the stock ticker. The divorce is granted and the woman goes west with the co-respondent, leaving her little daughter with her husband.

This open break is only a step in the history of “The House of Tears,” for relentlessly and with many clever turns in the plot, the author brings out to the full the misery that embitters the lives of his four central characters. And as a fitting climax we find the daughter about to marry the man who shot her mother and left her dying in a western cabin. The story rings true, it is pathetic as well as dramatic and is a fine example of expert production in which many double exposures are used with fine effect. There is no fault to be found with the well-phrased verses that frequently fill the place of subtitles. Henri Bergman as the husband and Walter Hitchcock as the co-respondent give Miss Stevens excellent support.

THE HOUSE OF TEARS (5 parts—Dec. 13).—The cast: Mrs. Alice Collingwood and Gail Collingwood, her daughter (Emily Stevens); Robert W. Collingwood (Henry Bergman); Henry Thoms (co-respondent, alias Edward North (Walter Hitchcock); Anna Gail's nurse (Madge Tyrone); John, a butler in the Collingwood home (George Brennan).

In The House of Tears, there lived Robert Collingwood, his wife, Alice Collingwood, and their baby girl, Gail. In the courts Robert has been granted a decree of divorce and the custody of little Gail, upon evidence that Mrs. Collingwood has been found in a compromising situation with Henry Thorne, and her subsequent admissions. Once free, Mrs. Collingwood openly accepts the attention of Thorne, and they soon marry and go west to live. Thorne takes up the life of a prospector in a mining community, and his consistent failure proves a source of discouragement to him and unhappiness to the woman. Collingwood, his mind upset by domestic troubles,



loses his fortune in Wall street manipulation, and becomes a raving maniac. He drives his employees out of the office, and then goes to his home intending to kill his little daughter. In a chase up a staircase, he falls and is killed. An annuity he had settled on the baby when she was born, and which has been saved from the financial wreck, is the means of her education.

Fifteen years later Thorne, who has been plodding along in the west, meeting with little success, wins \$15,000 at faro in a desperate plunge one night. He has become tired of the woman he won by intrigue and his sudden prosperity turns his head. He arranges to go back to Wall street to flirt with fortune, and he tells his wife he will not take her along, but will leave enough money for her to live on. She is horrified at the prospects of his desertion, and at the point of a revolver, demands his money. In a struggle which ensues, she is seriously wounded. Thorne leaves, believing his wife dead by the shot from her own hand.

Back in Wall street, Thorne electrifies other operators by his phenomenal rise to affluence, and he becomes the elegant man of wealth he aspired to be. Gail Collingwood, who has now grown to womanhood, is known under the name of Alice Gail, and employed as a reporter on the Evening News. She is sent to interview Thorne, who is now known as "Edward North." They become very friendly and their acquaintance soon ripens into love. In due time their betrothal is announced. Out in the mining town Thorne's wife has recovered, and she resolves to come back to the scenes of her youth. She is seeking Thorne in the great city, when Gail, who is riding in an automobile loaned her by her fiancée, runs down her mother, a poor, ill-clad, wandering woman. The mother is slightly injured, and she recognizes her daughter. They plan to make "North" face his past. Gail sends word for "North" to come to her home, as she is in trouble. When he arrives he is brought face to face with his wife, whom he believed to be dead. "North" becomes frenzied from fear, as he thinks the sad faced woman is an apparition, and he flees from the house. The apparition continues to haunt him, and in a half-crazed mood he drives his automobile blindly through the streets, ending by running off a bridge when he is hurled to death.

Mother and daughter, re-united, then seek a happier existence.

*The Moving Picture World*, December 4, 1915, p. 1912.

Status Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Gail Collingwood).  
 Ethnicity: White (Gail Collingwood)  
 Media Category: Newspaper  
 Job Title: Reporter (Gail Collingwood)  
 Description: Major: Gail Collingwood, Positive.  
 Description: Minor: None

### **The House That Jack Moved (1915)**

Seldon (Edward Hoyt) – The Editor of the local newspaper. Joan (Mignon Anderson), the Editor's Daughter who runs the newspaper in his absence.

THE HOUSE THAT JACK MOVED (May 21). —The political boss of the little city was greatly worried. He had a municipal campaign on his hands, and what he called "the breaks" were going against him. There was a reform ticket in the field as usual, and the nominee for mayor was an active young man who was making surprising headway with the voters. It was a problem, but then the chief duty of a boss is to solve problems, and this man was competent to do it. The reform candidate lived on the edge of the town in a little detached house, and the boss, through the city surveyor, arranged that the city line should be changed just enough to place the candidate's domain just outside the city, thereby automatically removing him from the race.

Perhaps the scheme would have been a success, had not fortune favored the young man. One of his former schoolmates was the daughter of the editor of the local paper, a ring organ. The two were great chums, and the girl was frankly desirous that the reform ticket should succeed. She lived near the candidate, saw the boss and one of the henchmen lurking about, watched them and learned of their plot. Then she promptly informed the candidate. He rose to the emergency, as she hoped, asked her to help delay any publication for three hours, summoned house movers and had his house moved inside the line in short time. The girl was able to help, for she was running the newspaper in the absence of her father, "who," as she put it, "was out motoring." The real fact was that he and his daughter went out in an auto he had taken in trade. It was said to be a 40 horse power, but on the road thirty-nine of the "horses died," while the other had a bad case of asthma. Daughter got home all right, because the candidate came along in his own car, but the luckless editor toiled on and on, using all the tools in the car's kit, and never knew that a job was being put on the candidate, or that the candidate had beaten the conspirator's, compelled him to admit their defeat, proposed to the editor's daughter and had been accepted. The editor simply toiled on and on, and finally came back to earth with a start when the young couple drove up, and offered to tow him home if he would give them his blessing. The editor philosophically blessed them, and was prosaically towed home. And as the car rolled along, he decided that an auto was a good investment, for had it not been for his "40 horse power" his daughter might not have won the most desirable young man in town.

*The Moving Picture World*, May 22, 1915, p. 1334



Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Comedy  
Gender: Female (Joan). Male (Selden).  
Ethnicity: White (Joan, Selden)  
Media Category: Newspaper  
Job Title: Editor (Joan, Selden)  
Description: Major: Joan, Positive. Seldon, Transformative Positive  
Description: Minor: None

### **How Cissy Made Good (1915)**

Editor of *Motion Picture Magazine*. Interviewer Cissy Fitz-Gerald.

Cissy, an aspiring scenarist, submits a movie script to the editor of *Motion Picture Magazine*, but it is rejected. Feeling sorry for the impoverished writer, the editor offers her a chance to prove herself in another capacity by interviewing the leading actors and directors of the Vitagraph company. At the Vitagraph studios in Brooklyn, New York, Cissy meets comedienne Flora Finch, who introduces her to the various celebrities. The victim of the stars' practical jokes, Cissy goes from one mishap to the next during her tour of the studio, which includes the dressing rooms, the costume department and the camera section. In unwitting retaliation, Cissy bursts into the middle of a scene in progress, ruining a hundred feet of film stock and infuriating the director. After she falls into a tank, Cissy is finally befriended by the kind-hearted Mary Maurice, and her troubled tour is salvaged when the other stars, feeling guilty about their cruel tricks, write their own interviews for her. Cissy is offered a position on the magazine and then faints with joy. *American Film Institute Catalog of Feature Films*

## “How Cissy Made Good” Makes Good

Latest Vitagraph Novelty Comedy Is Given a Hearty Reception at the Vitagraph Theater.

THE weekly change of bill at the Vitagraph Theater on December 21 was marked by the showing of the novelty four-part comedy “How Cissy Made Good.” It is said to be probable that the company will later reduce the feature to three reels and release it through the regular program of the General Film Company. Cissy, who is, of course, Cissy Fitz-Gerald of the Vitagraph forces, is seen in the role of a woman who obtains employment on a magazine devoted to motion pictures, and the permanency of whose stay depends on her success in going out to Flatbush and interviewing the actors and actresses in the studio of which those in the vicinage take so much pride.

Cissy visits in the dressing rooms and in the yard and in the factory and on the stages all of the men and women who have to do with making Vitagraph pictures. They play all sorts of jokes on her, and she puts over a few on them, her chief stunt being walking into a scene and spoiling a hundred feet or so of film and incidentally carving a few gashes in what is charitably described as directorial temperament. Likewise incidentally, when all is said and more than that is done, Cissy gets the job. Her tenure in her new place is short, however, as her introduction has been so spectacular and she has made such a hit that she receives and accepts an offer to join the Vitagraph company. The subject is one that will be heartily received by all picture “fans.” It is not only an intimate inside view of the studio of the Vitagraph company, which alone would interest, but it reveals many of the actors out of character as well as in make-up and at work. There is one bit reminiscent of other days. Edith Storey, mounted on a spirited charger, in cowgirl costume, comes dashing into the yard and slides out of the saddle with all of her old-time aplomb.

*The Moving Picture World*, January 2, 1915, p. 51

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy



Gender: Male (Editor). Female (Cissy Fitz-Gerald)  
Ethnicity: White (Editor, Cissy Fitz-Gerald)  
Media Category: Magazine  
Job Title: Editor (Editor). Reporter (Cissy Fitz-Gerald).  
Description: Major: Cissy Fitz-Gerald, Positive  
Description: Minor: Editor, Positive

**How Molly Malone Made Good (aka How Molly Made Good) (1915)**



*The Moving Picture World*, October 23, 1915, p. 626

Reporter Molly Malone (Marguerite Gale). Reporter Alva Hinton (Helen Hilton).  
Sunday Editor (William H. Tooker). Photographer Reed (John Reedy). Journalist  
(William A. Williams). Journalist (Edward P. Sullivan).

## “How Molly Malone Made Good”

Unusual Photoplay Introducing Ten Stage Stars Is Presented by Kulee Features, Inc.

Reviewed by Lynde Denig.

**H**ERE is a six-part picture exactly calculated to satisfy public curiosity concerning the off-stage appearance of celebrated actors and actresses. It was produced by the Photo Drama Company, with Lawrence B. McGill directing a cast

headed by Marguerite Gale and including William H. Tooker, Helen Hilton, W. A. Williams, Armand Cortes, James Bagley,

Edward Sullivan and John Reedy. These present the story of a girl reporter, written by Burns Mantle, dramatic editor of the New York Evening Mail. But more important than the story, more important than anything else in the picture, in fact, are the intimate glimpses of stage stars which it affords.

Molly Malone is a pretty Irish lass with an engaging smile and plenty of nerve. Just arrived in New York, she looks for her brother in the office of the Tribune and not finding him she wants an opportunity to do a little reportorial work herself. The Sunday editor gives her the hardest kind of an assignment—interviews with stage favorites, who don't want to be bothered. Two discredited employees of the same paper try to thwart Molly at every turn. They account for the melodramatic excitement in the picture, but interference notwithstanding, the plucky young woman goes right ahead with her task and is back in the office at the appointed hour.

Her visits carry her to the homes—generally the country homes—of Robert Edson, May Robson, Leo Ditrichstein, Lulu Glaser, Cyril Scott, Henrietta Crosman, Henry Kolker, Madame Fjorde, Julian Eltinge, Julia Dean and Charles Ross and Mabel Fenton. We see all of these people at close range, enjoy views of their attractive estates and experience a few thrills when Molly's life is threatened. Director McGill secured some effective scenes of a runaway in which a carriage is crushed between two trees, of an automobile smash-up at a railroad crossing, of a heavy rainstorm and of the lobby of the Hotel Martinique, to mention some of the most memorable parts of a well staged and clearly photographed production. Miss Gale is beautiful to look at and altogether charming in her interpretation of the girl who never said, “It can't be done.”

*The Moving Picture World*, October 23, 1915, p. 626



The General Feature Film Co. arranged for a special presentation of "How Molly Made Good," a six-reel feature produced by the Photo Drama Co. (and the scenario by Burns Mantle, the New York critic of the Chicago Tribune), at the Ziegfeld theater, Thursday morning, Nov. 4th. Mae Tinee, editor of the feature page, "Right Off the Reel," in the Chicago Tribune, writes of the production as follows: "There is plenty of action in the play, no doubt of that, and if it isn't always good action the producer must be blamed. If he never worked on a newspaper he is not so much to be censured. If he did he should be ashamed of himself. It is to be regretted exceedingly, however, that he has not the opportunity of meeting real newspaper women. The way Miss Hilton acts, just isn't done, you know. The acting as a whole was good—though badly directed. But you'll like little Irish Molly. Couldn't help yourself."

*The Moving Picture World*, November 13, 1915, p. 1287

*Viewing Notes:*

Brother Dan wants Molly to meet him at the New York Tribune. She goes to the newspaper. A man at the desk outside of the city editor's office tells her "He ain't here Miss. He went to war two weeks ago." The man goes into the newsroom. The city editor is at his desk. Other journalists at table behind him (approximately eight men and one woman are sitting around the table working on copy.)

Title Card: "Alva Hinton, a Tribune reporter, and Reed, a photographer, return after an unsuccessful attempt to interview Madame Fjorde, the Operatic Prima Donna who was supposed to arrive on the Adriatic." Alva bumps into Mary's luggage and yells at her.

Billy Morrison, Associate Editor, is talking to the City Editor. The man outside the office takes Molly in to see the city editor. She shows the city editor the letter from her brother. Morrison is talking to another journalist at the table. The City editor goes over to talk to the men and the woman at the table working with copy. He passes a hat. He comes back to Molly who is still sitting at his desk. And gives her the money. "Sure, I'm no beggar. I can work," Molly tells the city editor. She thanks everybody, but no thanks to the money. As she is ready to leave, she goes back to the city editor: "You couldn't be after giving me a job as reporter, could you?" She shows him a story, "Iceland's Place in the War by Molly Malone." He seems to like it.

Molly talks to Morrison when Alva and Reed come in to talk to the city editor. "Madame Fjorde was not on the Adriatic," Alva tells him. Molly interrupts: "Sure, she was on the Adriatic. Wasn't she after talking to me herself?" City editor dismisses Alva and Reed and Alva gives a dirty look to Molly. "Is that what they are paid for, these reporters? For not finding a person? Sure, I could do that well. Will ye let me try to find the Madame?" Morrison, City Editor and man (assistant or copy editor) at table are all listening to her. He sends her with Reed to get the story. Reed to the City Editor: "What? With her? No!"

Molly goes alone. City editor and man at the table laugh and seem to think why not give her a chance.

Morrison sees Molly outside the office. “Sure, I can find her, the Irish can find anything,” she says to Morrison. They shake hands. Meanwhile Alva and Reed are commiserating about what happened. Molly goes off in search of Madame. She hunts down the opera singer at a hotel and sends up a note: “Dear Madam: May I see you for just a moment? The Little Irish Girl you met on the boat. P.S. It is not money I want.” French maid comes down: “She ees so afraid of ze reportair. But I zink she will see you.” Mary asks her about “a report from an apparently authentic source that the price of your release from the Royal Opera you have agreed to turn over to the Red Cross fifty per cent of your earnings from your forthcoming American tour. Is this true?” The opera singer writes out a note and hands it to Mary and Mary rushes back to the newspaper office. Sees the man outside the city editor’s office. The man calls the city editor. Alva comes out of the office and once again bumps into Mary.

Mary goes in to see the city editor and hands him the note. The man outside the office spars with Alva about Mary’s success. Alva goes in to see the city editor and wrestles him for the note Mary has given him. He tells Alva: “You’d better take three or four days off, Miss Hinton, until your temper cools.” Alva leaves.

Title Card: “The Associate Editor’s compliments – and an idea for a Sunday story.”

Associate Editor and Alva have words. “They tell me you are good at finding people. I’ll give you a trial.” The Sunday editor talks to her while another editorial man takes notes. Sunday editor to Molly: “Each of these will give you the address of one other. Bring me the ten answers by twelve o’clock Saturday, and I’ll give you fifty dollars and a job.” Alva and the Associate Editor listen while the editor gives Molly instructions.

Title Card: “Early the next morning, Molly starts out on her assignment.”

Title Card: “Fearing that if Molly makes good, she may get her job, Alva Hinton schemes to forestall her.”

Alva and Reed the photographer plot against Molly while Molly goes to get the story. Alva goes into a phone booth. She tells a woman Molly is to interview, “She’s an imposter, Miss Glaser. Don’t talk to anyone until I see you.” (Alva in hat and dress).

Title Card: “The plot to discredit Molly with Miss Glaser.”

Alva and Reed riding in back of Molly. Alva slips her reporter’s card into Molly’s purse. They follow her in a car, passing her since she is in a horse-driven carriage. But their car breaks down and Molly passes them.

Miss Glaser’s mother directs Molly to the garden. Molly gives Miss Glaser a letter: “The New York Tribune. Office of the Sunday Edition. New York, Sept. 15, 1915. Dear Miss Glaser: Will you kindly help the New York Tribune and associated newspapers in the preparation of a special feature story for the opening of the new theatrical season? On the enclosed card you will find a series of pertinent and timely questions. After answering them yourself, will you please give Miss Malone, our reporter, the name and address of



one of your fellow players who you think would be interested in helping us with this story. Yours sincerely...Signature of the Sunday Editor.”

Alva shows up. Molly waits. Reed follows in a car. The woman fills out the questions. Molly waits. She gives Molly a name. Alva shows up and tells Miss Glaser Molly is a fraud. She looks in the purse and finds Alva’s card (which she had put in the purse on the train). “If it’s her bag, Miss Glaser, let her be telling you what else is in it, if she can,” says Molly. Mrs. Glaser gives Molly back her bag and Alva her card. And sends Alva away. The plot fails. Alva and Reed conspire. Alva is furious. Molly leaves in Mrs. Glaser’s car: “Take Miss Malone to the end of the subway, and see that she gets a train for Sheepshead Bay.” Alva and Reed are watching and Reed jumps onto the car. Alva follows in her car. Reed tries to puncture a tire, which he does and then runs away. He gets into the other car and the two zoom off. Mary is worried, but the driver tells her, “Don’t worry, Miss, I can give them a half hour’s start and then catch ‘em.” The chase is on. Mary’s driver catches them and drives off.

When they arrive at the railroad station, Alva tells Reed: “Keep her in sight and report to me.”

Title Card: “The Sunday Editor of a rival newspaper.”

Fat man sitting behind a desk on the phone. Alva comes in. She hands him a piece of paper: “There’s one. If I get nine more, will you print the story?” He says to her, “Don’t you work for the *Tribune*?” They talk. He goes to the phone and calls up the *Tribune*’s Sunday editor who tells his rival, “Keep her there on some pretext for a few minutes.” The *Tribune* Sunday editor stops the Associate Editor and talks to him.

Title Card: “The first card is stolen and the chain is broken – but not for long.” Mary can’t find the first card. The *Tribune*’s Associate Editor shows up at the rival Sunday Editor’s office and confronts Alva: “You’re through, Miss Hinton. Fired! Understand?” She leaves and the rival Sunday editor shakes hands with the *Tribune*’s Associate Editor.

The Associate Editor is back at the *Tribune*’s Sunday Editor’s office: “Miss Hinton is through! She stole Molly’s card and we must return it to her.” Sunday Editor to Associate Editor: “If you have her address, I’ll take the card there, she’ll be worried to death.”

Associate Editor leaves to find Molly.

He goes to Molly’s address and she arrives. He gives her the missing report. Molly is grateful. They flirt.

Title Card: “Molly arrives at Sheepshead Bay, closely followed by Reed.”

She gets the answers and another name. Reed is in the bushes listening closely. Reed follows her

Title Card: “He was a bad photographer, and he is a worse detective, but he did get the address of the next player to be visited and thus keeps on the trail.” He calls Alva.

She goes to see an actor, but the grocery bill giving her a lift tells her, “Actors don’t get up this early.” He writes out his answers, and gives her another name. Alva and Reed follow, arriving by streetcar. Mary is off to see the next person. She gets on a train, Reed

and Alva just miss the train and take the next one. Molly arrives, gets her questions answered, and is given another name.

Alva and Reed arrive just as Molly gets the next name. Reed hires the “cleverest sneak-thief in New York.” Mary meets the next man, gets her questions answered. The sneak-thief steals the answered questions and gives them to Reed and Alva. Police arrest Alva and Mary gets the answers back. The sneak-thief runs away with Reed after him. They see the policeman and run away. The policeman takes Alva away. The man gives Mary the next name. Alva at the police station answering questions. Molly has lost her money, but the man gives her a small loan.

Back at the police station, Reed shows up. Alva: “Get someone to bail me out. Find her address and get her at her home tonight.” Mary continues her reporting. She gets her questions answered and another name. Reed meanwhile has Mary’s bag. He calls the Sunday editor using a fake name: “This is Cyril Scott. Your reporter left her bag; I’ll send it to her home, tonight, if you’ll give me her address.” He gets the address and tells the sneak-thief, they’ll get Mary when she comes home.

The Associate Editor goes to Mary’s house and says he will return later. Mary is on her way home via train – she almost missed the train, but a fast-moving automobile enables her to jump on the train. Associate Editor Morrison arrives at Mary’s home and awaits her return. Reed and the sneak-thief are there as well. Mary comes home. The sneak-thief attacks her as she gets to her door. She fights him and Morrison comes and beats up the sneak-thief while Reed looks on scared. A policeman comes by as the sneak-thief beats up Morrison. Reed, the sneak-thief and the police fight as Mary comforts Morrison who holds his head in pain. Mary shows him the next name.

Title Card: “The morning of the third day and her task only half finished.”

She goes to a money lender to borrow money to finish the job. Morrison is back at his desk. It’s pouring. Mary’s carriage crashes. Alva is still in jail. A summer shower interferes with the phone service and Morrison, talking to Alva, thinks Molly is turning him down. Miss Hinton wants the Sunday Editor to bail her out. The lines are mixed up so Morrison is telling Alva who he thinks is Molly: “Miss Malone, I was getting worried because the storm, Can’t I come and get...” Alva as Molly: “I don’t see that our slight acquaintance gives you the right...” They hang up.

Meanwhile Molly gets more answers to her questions and another name. Through the kindness of news friends, Molly continues on her quest. The money lender who is helping her is too forward in his advances and a boat man beats him up while Molly escapes. She goes to the next person and gets her questions answered and a new name. The money lender shows up and is escorted from the premises. The next person is busy and the money-lender shows up and harasses Molly. But he is once again dispatched by a worker. Molly is off to the next person.

Title Card: “The time for Molly to report approaches.” Back at the editorial room.

Morrison is there with the editor of the paper. Editor to Morrison: “I think your little Irish friend is going to make good.” Morrison agrees. The Sunday editor is on the phone: “She hasn’t a chance in the world.” Morrison makes a phone call and finds out Molly is headed



for the eighth name. The Sunday Editor comes in: “I’ve got a bit of money to bet she doesn’t.” The editors bet. Morrison wants in on the bet.

Meanwhile, Molly has tracked down another person. She gets answers and another name. Molly is racing the clock. A driver helps her get to the train, but the train crashes into their car demolishing it. Molly isn’t hurt. She rushes to catch an airplane. Off she goes. Morrison is keeping track of her by phone. One person to go. The Sunday editor comes into the editorial room where Morrison, the editor and three other journalists are involved. More betting takes place. Morrison is on the phone. The Sunday Editor gets on the phone and is told Molly missed the train. But Morrison hears she got an airplane to take her.

Molly arrives by plane as more betting takes place in the editorial room. Intercut: Molly rushing to get her questions answered, and more betting in the editorial room, with spirited action among the editors and journalists – City Editor, Sunday Editor, Morrison, Assistant Editor and two copy editors.

Mary arrives. Gives the Sunday editor the reports and he shakes her hand. The editor shakes her hand.

Title Card: “But no one had a chance to spend that bale of \$1 bills. All bets were declared off when Morrison admitted knowing about the airship. The Sunday Editor was pleased with his story and as for Molly....”

Molly and Morrison. Title Card: “About that time she was busy considering another kind of assignment. ‘Keeping track of me would be simple after what you’ve been through!’ said Morrison, coaxing like.” THE END.

Status: Print Exists  
Viewed

Type: Movie

Genre: Action-Adventure

Gender: Female (Molly Malone, Alva Hinton). Male (City Editor, Sunday Editor, Associate Editor Billy Morrison, Photographer Reed, Rival Sunday Editor, Editorial Assistant, Assistant Editor, Copy Editors-2). Group.

Ethnicity: White (Molly Malone, Alva Hinton, City Editor, Sunday Editor, Associate Editor Billy Morrison, Photographer Reed, Rival Sunday Editor, Editorial Assistant, Assistant Editor, Copy Editors-2). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Molly Malone, Alva Hinton). Editor (City Editor, Sunday Editor, Associate Editor Billy Morrison, Rival Sunday Editor, Assistant Editor, Copy Editors-2 ). Photojournalist (Reed). News Employee (Editorial Assistant). Miscellaneous.

Description: Major: Molly Malone, City Editor, Sunday Editor, Associate Editor Billy Morrison, Positive. Alva Hinton, Reed, Very Negative.

Description: Minor: Rival Sunday Editor, Editorial Assistant, Assistant Editor, Copy

Editors-2, Miscellaneous, Positive.

**The Human Octopus (1915)**

Newspaper Reporter Tom Horton (Howard C. Hickman)

THE HUMAN OCTOPUS (Two Parts—May 14).—John Kelcey is a supposedly wealthy gentleman, but in reality is president of the Beggars' Union, an organization composed almost entirely of phony cripples, blind men, etc., who prey upon the sympathy of the public. He has a daughter, Ruth, who is in love with Tom Horton, a reporter. Kelcey orders Horton from the house. Horton is later assigned to investigate graft conditions in the Tenderloin for his newspaper. He goes disguised as a tramp. While there he falls asleep and some boys place the card of a blind man upon his chest. Later a cripple comes along and through him Tom is made a member of the Beggars' Union. Later Tom gives information to the police which results in a raid. Tom watches for the appearance of the president and trails him to a cheap hotel. There he looks over the transom and recognizes John Kelcey, who has taken off his disguise. The story ends in the threatened exposure of Kelcey by Horton, and Kelcey's consent that Horton pay attention to his daughter.

*The Moving Picture World*, May 15, 1915, p. 1162

THE HUMAN OCTOPUS (Kaybee), May 14.—An unusual story with Walter Edwards in the dual role of a politician and the leader of an organization of beggars. The hero, a young newspaper reporter, loves the politician's daughter, but the father does not like him. Later the hero discovers that the father is the notorious Hunchy Dolan. The scenes taken in Hunchy's den are full of interest and form the background of a new sort of crook story. After discovery the father goes to Europe and the hero marries the girl. Something new in the way of a slum yarn.

*The Morning Picture World*, May 15, 1915, p. 1072

Status: Unknown

Unavailable for Viewing



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

**The Hungarian Nabob (1915)**

Newspaper Article publishes the facts about a cad who wants to steal his uncle's fortune.

THE HUNGARIAN NABOB (Special—Four Parts—Dec. 1).—The cast: Charles H. Mailes, Franklin Ritchie, Louise Vale, Madge Kirby, Irma Dawkins, Hector V. Sarno, Laura LaVarrie, Herbert Barrington and Gus Pixley.

Count John Karpathy, of Hungary, known as the Nabob by reason of his lavish entertainments, is stricken while entertaining the peasantry on his estate. Word is sent to his nephew and sole heir, Count Bela Karpathy, who is living riotously in Paris. As Bela is at the end of his resources, the news of his uncle's expected demise is more than welcome. He starts for home. In a few days the Nabob recovers his health, to the great joy of all, and gives another feast in celebration. When the evening is on the wane, the whim seizes him to complete the feast at the inn. The innkeeper has long since retired, but is routed out, and the festivities begin. Bela's carriage breaks down near at hand, and he enters the inn. Meeting with the Nabob, whom he does not know, Bela explains his presence by showing the letter he received in Paris, and adds: "Thank Heaven the old fool is dead—I'll show them how to spend money." Thus insulted, the Nabob reveals his identity, and declares: "While the law won't let me disinherit you, you shall not get a penny while I live!"



Characteristically the Nabob commands that the inn, which is his property, be burned down, as it is contaminated by Bela's presence. In a neighboring town Bela is rejoined by his boon companions, who have struck up a flirtation with the notorious Meyer girls. The girls take him home and introduce him to their virtuous sister, Fanny. He seizes Fanny and kisses her against her will. The girls' father and their aunt Teresa intervene, and the old man asks Teresa to take his innocent child away from her sisters' influence. Then, in an apoplectic fit induced by excitement, he dies.

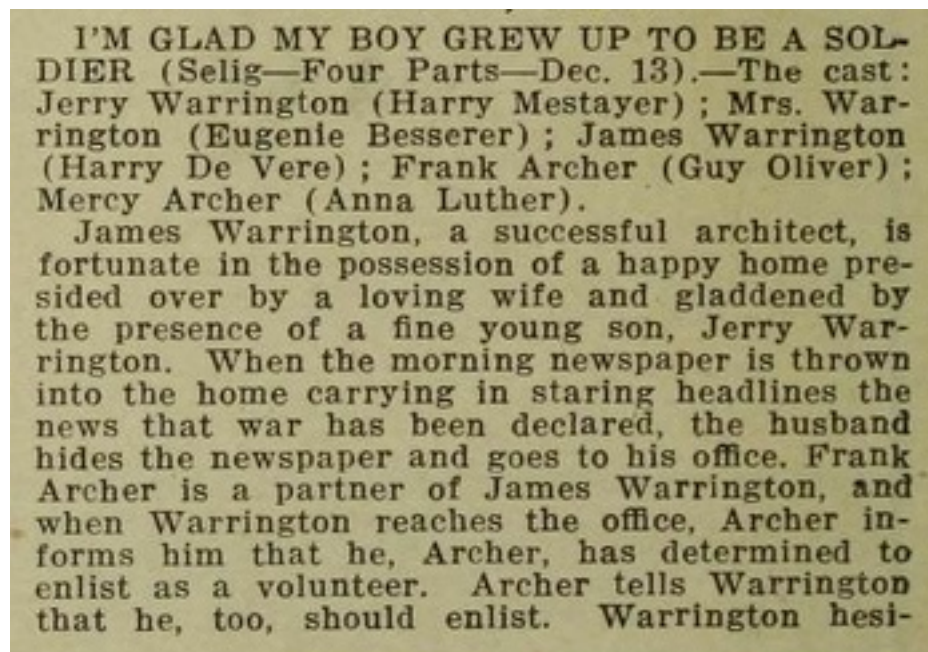
The Nabob's birthday approaches, and, in his loneliness, he extends to Bela forgiveness and an invitation. Bela replies that he cannot come, but adds: "May you soon find use for the gift I send you." In the presence of the guests the box is opened, and found to contain a coffin. Bela persecutes Fanny with his attentions, sending her a pearl necklace which she throws through the window. He follows her to church and hears her sing in the choir. Approaching Dame Kramm, the housekeeper, Bela remarks that Fanny's beautiful voice must be cultivated, and insists on paying for the lessons. When he refuses to take the money back, Aunt Teresa sends it to a newspaper, with the request that it be given to charity. The newspaper publishes the facts. The Nabob reads the story and, visiting Fanny, requests her to marry him, so that Bela's persecution may end. With her sisters' aid Bela entices Fanny to rooms where Matilda has pretended that she and Magda are living in poverty. As Bela is about to take her in his arms, Fanny calls, and the Nabob enters. "Let me introduce my husband," she says. For nonpayment of debts Bela is ostracized by his fellows. And he loses all hope of becoming the Nabob's heir, for Fanny presents her husband with a son, to the joy of Bela's enemies.

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

### **I'm Glad My Boy Grew Up to Be a Soldier (1915)**

Newspaper headlines announce that war is declared.





tates, thinking of his wife and little son. Then his duty confronts him and he agrees to join a volunteer regiment with Archer. Then comes the first note of sadness, for Warrington tells his wife that he has enlisted.

Archer lives with his little daughter, Mercy, in a house adjoining that occupied by the Warringtons. He and his daughter call at the Warrington home. There Mrs. Warrington pleads with Archer to remember his little daughter and to remain at home, but he answers firmly that it is his duty as well as Warrington's duty to go to the firing line. The bugler sounds the "assembly" and the regiment which includes Warrington and Archer, marches away and Mrs. Warrington watches with tear-dimmed eyes.

Time passes. Battles have been won and lost, and father's all too brief notes to little Jerry and his mother cease. Then one day Archer arrives home. He has lost an arm. His little daughter Mercy is overjoyed that Papa has returned home again. Archer calls on Mrs. Warrington. As little Jerry and Mercy play together in the yard, Archer tells Mrs. Warrington of the heroic death of her husband. Later the newspaper headlines declare that peace has been restored.

Seventeen years pass, and Jerry has grown to young manhood and Mercy has blossomed into a beautiful young woman. Their childish affection has grown apace and they are sweethearts. Again comes the morning paper into the Warrington home. Mrs. Warrington reads the fateful headlines stating that after seventeen years of peace, war has again been declared and that invaders have landed upon our coast. The dawn of despair comes to the loving mother. She resolves to hide the newspaper from Jerry. But bulletin boards everywhere confront Jerry, and they state that volunteer regiments will be equipped immediately to go at once to the front. At the office, Jerry tells Archer: "It is my duty to enlist." He repairs to his home to tell his mother. She reels when she hears the news. She goes to her husband's portrait: "I lost him in war. I cannot lose you, too, my boy. Promise not to enlist." But Jerry's determination is unshaken.

As war takes its toll, Mercy goes to the front as a Red Cross Nurse, while at home Jerry's mother creeps to the attic and fondles the toys belonging to Jerry when he was a child. One day Mercy Archer returns. With her father she goes to Mrs. Warrington's home. Mercy, too, tells a story just as her father told one seventeen years before. And as Jerry's mother sits gazing grief stricken into the fireplace in her cottage, oblivious of the comforting arms of Mercy, there comes a vision of a great battleship firing a broadside of guns which later dissolves into a great threshing harvesting machine at work, implying peace and industry.

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

### **Ill Starred Babbie (1914-1915)**

Reporter Asa Robins.

ILL STARRED BABBIE (Balboa—Five Parts).—The wife of Peter Conway died in giving birth to a baby girl. Babbie, the motherless child, grew up to be beautiful and vivacious, her liveliness and innocent pranks were the joy and despair of her rough-handed but tender-hearted father, while Hannah, her elder sister, mothered and idolized the impulsive girl. But Babbie became the wife of a drunken wretch. Her husband died and back she fled to her father's arms. Hannah learned to love Ned Higgins, a newcomer, who at first did not like Babbie, but later found himself captivated by her artless charms, but the gathering clouds of an impending strike brought Asa Robins, a reporter, to the coal fields. After saving Asa from a beating at the hands of the strikers, Babbie refused his offer of marriage and the newspaperman was compelled to flee the town. Ned's jealousy was aroused by this incident and he unwillingly realized that he loved Babbie. With faltering voice he told Hannah the truth. She was crushed by the blow, but calmly replied, "Then you shall marry Babbie."



Babbie appreciating the sterling worth of Ned, loved him deeply, but for her sister's sake rebuffed his advances and admonished him to remain true to Hannah. At last the strike was declared and the company imported trainloads of heavily armed guards to protect the mine property. Egged on by Dominick Kenelly, a drunken miner, the strikers prepared to attack the newcomers, but Babbie foreseeing its fatal consequences, summoned the priest, who averted the clash and rebuked the intoxicated leader. Enraged because Babbie foiled his plan, Kenelly attacked her in a lonely glen, and if it had not been for the timely interference of Ned, the girl would have been severely beaten. Ned again uttered his pleas, but Babbie remained unmoved. While crossing a railroad trestle, they were overtaken by an onrushing train. Seizing Babbie, he leaped and was rendered unconscious while Babbie was unhurt. She looked into his face and murmured, "Oh, my love! say that you are not dead."

Ned opened his eyes. "Babbie, I love you—I can't live without you. Give me your promise—" She impulsively threw her arms about his neck in an ecstasy of joy, when suddenly her sister's face flashed across her mind.

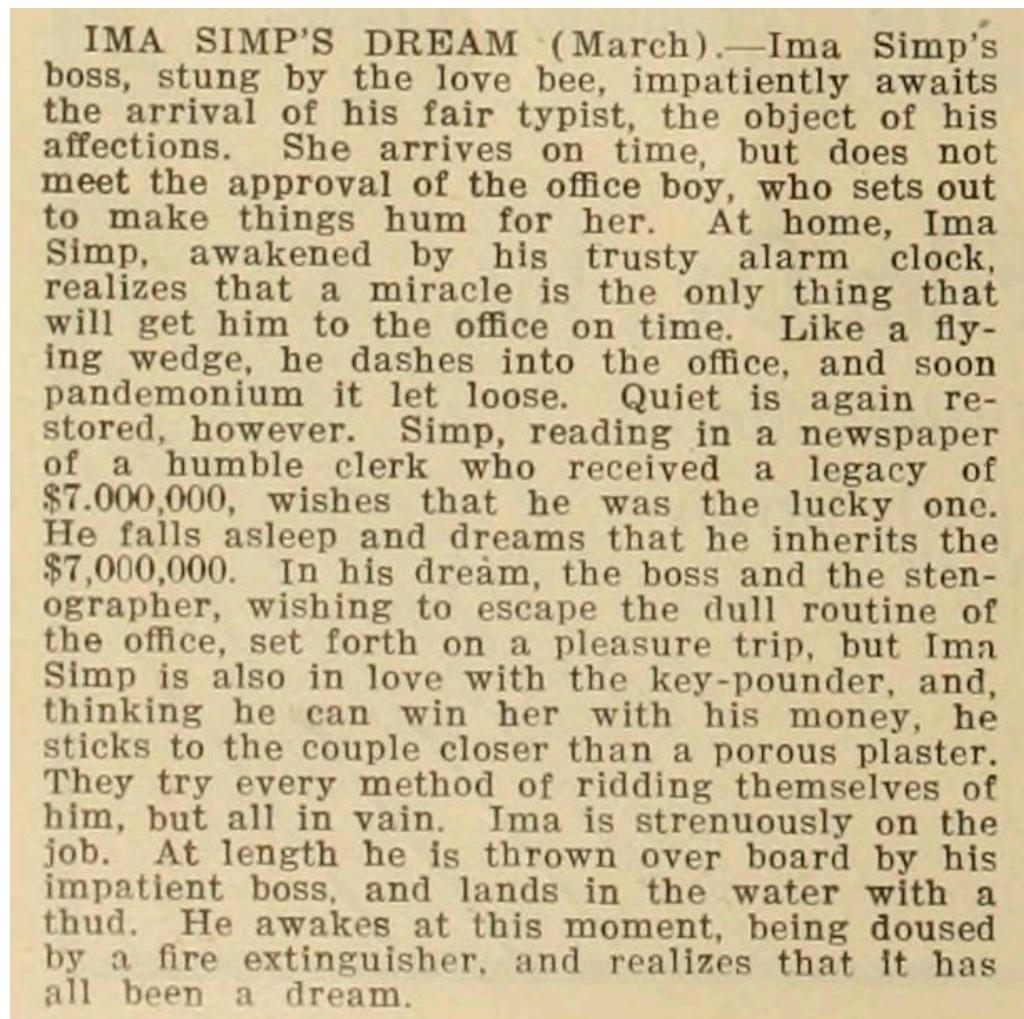
"God of Mercy," she cried in anguish, "Everything I touch withers and is snatched from me. I am ill-starred—take away the curse—" Convulsed with tears she fled, and prepared to leave home to forget her unfortunate love, when she heard that her father had been captured by the authorities and was to be court-martialed and executed. Stealing through the lines she rescued her father, and mounted on a horse they fled under a hail of bullets from the guards. Babbie was hit and fell from weakness from the horse, and for the first time her father learned of her wound. Ned and Hannah soon discovered the two at the roadside. Babbie fast nearing death, smiled at them, and taking the weeping Hannah's hand, placed it in Ned's. "I am going," she said almost inaudibly, "my star is sinking, and soon all will be over, but for my sake, Ned, love and cherish Hannah, as I have loved and cherished you." Babbie's lips ceased to move, and the little group bowed their heads and wept.

Status: Unknown  
Unavailable for Viewing.

Type: Movie  
Genre: Drama  
Gender: Male (Asa Robins)  
Ethnicity: White (Asa Robins)  
Media Category: Newspaper  
Job Title: Reporter (Asa Robins).  
Description: Major:  
Description: Minor: Asa Robbins, Positive

### **Ima Simp's Dream (1915)**

Newspaper Article about a humble clerk who received a legacy of \$7 million sparks one man to dream that he was the one who became rich.



IMA SIMP'S DREAM (March).—Ima Simp's boss, stung by the love bee, impatiently awaits the arrival of his fair typist, the object of his affections. She arrives on time, but does not meet the approval of the office boy, who sets out to make things hum for her. At home, Ima Simp, awakened by his trusty alarm clock, realizes that a miracle is the only thing that will get him to the office on time. Like a flying wedge, he dashes into the office, and soon pandemonium is let loose. Quiet is again restored, however. Simp, reading in a newspaper of a humble clerk who received a legacy of \$7,000,000, wishes that he was the lucky one. He falls asleep and dreams that he inherits the \$7,000,000. In his dream, the boss and the stenographer, wishing to escape the dull routine of the office, set forth on a pleasure trip, but Ima Simp is also in love with the key-pounder, and, thinking he can win her with his money, he sticks to the couple closer than a porous plaster. They try every method of ridding themselves of him, but all in vain. Ima is strenuously on the job. At length he is thrown over board by his impatient boss, and lands in the water with a thud. He awakes at this moment, being doused by a fire extinguisher, and realizes that it has all been a dream.

*The Moving Picture World*, March 27, 1915, p. 2002



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 Line of Duty (1915)**

Society Editor Helen Brant (Marion Warner) works for a newspaper and is engaged to marry Robert Carter, who practices in secret the vocation of a clever jewel thief

IN THE LINE OF DUTY (Jan. 6).—Helen Brant, society editor on a newspaper, is engaged to marry Robert Carter, who practices in secret the vocation of a clever jewel thief. Carter stations "Mickey" Turner, an accomplice, outside a house where he is attending a society function, and he passes through the window to "Mickey" a diamond pendant which he has stolen from Miss Lamont, a guest. "Mickey" hastens away from the house and collides with Helen Brant, who has been assigned to "write up" the function for her newspaper, "Mickey" drops his pocketbook and Helen picks it up. Helen examines the pocketbook which she found the night before and discovers pawn tickets which lead her to trace the owner of the pocketbook to "Mickey." In following up her clue, she finds Carter and "Mickey" in a guilty conference. Her conscience dominates her love for Carter and she exposes him to the police.

*The Moving Picture World*, January 23, 1915, p. 266

**A Selig Drama**

# **In the Line of Duty**

**RELEASED WEDNESDAY, JANUARY 6      ONE REEL**

Admirers of Selig picture-plays will be introduced to a new heroine in this picture—MARION WARNER—who plays the part of “Helen Brant,” society editor on a newspaper. WILLIAM STOWELL plays the part of the society burglar. It is thrilling, exciting and interesting.

*The Moving Picture World*, January 2, 1915, p. 155

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Helen Brandt). Male (Editor). Group.

Ethnicity: White (Helen Brandt, Editor). Unspecified.

Media Category: Newspaper

Job Title: Editor (Helen Brandt, Editor). Miscellaneous.

Description: Major: Helen Brandt, Very Positive

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

## **The Ingratitude of Liz Taylor (1915)**

Newsboy Jimmie O'Meara (Roland Sharp) is an orphan newsboy who becomes infatuated with an older woman who rejects him.

THE INGRATITUDE OF LIZ TAYLOR (Selig), May 10.—Maibelle Heikes Justice has injected a deal of honest and appealing human nature into her two-reel comedy-drama. Jimmie, the newsboy, and Liz Taylor are very real characters, and the serious side of the story is relieved by a rich vein of humor. Vivian Reed is an earnest and attractive Liz, and Roland Sharp does Jimmie to the life. Guy Oliver, Eugenie Besserer and Roy Clark are well cast.

*The Moving Picture World*, May 29, 1915, p. 1432



THE INGRATITUDE OF LIZ TAYLOR (Special—Two Parts—May 10).—Jimmie O'Meara, an orphan newsboy of ten, has an abiding love for Liz Taylor, a pretty girl of twenty, who is kind to him. Jimmie adopts a stray dog for a pal. Through Jimmie's ingenuity, Liz Taylor and Ben Bradshaw, a comely young man out of a job, find employment in the overall factory.

Doyle, the foreman, admires Liz and annoys her, but she dare not give up her job because of poverty and is afraid to tell her troubles to Ben, who works in the packing room. Jimmie hides in the office, and sees Doyle forcing his attentions upon Liz, and with a hammer he fells Doyle to the floor. From that time on Doyle makes Liz the prey of his hatred.

Liz contracts pneumonia and Jimmie is instrumental in helping to save her life. Doyle is fired and Ben is made foreman in the factory. His happiness is complete, for he can now marry Liz. Jimmie is also making matrimonial plans. Armed with a big bouquet, he visits Liz and proposes marriage to her. Liz and Ben, although convulsed with laughter, look upon the little fellow with love and compassion. Liz kisses his cheek and tells Jimmie that when she and Ben are married, he will live with them.

Stunned with his great love, and the thought of all that he has already done for Liz, Jimmie cannot see it nor understand. Slowly, he and his pet dog, Sport, go out. Down stairs on the doorstep he sits down to think it over. Still there is only one thought in his mind. With his arm thrown around faithful Sport, Jimmie exclaims: "Ain't that the ingratitude of a woman!"

### "THE INGRATITUDE OF LIZ TAYLOR" (Selig).

"The Ingratitude of Liz Taylor" is a Selig comedy-drama in two reels, produced by E. J. Le Saint, from the original story written by Maibelle Heikes Justice. This is a picture play of true heart interest, containing flashes of both pathos and comedy.

Jimmie O'Meara, an orphan newsboy of ten years, has an abiding love for Liz Taylor, who has been kind to him. Liz Taylor and Ben Bradshaw find employment in an overall factory through the instrumentality of Jimmie. Jimmie is later the cause of Ben's promotion, and the discharge of Doyle, foreman of the factory. Armed with a big bouquet, Jimmie visits Liz and proposes marriage. Liz and Ben, in love with each other, although convulsed with laughter, look upon the little fellow with love and compassion. Liz kisses his cheek and tells Jimmie that when she and Ben are married, he shall live with them.

Stunned with his great love, and the thought of all that he has already done for Liz, Jimmie cannot see it nor understand. Slowly, he and his pet dog, Sport, go out. Downstairs on the doorstep he sits down to think it over. Still there is only one thought in his mind. With his arm thrown around faithful Sport, Jimmie exclaims: "Ain't that the ingratitude of a woman!"

This picture play contains many beautiful scenic effects and the characters are enacted by an all-star cast, including Guy Oliver, Vivian Reed, Eugenie Besserer, and others. It is to be released Monday, May 10.

*The Moving Picture World*, May 15, 1915, p. 1146

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Jimmie O'Meara)

Ethnicity: White (Jimmie O'Meara)

Media Category: Newspaper

Job Title: News Employee (Jimmie O'Meara)

Description: Major: Jimmie O'Meara, Positive

Description: Minor: None



**The Inner Chamber (1915)**

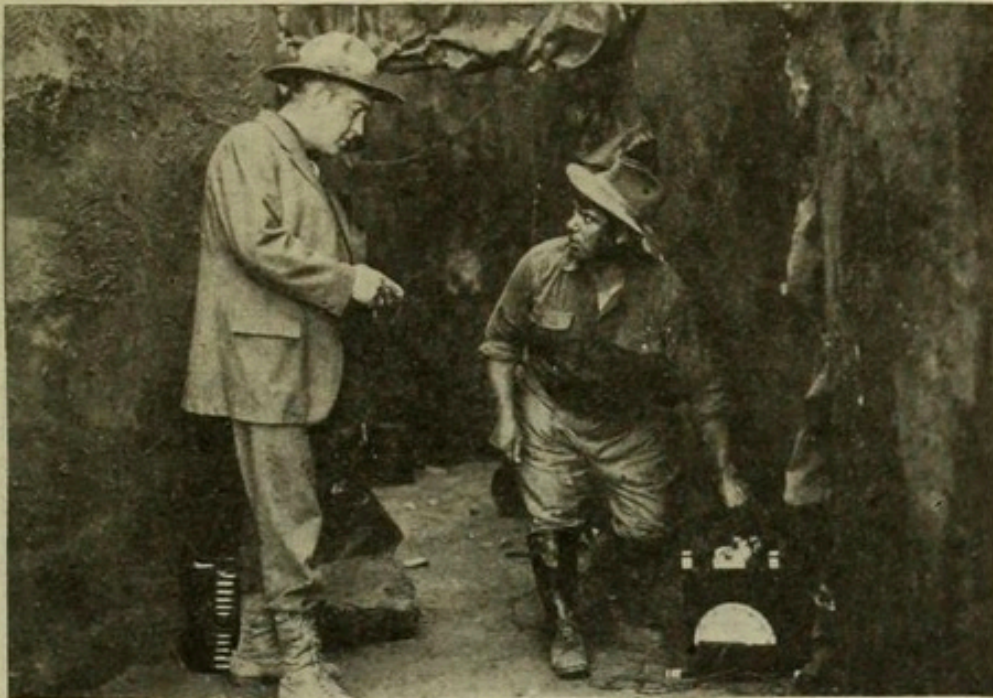
Cub Reporter Guy Darwin (L.C. Shumway).

### “The Inner Chamber”

Three-Reel Melodrama Produced by the Western Lubin Company—A Story of Revenge and Retribution.

Reviewed by Edward Weitzel.

**T**HE real interest in “The Inner Chamber” centers around Ralph Morgan, the villain of this three-reel melodrama. The hero is a newspaper reporter, and a bright chap, at that, but the author of the scenario has so marshalled events



Scene from “The Inner Chamber” (Lubin).

in his story that Morgan is the most commanding figure in the photoplay. This gentleman deserts his wife, goes to the city and acquires wealth by questionable means. He then makes a bold bid for position by courting an heiress, and is prevented from marrying her by the arrival of the woman he deserted, at the proper dramatic moment. Ill luck pursues him further and lands him behind prison bars for swindling. During his incarceration, the heiress and the reporter are married, and Morgan's wife dies, after giving birth to a girl. The baby is adopted by Mrs. Darwin, the lady's fortune enabling her husband to become the proprietor of a newspaper himself. Several years later, when Morgan escapes from prison, he attempts to get even with the Darwins by stealing the child and hiding her in an inner chamber of an abandoned mine. The mine is blown up by a railroad construction gang, but Morgan, who has learned the truth, saves the girl at the cost of his own life. Aside from retarding the catastrophe by an over supply of incidents leading up to the explosion, "The Inner Chamber" may be assigned an honorable position among well made photomelodramas. The proper blend of love, hate, clash of wills, diversity of scenes and "thrill" at the finish enter into its composition. The blowing up of the mine is an excellent effect. As before stated, Ralph Morgan dominates the action of the play, and Melvin Mayo rises to the occasion by acting the part with uncommon power and skill for character delineation. L. C. Shumway, Helen Eddy and Adda Gleason make the most of the opportunities offered by their respective roles.

*The Moving Picture World*, December 18, 1915, p. 2199



THE INNER CHAMBER (Special—Three Parts—Dec. 15).—The cast: Hope (Ruth Hyatt); Ralph Morgan (Melvin Mayo); Fadette Devore (Adda Gleason); Guy Darwin (L. C. Shumway); Marian Day (Helen Eddy); Mrs. Day (Adelaide Bront).

Ralph Morgan, the ne'er do well husband of Fadette Devore, an actress, deserts her and goes to the metropolis to operate a bucket shop. Successful in his enterprise, Morgan is welcomed in society, and wins the heart of Marian Day from her humble suitor, Guy Darwin, a cub reporter. Morgan is blind to consequences, and proposes marriage to Marian. On the wedding day, Guy saves a woman from committing suicide. The woman is Fadette. With approaching motherhood and no funds she has become desperate. When Guy learns that she is the wife of Morgan, he rushes with Fadette to stop the wedding. They arrive at the church just in time. Morgan is also wanted by the police for swindling, and is sentenced for several years. Marian finds that old love is best, and is soon Guy's wife. Fadette dies shortly after her child's birth, and Guy and Marian promise to take care of her child.

In prison, Morgan acquires the drug habit from a fellow prisoner, who has the drug smuggled to him. Several years later, Morgan escapes and finds a haven in an abandoned mine. While going to the city for his drug, he sees Marian and Guy, who are very prosperous. The drug-crazed man thinks only of revenge, and plans to steal the child, Hope, from them. A careless nurse gives him the opportunity, and the child goes away with him. Morgan ties her in the mine, and then goes to gloat over Marian and Guy. They convince him that Hope is his child. He promises to bring the child back.

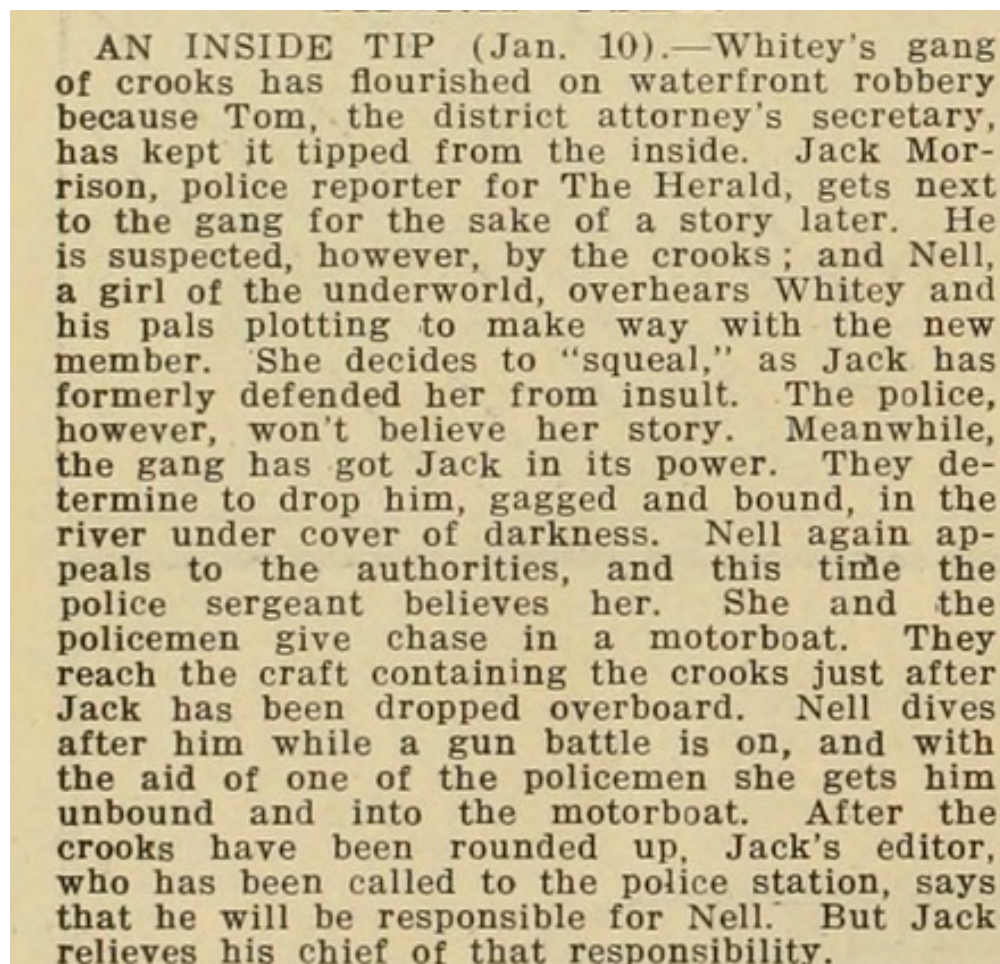
Meanwhile, a railroad construction gang has set a tremendous charge of dynamite in the hill above the mine. When Morgan comes up they try to prevent him from entering the mine, for the charge has been set. Morgan is frantic. He breaks away from the men, and releases the child. He collapses as a result of the years of drug using. His last words are a command to the child to run away, and a few moments later, the fearful explosion takes place. Beneath the tons of earth is Ralph Morgan's body—the retribution for his years of sin. The child is returned to Guy and Marian, and never learns the truth.

Status: Unknown  
Unavailable for Viewing.

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

### **An Inside Tip (1915)**

Reporter Jack Morrison (Morris Foster) of *The Herald* deals with political intrigue.



AN INSIDE TIP (Jan. 10).—Whitey's gang of crooks has flourished on waterfront robbery because Tom, the district attorney's secretary, has kept it tipped from the inside. Jack Morrison, police reporter for The Herald, gets next to the gang for the sake of a story later. He is suspected, however, by the crooks; and Nell, a girl of the underworld, overhears Whitey and his pals plotting to make way with the new member. She decides to "squeal," as Jack has formerly defended her from insult. The police, however, won't believe her story. Meanwhile, the gang has got Jack in its power. They determine to drop him, gagged and bound, in the river under cover of darkness. Nell again appeals to the authorities, and this time the police sergeant believes her. She and the policemen give chase in a motorboat. They reach the craft containing the crooks just after Jack has been dropped overboard. Nell dives after him while a gun battle is on, and with the aid of one of the policemen she gets him unbound and into the motorboat. After the crooks have been rounded up, Jack's editor, who has been called to the police station, says that he will be responsible for Nell. But Jack relieves his chief of that responsibility.

*The Moving Picture World*, January 16, 1915, p. 432



AN INSIDE TIP (Thanhouser), Jan. 10.—This story of a young reporter who wishes to expose a gang of river pirates has a rather mechanical plot. He is captured and bound by the gang, but saved through the efforts of the girl. The offering is fairly strong.

*The Moving Picture World*, January 23, 1915, p. 516

Newspaper reporters continue to live highly sensational lives in pictures, if not in reality. This one joins a band of crooks that he may gather material for a story, but his motives are suspected by the gangsters, and they plan to place him among the permanently missing. A girl who sells newspapers for a living learns that there is a plot against Jack, and informs the police, who do not credit her tale. Later, when the reporter lies bound and gagged on a lonely beach, she guides the rescue party in a launch. The crooks, headed for the beach in a rowboat, are captured after volleys of pistol shots have been exchanged at close range, and several of the occupants of both crafts have jumped overboard. A fair example of a crook melodrama acted in the principal roles by Mignon Anderson and Morris Foster. *The New York Dramatic Mirror*, February 3, 1915.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Jack Morrison, Jack's Editor). Female (Newsgirl)

Ethnicity: White (Jack Morrison, Jack's Editor, Newsgirl)

Media Category: Newspaper

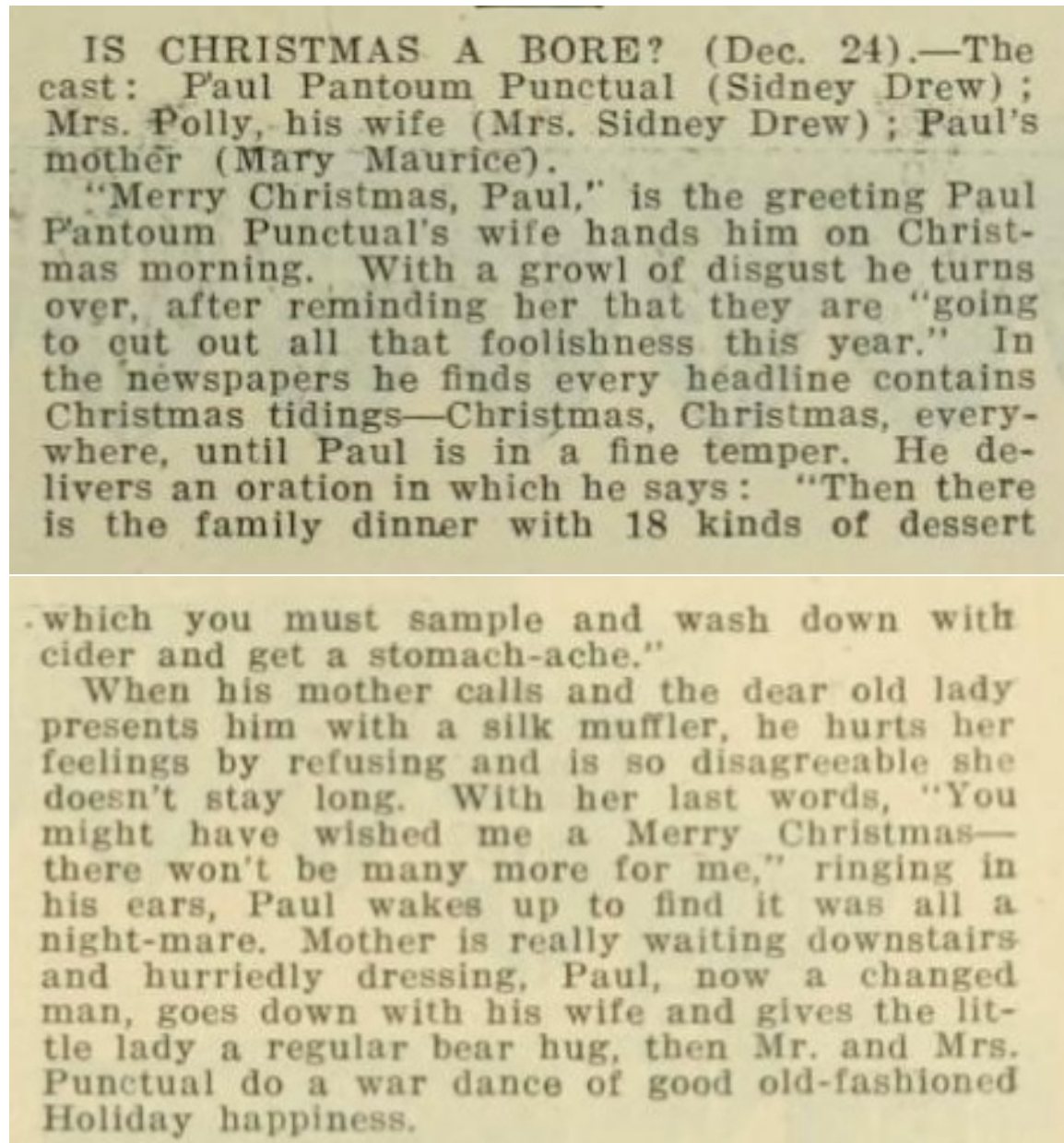
Job Title: Reporter (Jack Morrison). Editor (Jack's Editor), News Employee (Newsgirl)

Description: Major: Jack Morrison, Very Positive

Description: Minor: Jack's Editor, Newsgirl Positive

**Is Christmas a Bore?**

Newspaper headlines are all about Christmas and makes one man very unhappy.



*The Moving Picture World*, December 11, 1915, p. 2067

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

### **It May Be You (1915)**

Jack Kenwood (Arthur Houseman), editor of the *Clarion*. Office Boy (Andy Clark).

IT MAY BE YOU (July 7).—Jack Kenwood, editor of the *Clarion*, had business perspicacity and his paper, hanging on to life by a few thin threads, recovered fully. The advertisements in the *Clarion* have become fewer and fewer. The advertising manager is discouraged. Into the editor he goes, and the latter immediately has a plan to replenish the *Clarion* exchequer and rout all worry. Taking his paper, he makes the rounds of the offices in the town. As he enters the office of Jinks & Company, the senior member of the firm happens to be in a compromising position with his stenographer. Not taking any notice of this, he approaches Jinks, and solicits an advertisement. Jinks believes his goods are the best advertisement and refuses to buy even a half inch in the *Clarion*. Into the office of Mr. Hall goes Kenwood and a similar situation meets his gaze. Hall also decries newspaper advertising.

Various offices are visited with practically the same result. Back to the office goes Kenwood, admitting to himself that Lillian, his sweetheart, was right when she advised him to quit a losing game. He decides to go and see her and ascertain whether she has a suggestion to make as to his future. Arriving at the office where she is employed, he catches Lillian in a position which, to him, is indicative of undue familiarity with her employer. He excuses himself, leaving the office chagrined and resentful. Based on his observations in Lillian's office, he writes a squib to the effect that the Clarion regards lovemaking between employers and stenographers morally degrading, and that an instance of this condition of affairs has come to the personal attention of the editor of the Clarion. He threatens to expose the guilty employer. The article appears in the issue of the following morning, and the various men who had been paying more attention to their stenographers than to their work cannot get to the Clarion office soon enough. Each wants his advertisement run for a solid year and contracts are promptly signed. Bankers, merchants and professional men flock to the office, each thinking the article was directed at him. Result—new lease of life for the Clarion. Lillian explains to Kenwood's satisfaction that she had dropped her pencil, and her employer was in the act of picking it up for her when Jack entered the office. As they are embracing, one of the guilty employers enters, but exits quickly, leaving Kenwood in a quandary as to why the former looked so surprised.

*The Moving Picture World*, July 3, 1915, p. 116

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Jack Kenwood, Office Boy, Advertising Manager)

Ethnicity: White (Jack Kenwood, Office Boy, Advertising Manager)

Media Category: Newspaper

Job Title: Editor (Jack Kenwood). News Employee (Office Boy, Advertising Manager)

Description: Major: Jack Kenwood, Positive

Description: Minor: Office Boy, Advertising Manager, Positive



**The Jarr Family No. 1: The Jarr Family Discovers Harlem (1915)**

Newspapers cover the Jarr's house-warming party when police break in because of a disturbance.

THE JARR FAMILY NO. 1—THE JARR FAMILY DISCOVERS HARLEM (March 8).—Finding that feuds between the occupants of a two-family house are not at all conducive to peace and happiness, Edward Jarr and his family of wife and two children blame it all on Brooklyn, where they live. Consequently when Jarr gets a raise in salary, they decide to get away from the horrors of internal warfare and move to Harlem. The moving van is accordingly sent for and amid much weeping, wailing and gnashing of teeth, the Jarr Family tear themselves away from the beloved city of rubber plants, and baby carriages. All goes beautifully until their arrival in Harlem, then the best parlor lamp gets smashed and other unfortunate accidents attendant upon moving, happen to them. After getting settled, the Jarrs give a house-warming to which Mr. and Mrs. Rangle, Jack Silver and the sprightly Clara Mudridge are invited. Jarr's boss, Jabez Smith, also attends. Gertrude, the servant, puts some cold bottles and a bird out the window and then the fun starts. Two mischievous fellows living in the apartment above lasso the refreshments and haul them up to their own rooms. Inside, Old Jabez becomes infatuated with Clara Mudridge, to Jack's intense jealousy. They start the phonograph and commence dancing. The people below become decidedly peeved when the chandeliers begin to sway and plastering falls in clouds, so after a little angry conversation by means of the steam radiator pipe, the Jarr's house-warming party breaks up as the police break in. The local newspapers announce that the house-warming proved a most *recherche* affair and at the same time publish the engagement of old man Smith and Clara Mudridge. Jack Silver openly accuses Jarr and his whole family of getting up the party in order to take his sweetheart (Clara Mudridge) away from him and make a "Bird in a gilded cage of her." Since the Jarr Family discovered Harlem and settled in its midst, a new interest has been added to it.

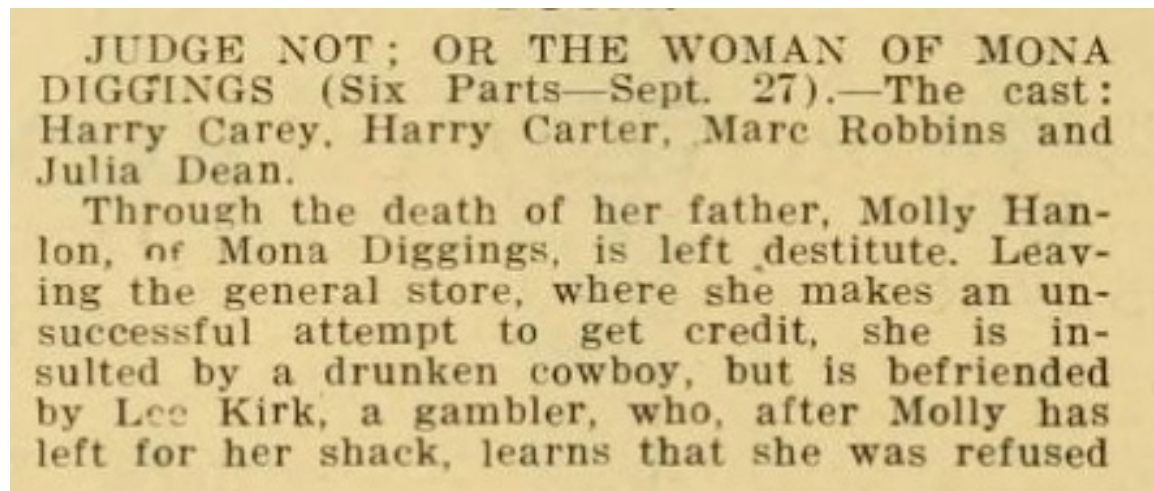
*The Moving Picture World*, March 6, 1915, p. 1494

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

**Judge Not; Or the Woman of Mona Diggings (1915)**

Newspaper Article reveals the whereabouts of a woman a man is looking for.





credit, whereupon he purchases and sends to her a basketful of food. When she empties the basket she finds a note from Kirk proposing marriage. But Kirk is not truthful and when he receives Molly's acceptance, he has a false wedding performed. Sometime later to Mona diggings comes Miles, the carousing son of Judge Rand, who fled from his father palatial home in the East on account of a reproof his father had administered to him for his drinking habits. Miles visits the gambling joint owned by Kirk and is rebuked by the proprietor for his amorous glances at Molly. Miles resents and a fight is started, in which he is shot by one of Kirk's underlings. When he has recuperated, Miles begins to dissipate again, and in gambling with Kirk, he loses all. He is finally persuaded by Molly to go back East, where he finally becomes district attorney.

Meanwhile, Molly has learned that her marriage with Kirk was not legal, and the gambling joint is later set afire, following a fight. Molly escapes with the money, and believing that Kirk as well as the rest of the men has perished, she leaves for the East to look up Miles. In the city, Miles has renewed his friendship with June Markworth, daughter of an old friend of his father. Molly, arriving in the city, goes to a fashionable hotel, and deposits her money—\$70,000 in all—according to the posted rules of the establishment in its safe. Subsequently she learns of Miles' success as a district attorney, and having now become thoroughly familiar with city manners and modes of dress and having made careful investments which enable her to live in luxury, she calls upon Miles at his office. Their old acquaintance is renewed, and when Molly tells him that Kirk is dead he shows greater interest in her, and decides to introduce her into society. The attention Miles is bestowing upon Molly is called to his father's attention by Mr. Markworth, who sometime ago had come to an understanding with the former that the families be linked together by the marriage of their respective children. After being admonished by his father to have nothing more to do with the strange woman, Miles decides to introduce his parent to Molly. The Judge is very much disappointed upon meeting the girl, and is completely astounded when Miles tells him that Molly is his promised wife.

Kirk escaped the fire and, owing to the antagonism existing in Mona Diggings, comes East. He learns the whereabouts of Molly through a newspaper article. Molly is almost paralyzed at the sight of Kirk, who promises to refrain from making public her past relations with him for the hush money that she gives him. Fearing that she will injure the career of Miles, she calls up the Judge, who had previously asked her to give up his son and to which request she refused to listen, saying that she has reconsidered his pleadings and that she should like to see Miles that evening. Molly, by a prearrangement, has one of her other suitors call upon her and when Miles arrives he is so shocked by her apparent carousing with another man that he leaves in disgust. She then dismisses the man, for it was only a ruse to break with Miles and shortly afterward Kirk puts in an appearance via the window. She refuses his demand for more money, and in a fight that follows she secures his gun and kills him. Miles attends the coroner's inquest, learns the truth of Kirk's return, and for the first time he doubts Molly. Following a mental struggle with himself, Miles decides to defend Molly. After the acting

prosecuting attorney has made a plea to the jury for a verdict of first degree murder, Miles puts forth a strong argument for acquittal. He wins, and the young people are not only brought together, but they win the consent of Judge Rand to marry.

*The Moving Picture World*, October 2, 1915, p. 144

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 Juggernaut (1915)**

Newspaper report of a crook's death frightens two students into cooperating with the man's murderer.

THE JUGGERNAUT (Vitagraph—Five Parts—April 19).—Philip Hardin, a dissipated, good-natured son of a millionaire, and John Ballard, working his way through college, form a friendship. Young Hardin, because of his dissolute habits, gets behind in his studies and Ballard acts as a special tutor. In one of his many lapses from study, Hardin becomes embroiled in a fight which occurs in a gambling den and is rescued by Ballard, who happens to be passing. During the fight Ballard floors one of the gamblers, "Red" Curley, who tried to shoot Hardin. A newspaper report of Curley's death frightens the two students and they agree to keep their part in the fight secret.

At the end of their college course, Hardin's father places him in the shops of the N. Y. & V. C. R. R., of which he is vice-president, but his bad habits still cling and he is discharged by the foreman. His father gives him another chance, promising a home and a comfortable

allowance if he will marry and settle down, intimating that Viola Ruskin, the daughter of a personal friend, would be acceptable as a daughter-in-law. John Ballard, on leaving college, studies law and soon becomes one of the rising young men of the day. He meets and falls in love with Viola, and, although his love is returned, Mrs. Ruskin compels her daughter, because of financial reasons, to accept the attentions of Hardin. The sudden death of Hardin's father influences Mrs. Ruskin to hurry the marriage.

A year after a daughter comes to them and the little girl's advent changes Hardin into a man of action. Through his money and influence he works his way up to the presidency of the N. Y. & V. C. R. R. John Ballard also becomes a power by his election to the office of District Attorney. There have been numerous fatal wrecks on Hardin's road and, yielding to the insistent demands for an investigation, Ballard calls on his old college chum and tries to persuade him to do something for its betterment. Unable to move the railroad president, Ballard threatens legal proceedings and the officers of the road are brought to court. The night before the trial, Hardin remembers the college episode and threatens Ballard with exposure as a murderer unless he stops the prosecution. The District Attorney yields to the threat, and the trial is taken off the calendar. On his return from court, Hardin receives a letter from one of his former gambling friends, who had been a witness of the fight, stating that "Red" Curley had been killed in a later fracas. Hardin refuses to do anything about the letter, but his wife, still admiring Ballard, takes the letter and, rushing to the home of the District Attorney, arrives just in time to prevent a tragic scene.



Later, Ballard, determined to get proof of the conditions, sends one of his clerks to get a position on the railroad so as to make a personal investigation. Hardin, wishing some proxies, which are in a safe at his country home, 'phones his wife to get them. The auto in which she is hurrying to her husband, breaks down and she is compelled to flag the express, wiring her husband of the fact. In the meantime Ballard's clerk has discovered rotten ties and loose rails on a bridge and wires Hardin of its condition. The telegram from his wife and the one telling of the dangerous bridge reach Hardin about the same time. Realizing the oncoming express on which his wife is riding must cross the weakened bridge, he hurries by automobile and motorboat to try and head off the train. Coming in view of the bridge as the flyer hits the rotten ties, he sees the train crash through into the waters of the river below. The sight was too much for his over-wrought nerves, and he falls over dead. Viola, unconscious is taken from the wreck by John Ballard, who happened to be near the scene of the accident, and, while carrying her to a farmhouse comes upon the body. Laying her on the arm of the man who was her husband, he watches her as she succumbs to the shock brought on by the juggernaut of fate.

*The Moving Picture World*, May 1, 1915, p. 810

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

**Just Like a Woman (1915)**

Publisher Louis Dutton (Tom Santschi) buys *The Record* in Centerville and discharges Assistant Editor Phyllis Darel (Bessie Eyton), the female editor because he dislikes women. She is loved by a store owner, who threatens to pull his advertising and backs her in starting her own paper. When *The Record* catches fire, she suggests the two papers combine.

JUST LIKE A WOMAN (Feb. 3).—Louis Dutton believes in the future of Centerville and buys "The Record," the local newspaper. He finds Phyllis Darel employed as assistant editor, but, because of his dislike for the plan of employing women, he discharges her.

Howard Folsam, proprietor of the local department store, is secretly infatuated with Phyllis, and when he hears of her discharge he calls on the new editor and threatens to withdraw his advertising support unless Dutton reinstates Phyllis. This makes Dutton furious, and he refuses Folsam's demands and orders him from the shop.

Folsam, actuated by a desire for revenge, and also wishing to entangle Phyllis in his coils, backs her in starting a new publication in opposition to Dutton.

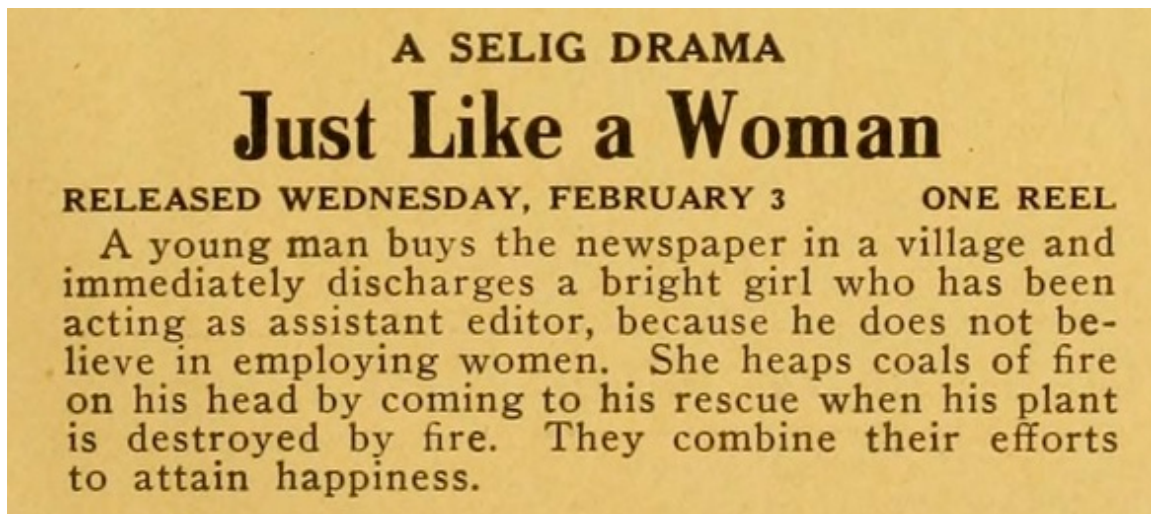
The loss of Folsam's advertising endangers the prosperity of "The Record." Dutton is desperate. His establishment catches fire and he faces bankruptcy, but Phyllis comes to the rescue with charming forgiveness and they consolidate the two newspapers. Also their domestic affairs.

*The Moving Picture World*, February 6, 1915, p. 874

JUST LIKE A WOMAN (Selig), Feb. 3.—A newspaper story which is not a particularly strong one. It will suit the average audience and no doubt prove very entertaining, but from the point of criticism it could not be termed a big story. The opening of the story would lead one to suppose that it has been designed to champion the cause of woman in the world of journalism, showing the difficulties which she meets in combating the masculine opinion that a woman is incapable of performing man's work in that field. It simmers down, however, to the usual love story.

*The Moving Picture World*, February 20, 1915, p. 1139





*The Moving Picture World*, January 30, 1915, p. 763

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Phyllis Darel). Male (Louis Dutton, New Editor). Group.

Ethnicity: White (Phyllis Darel, Louis Dutton). Unspecified.

Media Category: Newspaper

Job Title: Editors (Phyllis Darel). Publisher (Louis Dutton). Editor (New Editor).

Miscellaneous.

Description: Major: Phyllis Darel, Positive. Louis Dutton, Transformative Positive

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

### **The Kick Out (1915) (aka The Kick-Out)**

Editor Mark Evans (George W. Howard) of The *Clarion*, an honest newspaperman. Old Printer of the *Clarion*. Edna, the Mayor's Daughter (Helen Case) who helps the Old Printer get out the edition exposing the Boss. Jerry (James Levering) of the Editor's executive staff, who secretly helps the Boss.

**THE KICK OUT' (Special—Three Parts—June 23).**—The people's interest tremble in the hands of a Mayor, cunningly entrapped by a city boss. The "Clarion," an insignificant daily paper, champions the people's cause, and its enthusiastic editor, Mark Evans, sustains the Mayor, and wins his daughter, Edna. The pending gas bill involves the poor seriously while the big railroad deal means the selling of a city's rights to the profit of the boss and the grafters. The Clarion editor, playing the part of a detective, secures the facts of the deal; the Mayor's daughter is game in the fight, the Clarion sounds its challenge to the city robbers, and a fight begins.

The Mayor unconsciously walks into an open trap, the railroad deal is successfully laid to him, false affidavits are secured and the Mayor's downfall seems assured. The stenographer for the boss, suffering because of her father's abuse through the cunning of the railroad men who are profiting by the boss' craftiness, turns against the boss, secures valuable papers and places them in the hands of the Clarion editor, furnishing facts for the big fight. Trouble follows the supposed doubtful relations between the Clarion editor and the boss' stenographer, resulting in the breaking of the engagement between the Mayor's daughter and the editor, and presaging his downfall in the estimation of the people of the city. The loss of the valuable papers of the boss and the disappearance of the stenographer demand severe measures and "tools" are engaged, through whom the boss secures the papers again as the Clarion editor is assaulted and his safe robbed. Facing a lawsuit and ruin, the Clarion editor continues to seek new evidence, and in his strong defense of the Mayor, wins back the hand of the Mayor's daughter.

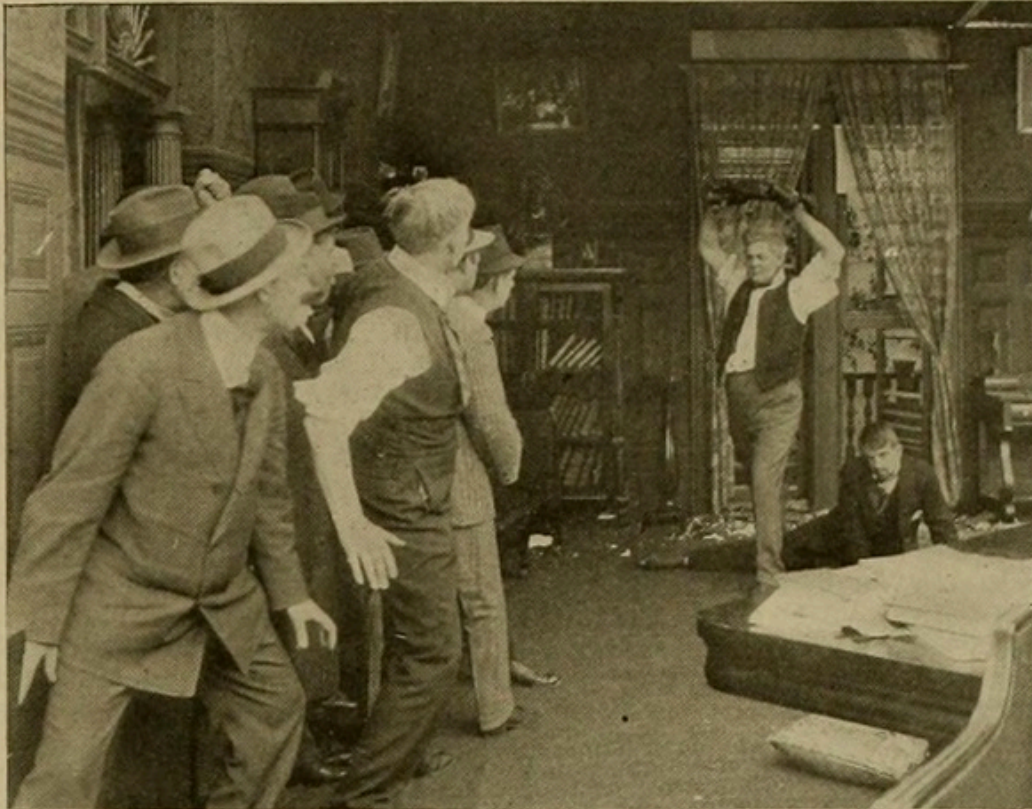


The Clarion editor and a detective follow the boss' "tools," who are escaping from the city; the editor follows the one who goes by train, the detective follows the other in an automobile. An exciting race follows. The train is wrecked, the Clarion editor rescues one "tool" from the wreck in a dying condition while the detective catches the other "tool" and brings him to the scene of the wreck. The dying "tool" of the boss confesses; his pal turns state's evidence. The boss gloats over his triumph; the Mayor trembles before gathering mobs who believe he has sold the city, while news reaches the boss of the forthcoming edition of the Clarion, containing a confession of the dying "tool." The boss orders the wrecking of the Clarion office; the Mayor's daughter is helping the old printer, and the Clarion editor is struggling to get back to the office. The entire office is wrecked, but the cunning printer had hid the chases with the story. The editor reaches the scene in his automobile, the press is intact, chases secured, the automobile backed up to the side of the office, and through a hole chopped in the wall ropes are attached and the automobile engine runs the press, bringing out the edition which is the means of the "kick out" of the boss, the saving of the city, the restoration of the Mayor to public confidence, and the happy culmination of the editor's romance with the Mayor's daughter.

*The Moving Picture World*, June 26, 1915, p. 2159

### RALPH STUART IN "THE KICK-OUT,"

Ralph Stuart, as the star in "The Kick-Out," the first three-part feature drama of Knickerbocker Star Features, will be seen on the General Film program, in his first screen appearance. He is true to the characters he has often interpreted, and displays the physical prowess displayed in his great work "By Right of Sword." No less forcible and convincing was Mr. Stuart in "Strongheart," "The Rainbow's End," "Get-Rich-



.. Scene from "The Kick-Out" (Knickerbocker).



Quick Wallingford," and many of his other strong character leads.

In "The Kick-Out" Mr. Stuart is the mayor, suspected by a people who had been driven to desperation through the intrigue, graft and cunning wits of the party in lead, all of which centered in the boss. The mayor is to be neither bought nor pushed; he fears neither political threatenings, nor public complaints, but holds to a just and careful investigation of the entire political situation.

The Boss holds the city in his relentless grip; at his feet are the political masters while the railroad magnates, and other great trust heads find that his favor is essential to their own personal profit. But the Mayor wins out in his fight against the Boss through the assistance of his daughter and a newspaper man, only to have the people turn against him, believing him to be the real culprit, and when alone in his home he is attacked. Windows are smashed, and the crowd bursting into the room, prepare for murder.

Stuart, as the Mayor, faces the crowd; a realistic fight follows; with a piece of statuary for a weapon he makes his final stand, when the reporter enters, showing the people they have missed the mark,—that the Mayor is their friend. In the midst of the chaos of the place, the Mayor, torn, bleeding and trembling from his fight, smiles on the union of his daughter and the reporter, a reward for the valour of the young newspaper man.

*The Moving Picture World*, June 5, 1915, p. 1629.

## “The Kick-Out.”

### First Release of the Knickerbocker Star Features to Appear on the Program of the General Film Co. Is Gripping Political Drama.

Reviewed by Margaret I. MacDonald.

**I**N VIEW of the fact that the large majority of the feature films turned loose on the market are adaptations from plays and books from a field of literature in many respects remote from the literature of the screen, reflecting therefore only a minor part of the creative ingenuity of the arranger, this three-reel Knickerbocker Star Feature, which, with its easily remembered title has been heralded with modest enthusiasm, is doubly interesting.

The scenario from which “The Kick-Out” was made is an original one, written by C. J. Harris, a writer comparatively new in the field who has attacked the problem of the original scenario with unusual vigor, and not a little success.

“The Kick-Out” is founded on “Boss” tyranny. The theme of the story has been well concentrated, and the treatment of said theme in the hands of director Robt. Thornby is worthy of note, for the picture in its finished state is intensely realistic, it is teeming with action which is consistent, and the general detail of the production is good.

Being essentially a story of men, the male types set forth in the constitution of the picture are unusually impressive. For instance, Ralph Stuart as the mayor of the city whose inclination toward justice and moral equation makes it easy for his daughter's influence to weigh heavily in the right direction, Mac Barnes as the “Boss,” the total failure of whose dishonorable purpose forms the climax of the story, George W. Howard as the editor and prospective son-in-law of the

mayor, and James Levering as Jerry of the editor's executive staff, who with the “Boss'” false affidavits brought hither by a spying stenographer, carefully hidden in his trouser leg, attempts to hold at bay the would-be retrievers of the loss of the false statements. These, with Helen Case as the mayor's daughter, and others equally competent in the smaller parts allotted them form a cast, who, for their ability to carry out

the artistic intention of the play, can scarcely be over-rated.

“The Kick-Out” as stated above is the first of the Knickerbocker Star Features to be released on the regular program of the General Film Company.

Reviewed by Margaret I. MacDonald, *The Moving Picture World*, June 26, 1915, pp. 2110-2011

Status: Unknown

Unavailable for Viewing



Type: Movie

Genre: Drama

Gender: Male (Mark Evans, Old Printer, Jerry). Female (Edna)

Ethnicity: White (Mark Evans, Old Printer, Jerry, Edna)

Media Category: Newspaper

Job Title: Editor (Mark Evans). News Employee (Old Printer, Jerry, Edna)

Description: Major: Mark Evans, Very Positive

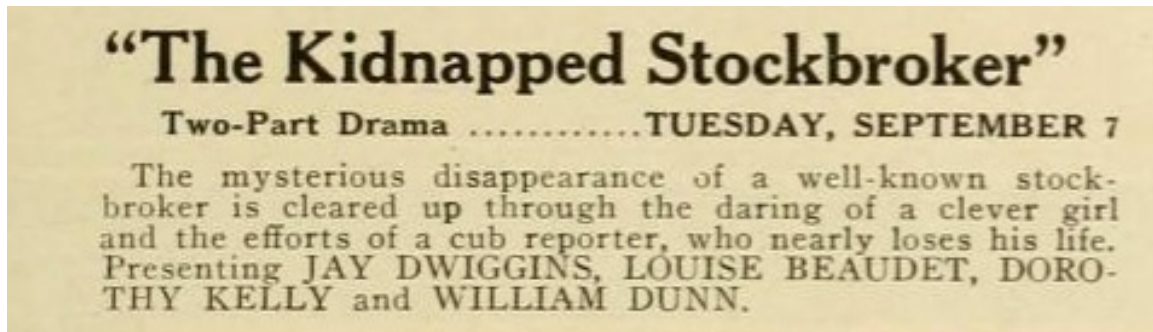
Description: Minor: Old Printer, Edna, Positive. Jerry, Very Negative.

### **The Kidnapped Stockbroker (1915)**

Cub Reporter Alan Hyde of *The New York Trumpet*, aided by the cleverness of his sweetheart, solves the mysterious disappearance of a wealthy stockbroker. He nearly loses his life before the case is solved.

THE KIDNAPPED STOCKBROKER (Special—two parts—Sept. 7).—(The cast includes Jay Dwiggins, Dorothy Kelly, Louise Beaudet, William Dunn.) Stockbroker, strangely missing, is found through clever girl's daring and young reporter's investigations. James MacLaren, wealthy stockbroker, mysteriously disappears after he has threatened Oldham, his partner, for misuse of the firm's money. The New York Trumpet puts Alan Hyde, a reporter, on the case, with orders to make good. Eileen MacLaren, the stockbroker's daughter, is a friend of Alan's, and through a clue furnished by her he locates the missing man in a Haunted House, but is himself nabbed by the crooks, acting under orders from Oldham, and locked in an upper room. Eileen brings help, but the crooks have escaped with the stockbroker. After a thrilling pursuit in autos and motorboats, the crooks are captured and father and daughter reunited. On their return the Haunted House is found blazing furiously, and Alan's rescue is effected with much difficulty. But he has made good and the city editor doesn't hesitate to tell him so. Oldham is arrested, and as MacLaren looks smilingly on, Alan takes Eileen in his arms, while she whispers, "And I think you've made good."

*The Moving Picture World*, September 11, 1915, p. 1891



*The Moving Picture World*, September 11, 1915, p. 1801

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Alan Hyde, City Editor). Group.

Ethnicity: White (Alan Hyde, City Editor). Unspecified.

Media Category: Newspaper

Job Title: Cub Reporter (Alan Hyde). Editor (City Editor). Miscellaneous.

Description: Major: Alan Hyde, Very Positive

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



**The King of the Wire (1915)**

Reporter Patricia Beverly (Gladys Hulette) is a lively young newspaper reporter.

**THE KING OF THE WIRE** (Three Parts—August 13).—Patricia Beverly's love story opens when young Tom Stratton is carried from the circus tent where he has broken his leg and to the home of the village doctor. Tom is known in the business as "The King of the Wire," and after the show has left town, and he is being cared for by the doctor's wife, Patricia comes to visit him, reading to him and talking of many things of which, up to the time of his fall from the wire, he had never dreamed. It is almost a case of love at first sight, but Tom knows that he is illiterate and poor, and Patricia can do but little to show her feelings toward him. The doctor backs up Patricia when she persuades Tom to give up the circus life and work his way through college, and "The King of the Wire" becomes a student. The sudden death of Patricia's grandfather makes it necessary for her to earn her own living, she being an orphan. A former young man of the village, Bob Hunter, who has shown a great interest in her, has gone to New York and entered politics, and since he is the only one she knows in the city, Patricia writes to him asking him to try to get her a job, in spite of the fact that she has never cared for him and believes him to be entirely unworthy as a lover.

Hunter secures Patricia a position on a city paper, and tries to press his suit, but while showing her gratitude for what he has done she manages to hold him aloof. Meantime, Tom is silent concerning his love for Patricia, and she throws her whole energy into making good in the newspaper game. A reporter having failed to secure a much desired interview with Senator Strong, who is seeking to pass a Child Labor bill, Patricia applies for the assignment—and gets it. Hunter, actively engaged in city politics, is one of those who are trying to prevent the passage of the bill. He and another politician frame up a deal with a notorious crook, whereby the senator will be forced into signing a paper that will ruin him politically if it is made public. Patricia falls to get to the

senator in the ordinary way, but, nothing daunted, she dresses as a little girl and manages to meet the senator's two little daughters, who are playing near the house. She ingeniously manages to get them to take her inside the house; and while there, the senator not suspecting that she is anything but what she appears, she gets a lot of facts that are just what she needs for her write-up. Hunter and the crook enter and cover the senator with a revolver. He is told that he must sign the paper, which will be shown to the world and thereby bring about his ruin if he does not promise to withdraw his Child Labor bill. Patricia and the children entering the room are also held up by Hunter and his companion, but Patricia breaks away and runs to an upper room, giving the alarm by telephone. This is the day upon which Tom has visited her in the city and, finding her out, has followed her. Seeing her at the window, calling to him for help, he climbs a nearby pole, a wire from which stretches to and enters the senator's house close to the window. Proving that he has not forgotten his old tricks, he walks this wire to the window and carries Patricia back with him to the pole, down which they both climb. Inside the house, the senator and his secretary manage to get the best of the crooks, and after they have been placed in charge of a policeman, and the senator has met Patricia in her proper person, he is instrumental in getting Tom to propose and so end both their waiting and longing for each other.

*The Moving Picture World*, August 14, 1915, p. 1203



## “The King of the Wire”

A Lively Three-Reel Edison by Ashley Miller.

VERY much better than its weak title, “The King of the Wire” would indicate, the story concerns itself far more with the accomplishments of a lively young newspaper reporter impersonated by Gladys Hulette than with Pat O'Malley as an erstwhile public entertainer and balancing acrobat. The usual fine Edison cast is in harmonious support of what turns out to be the ingenious expedient adopted by a girl reporter to obtain the supposedly unobtainable, an interview with a great Senator who has surrounded himself with keen-eyed guards on the eve of an important move in his professional career. On her success—this is in accord with the idea that

drama must present a struggle to overcome opposing forces—hangs a very large part of interest in the story, and it might easily have been written especially for Miss Hulette.

Gladys does not look to be much over fifteen in long skirts from in front, hence there is nothing particularly forced or theatrical when she dons the short skirts of twelve and goes to play with the important Senator's children. She ingratiates herself with them and, in their company, easily passes the lynx-eyed guards. Ashley Miller had such a lively opportunity in this role and his little star that it seems almost a pity that he did not use it to greater extent. Perhaps he will in a comedy presentation of the very worldly and knowing child brought into relations with patronizing superiority of grownups. He makes the story melodramatic instead with an attempted frameup on the part of crooks who enter grounds and house without trouble. Gladys thwarts the crooks, and all ends well for her and the acrobat.

*The Moving Picture World*, July 31, 1915, p. 836

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Female (Patricia Beverly). Male (Reporter, Editor). Group.

Ethnicity: White (Patricia Beverly, Reporter, Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Patricia Beverly, Reporter). Editor (Editor). Miscellaneous.

Description: Major: Patricia Beverly, Positive

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

**Lady of the Snows (1915)**

Newspaper Article reveals that a Canadian girl has been left a fortune, but must marry a certain man who is determined to marry her as well.

THE LADY OF THE SNOWS (Special—Three Parts—April 6).—Charlton Trevelyan, an English society man, declares his love for Helen Mason, a calculating girl of his set. She rejects him and accepts the Hon. Travers Langdon, a member of the Canadian parliament. In a newspaper appears a story to the effect that Patricia Sutherland, a Canadian girl, has been left a fortune on condition that she marry Trevelyan. Trevelyan, embittered by Helen's treatment, determines to marry the heiress and leaves for Canada. He arrives at the home of Archbishop Hillaire du Bertrand, Patricia's uncle. The archbishop procures him a position on the Royal Northwest mounted police.

He wins recognition by closing Pete's gambling place. Pete plans to wreck a train in his territory so that Trevelyan will be disgraced. The attempt is foiled by Gloria Templeton, secret agent and authority on Indian affairs, who is known to the Indians as The Lady of the Snows. Later, Helen learning of the strange will and Trevelyan's intention to marry the heiress, breaks with her husband and comes to him. In the wilderness, close to the hut of the Lady of the Snows, he refuses her love. He loves Gloria Templeton. Both he and Helen are lost in a blizzard and get shelter in Miss Templeton's cabin. Helen, learning of Trevelyan's love for this woman, maliciously asks him about his approaching marriage to Patricia Sutherland. Gloria shows her disgust for him.

Trevelyan writes to Gloria that he will refuse to marry Miss Sutherland. Helen goes to the archbishop to tell him that Trevelyan is in love with a woman other than his niece. The prelate sends for Miss Sutherland. When she comes down, Helen sees Gloria Templeton. Trevelyan, coming to the house at the archbishop's invitation, learns that Gloria Templeton is Patricia Sutherland. She creeps into his arms.

*The Moving Picture World*, April 3, 1915, p. 111



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

### **LeGrand's Revenge (1915)**

Dominica Meduna (Nell Craig) disguises herself as a reporter to aid police in the capture of a jewel theft.



LEGRAND'S REVENGE—(Special—Two Parts Aug. 17).—Dominica Meduna, of the Paris underworld, nursing a scar she received when she tried to prevent a theft of the famous McFarland jewels by the notorious Gaston LeGrand, is detailed by the police to aid in his capture. She disguises as a reporter and attends the Baron Von Hertzfeld house party. LeGrand has secured admittance disguised as a private detective to “guard” the jewels. LeGrand recognizes her and tries to drown her in a fountain. Dalrymple, a sculptor, saves her. LeGrand rushes into the house, opens a secret panel and gets the jewels. An alarm is raised, however, and LeGrand flees, leaving the jewels behind.

*The Moving Picture World*, August 21, 1915, p. 1376

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Female (Dominica Meduna).  
Ethnicity: White (Dominica Meduna)  
Media Category: Newspaper

Job Title: Reporter (Dominica Meduna).

Description: Major: Dominica Meduna, Positive

Description: Minor: None.

**Little Mr. Fixer (1915) (aka Billy's Cupidity)**

Newsboy Billy (Gordon Griffith).

LITTLE MR. FIXER (June 13).—George Merrill and Nell Fenwick are in love with each other. George is a club man and has unconsciously drifted until he is a little better than a drunkard. Nell, a struggling young artist, has clung to him in hope of making a man of him, but her patience reaches the limit when he comes to her apartment one night, and, in an intoxicated condition, makes a fool of himself. She orders him never to enter her house again. Billy, a typical newsboy of the streets, is a favorite of Nell. One day as she is talking to him, Merrill comes out of a store and tries to force his attentions upon her. She resents his presence and Billy kicks him. The little newsboy is knocked down by Merrill. The boy is injured worse than was thought and Nell, who has taken him in charge, arranges to take him home with her until he is well.



Merrill is overcome with remorse at his actions and makes a resolves not to have anything more to do with liquor. Billy rejects the presents Merrill has sent him in the shape of peace offerings and tells Nell to throw them under the bed. Nell misses Merrill a great deal and secretly takes out his picture for consolation. Merrill, discouraged because he can make no headway in his efforts to win back the affection of Nell, prepares to go on a trip abroad.

Billy is now convalescent and whenever he can do so, he shoots craps with lumps of sugar to while the time away. Nell never knows of this, however, as he hides them before she arrives in the room. One day while he is alone, he rummages around the drawers of the bureau and finds a picture of Merrill. His sharp wits take in the situation and when Nell returns home, he tells her that he thinks he will die and wants her to get the "gink" who knocked him down so as to forgive him. Nell, in terror, calls for the doctor and also Merrill. Merrill arrives and Billy puts him "wise" to the deception. The doctor arrives and he, too, falls into the scheme. Billy's cleverness wins the day and the lovers are once more reunited with a better understanding of each other, while Billy has made a permanent place for himself in the hearts of each.

*The Moving Picture World*, June 5, 1915. P. 1678

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Romance

Gender: Male (Billy)

Ethnicity: White (Billy)

Media Category: Newspaper

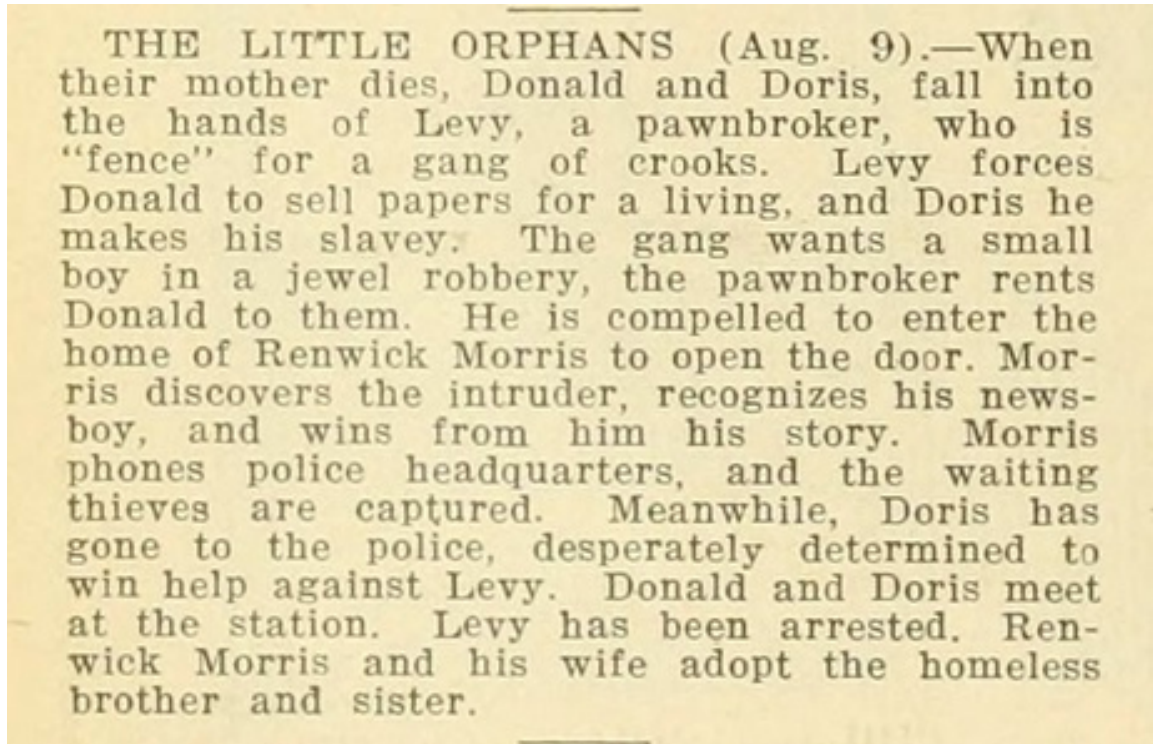
Job Title: News Employee (Billy)

Description: Major: Billy, Positive

Description: Minor: None

**The Little Orphans (1915)**

Newsboy Donald (Harold Goodwin).



*The Moving Picture World*, August 7, 1915, p. 1074

Status: Print is preserved at Cinematheque Francais.

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Donald)

Ethnicity: White (Donald)

Media Category: Newspaper

Job Title: News Employee (Donald)

Description: Major: Donald, Positive

Description: Minor: None.



**Little Pal (1915)**

Editor of local newspaper in Kilisnoo, Alaska.

LITTLE PAL (Famous Players—Five Parts—July 1).—The saloonkeeper in Kilisnoo, Alaska, is wounded by Sid Jerue, who had fled north. Years before he had married an Indian woman who died leaving him a baby girl. When the story opens he is the prosperous and unprincipled owner of his saloon, the "Monte Cristo." All the miners love "Little Pal," his half-breed daughter. She in turn likes them all except "Black Brand," the most notorious gunman of the North. "Little Pal," while serving in her father's saloon one night, sees Brand mercilessly beat the editor of the little local paper for his interference with some of Brand's unscrupulous and unlawful actions.

In the spring John Grandon comes to Kilisnoo to take possession of his brother's claim. John and Pill Box Andy become fast friends. John also likes "Little Pal," but with no thought of affection. He does not think of telling her of his wife in Texas and unknown to John "Little Pal" falls madly in love with him. Brand, playing roulette at Jerue's one night, wins the latter's bank. He offers to put all his winnings against the possession of "Little Pal." Jerue goes to "Little Pal" and tells her of the proposed bet. She is horror-stricken and begs Jerue not to sacrifice her, but he does and Brand wins. Brand treats the house and proposes a toast to the future Mrs. Brand. Grandon refuses to drink to the toast. Brand is furious and insists on fighting Grandon. Brand knocks Grandon down, and "Little Pal" falls across him to protect him from further assault. Brand then draws his gun and shoots wild, hitting Jerue. Grandon, realizing the madman must be stopped, shoots Brand in the hand. Jerue is carried to "Little Pal's" room, where he dies. Brand now owns the "Monte Cristo," and "Little Pal" is homeless. On the night of the killing of "Little Pal's" father, she goes to Grandon's cabin and asks him to let her live there. Grandon prepares a little hut near his for her to live in.



Here Grandon, "Little Pal" and Cultus, her faithful Indian servant, live and work Grandon's claim until illness takes Grandon. "Little Pal" nurses him, and at the same time mines his claim with Cultus. But it does not yield much gold, and they find themselves with very little in their purse.

Grandon's wife arrives at Kilisnoo. She enters the cabin, and Grandon naturally embraces her. This makes "Little Pal" heartsick. Slowly she leaves the cabin. "Little Pal" continues to live in her cabin near Grandon. She and Cultus work the claim until the supply of gold becomes exhausted. Pill Box Andy tells "Little Pal" that unless Grandon is taken out of the North he will die before the snow melts. She decides, in order to save Grandon, whom she loves better than her own life, to steal gold from the sluice-boxes in the vicinity. Cultus follows her, and is mystified by her actions. When he sees her place gold in Grandon's sluice-box he understands the reason for her theft. Grandon is delighted over finding gold on his claim, and "Little Pal" continues thieving. The miners, who detect the fact that a great quantity of their gold is constantly disappearing, place guards to catch the thief. Turner, the guard, falls asleep. "Little Pal" had reached the sluice-box and was about to take the gold when Brand comes upon the scene. He has been drinking, and seeing "Little Pal" catches and embraces her. "Little Pal" frees herself from Brand and runs. Brand fires after her, the bullet hits her and she falls into the arms of Cultus. The shot awakens Turner. He sees Brand, and, believing him to be the thief, shoots and kills him. The miners are also convinced that Brand is the thief. Cultus takes "Little Pal" to her cabin and dresses her wound. Grandon is preparing to return home. Cultus assists "Little Pal" to Grandon's cabin. Grateful for all she has done for him, Grandon kisses her good-bye and goes away to the boat. "Little Pal" watches the happy couple depart. She walks back toward the big snowdrifts; Cultus sees her and follows. He approaches her in a loving attitude and asks where she is going. She replies: "Cultus, I am going to the Happy Hunting Grounds." Cultus explains to her the folly of expecting a white man's love and tells her if she goes to the "happy hunting grounds" he goes with her. She realizes the love he must have for her, and takes his hand as they walk slowly toward her hut.



## “Little Pal”

Famous Players Introduce Mary Pickford in the Role of a  
Half-Breed—Story of the Far North.

Reviewed by Lynde Denig.

**A**NNOUNCED as an “original” photoplay, “Little Pal” may have been written with the intention of giving Mary Pickford a character that is different—different from the winsome, roguish, merry, or pathetic creatures she is in the habit of playing.

For the purpose of this Famous Players production she

does a dark wig, wears a costume that makes her appear more diminutive than ever and assumes the stolid reserve of an Indian. Little Pal is not a full-blooded Indian, but a half-breed living in Alaska among gold-crazed men. Miss Pickford remains true to the character even at the sacrifice of some of her most winning graces. She seldom smiles and there is no place for girlish coquetties in drawing the drab, unhappy child of the far north. It surely is interesting to see Miss Pickford step so completely out of her own personality.

In dramatic strength the picture varies. It seems as if several of the opportunities for telling climaxes have been slurred over, rather than sharply marked to score their best effect. A case in point is that of the scene in which the girl's father stakes his saloon and his daughter on a throw of the dice. Certainly, the scene at the gambling table brings one of the most important developments in the story and might be extended to get greater suspense, as Sid Gerue, the drunken saloon keeper, and Black Brand throw for such ruinous stakes. Immediately following the success of Brand, however, there is withal enough tragedy and drama in the suicide of Gerue and the young easterner's fight to save Little Pal from the man who has won her.

Throughout these scenes Miss Pickford is most appealing in indicating the suppressed misery of a taciturn girl, to whom the relief of emotional outbursts is unknown. Another dramatic moment which she makes an audience feel comes with the appearance of Grandon's wife and Little Pal's realization of the tie that makes her devotion hopeless. James Kirkwood gave the story a satisfactory production, barring a few slips, and character sketches of conspicuous merit were supplied by Russell Bassett, William Lloyd and Bert Hadley.

*The Moving Picture World*, July 17, 1915, p. 505

Status: Print exists in Cinematique Francais  
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 Little Puritan (1915)**

Newspapers print details of an actress's affair after her press agent gives them the full details.

THE LITTLE PURITAN (Dec. 23).—Sam Hubert, a theatrical manager, learns that his greatest rival in the theatrical field has signed up a new and brilliant star—Corinne, the dancer—whom Hubert has never met. He feels that he must do something to counteract this scoop and decides to leave at once for Philadelphia for the purpose of signing up a certain European celebrity who has just arrived from abroad. Accordingly he motors over.

Corinne, the dancer, in an early morning country spin, meets with a smashup. She seeks refuge in a little Quaker cottage nearby and is given a Quaker dress and outfit to wear while her own is being repaired. She insists on being allowed to help around the house and starts off for the spring.

Hubert—his trip to Philadelphia a failure—is returning. Pretending that his radiator needs water, he hurries to the spring and meets the fair Quakeress. She recognizes Hubert and sees an opportunity for fun and publicity. So she pretends to fall for Hubert when that man makes gallant advances to her and he readily falls into the net she spreads for him. He returns to the cottage, introduced there as Corinne's chauffeur.

They decide to elope. She secretly writes a telegram to her husband (the rival theatrical manager) and her press agent, giving them the full details of the affair for publicity purposes. The story is printed in every newspaper in town that night.

Eventually Hubert and Corinne arrive at Hubert's theater after an all night machine ride. The press agent, who has been waiting for them, rushes forward to meet them and hands Hubert a morning paper as he helps Corinne out of the car. Corinne laughingly introduces Hubert to her husband and, as Hubert recovers from the shock, she points to the newspaper and saucily strolls away with her lord and master. Hubert gets shock number two when he reads the article and realizes that he is an "honorary member of the Patsy Club."

*The Moving Picture World*, December 25, 1915, p. 2427



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 Lost House (1915)**

Reporter Ford (Wallace Reid) fakes insanity in order to be committed to an asylum to rescue Dosia Dale (Lilian Gish), an heiress who is being held by her evil uncle.

THE LOST HOUSE (Majestic—Four Parts).—  
Dosia Dale, a young Kentucky heiress and her uncle's ward, arrives in a hotel heavily veiled, and apparently ill. She is under subjection to her uncle who calls in Dr. Protheroe, crook and charlatan. The uncle has spent Dosia's fortune. As the time for turning it over approaches he proposes marriage to save himself. She refuses indignantly. Balked, he schemes with Protheroe to do away with her.

Protheroe's house is in a street devoted to insane asylums. There Dosia is locked in an upper room. She manages to slip a note through the window bars, but as that is a trick of the insane the police pay no attention. Ford, a reporter, sees the note, learns Dosia Dale, an heiress, soon to come of age, has been traveling with her uncle, and investigates. The finder of the note cannot locate the house it came from. Inquiries develop denials only. Finally, hiring a street piano, Ford plays "My Old Kentucky Home" in the street till a glove drops from a window of the third house from the corner.

"I'm a naval officer suffering from a nervous breakdown," he later explains to Protheroe and is given a room. He discovers the girl, but is attacked by Protheroe and Dosia's uncle. He barricades himself in, knowing his pal, Cuthbert will bring the police at twelve if the two are not safely out. The police come, and Protheroe and the uncle open fire. Rifles and machine guns begin popping. As Ford and Dosia plight their troth, the house catches fire and they escape over the roof, leaping through the flames

into the fire net below. Behind them Protheroe and Dosia's uncle both are shot to death.

*The Moving Picture World*, March 27, 1915, p. 2006

Status: Unknown  
Unavailable for Viewing

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

### **The Lucky Transfer (1915)**

Reporter Helen Holland (Mary Alden) of the *Herald* discovers the facts in a jewelry store robbery and procures the release of an innocent clerk.

Reporter Helen Holland (Mary Alden), investigating the burglary of a jewelry store, follows the robbers to their lair and is captured by Ford (Tom Wilson). He writes down the address of the hideout on the back of a trolley transfer slip and gives the slip to his fellow crook Ransom (Thomas Hull), who accidentally loses it. The slip is found by Jim Dodson (Jack Hull), an impoverished laborer who usually begs for transfers so he can ride home in the evening. On the trolley, Dodson finds the detective Fields (W.E. Lowery) and shows him the writing on the transfer. Fields then swoops on the robbers, frees Helen, and recovers the jewels. Nicole-Gagne, *New York Times*, <http://www.nytimes.com/movies/movie/292178/The-Lucky-Transfer/details>



THE LUCKY TRANSFER (March 10).—Jim Dodson, a poor workman, has been in the habit of begging a street car transfer in town, in order to ride home each night from work.

Ford and Ransom, a couple of crooks, rob a store and among the things taken are a quantity of stamped envelopes with the name and address of the firm printed thereon. Helen, of the "Herald," tries to ferret out the robbery, but is unsuccessful, until one day Ford writes a letter and gives it to a passing little girl to mail, first scratching out the name on the stamped envelope. Helen bumps into the little girl, knocking the letter to the ground. Picking it up for her, Helen notes the scratched-out name and address, and follows the child to the crook's shack. There she discovers part of the loot, but is captured and tied up by one of them. Leaving her securely tied, Ford goes down town to meet his pal, and on a street car they plan their getaway.

Ford gives Ransom the address of the shack, and the hiding place of the loot, and writes it on a transfer slip, to be sure he doesn't forget it. Getting off the car at the transfer point, he drops the transfer and Jim hurriedly picks it up and gets on the car. The conductor is talking to Fields, a detective, also working on the case, and shows the transfer with its message to Fields. The latter, reading the message on it, leads a run to the rendezvous, rescues Helen and captures the crooks and the loot.

*The Moving Picture World*, March 6, 1915, p. 1516

THE LUCKY TRANSFER (Reliance), March 10.—The story of a girl reporter, with Mary Alden in the leading role. She discovers the facts in a jewelry store robbery and procures the release of an innocent clerk. The story is well-photographed; the plot is of average interest and leads up to a stirring close.

*The Moving Picture World*, March 20, 1915, p. 1765

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Helen Holland)

Ethnicity: White (Helen Holland)

Media Category: Newspaper

Job Title: Reporter (Helen Holland).

Description: Major: Helen Holland, Very Positive

Description: Minor: None

### **The Magnate of Paradise (1915)**

Newspaper Article about a bribe sends a woman on a mission.

THE MAGNATE OF PARADISE (A dramatic adaptation of the novel by Mary Imlay Taylor—Special—Two Parts—Jan. 8).—Holland refuses Betty's uncle, the magnate of the town of Paradise, to drop a suit against the Traction Company brought by Harriet Hopper. As he passes the hallway, he fails to see Betty, and she, wondering at his distracted behavior, suspects that her uncle has caused it. She overhears Callander bidding Finlaison to do all in his power to down the young attorney. Two months later, Betty reads in the newspaper that Holland has accepted a bribe from the Traction Company. She reproaches Finlaison for this libel and he promises to clear Holland of the accusation if Betty will marry him.

By good fortune, Holland recovers a budget of letters, long mislaid. They will prove Callander's undoing, for they contain receipts for hush money. Holland pities Callander's infirmity of age, but conscience bids him defend Miss Hopper. Betty pleads that he refuses to institute action against Callander, with the result that he hands in his resignation to the Governor. Finlaison continues to molest Betty. He tells her that he has Callander's consent to marry her, and brutally describes how Callander had killed the previous district attorney in order to obtain secret papers, and how he had witnessed the crime, but money tied his tongue. Betty accuses Finlaison of being an accessory to the crime. He retorts by saying that if she refuses to marry him he will expose Callander. Betty demands the truth of Callander. He confesses and orders her to marry Finlaison, or leave his house at once. She chooses the latter alternative, and finds refuge with Miss Hopper.

That night, Holland was to speak in the town hall on the evils of machine rule. In a ward room of the hall, he hears a groggy youth, who had heard of Betty, propose a toast to her. Finlaison, himself fuddled, refuses to drink the toast, declaring that he could have married Betty had it not been



for her intimacy with Holland. Holland floors him, but Finlaison wounds him, though not seriously. A mob attempts to lynch Finlaison, but the police spirit him off to a cell. Upon hearing the news, and learning that the Governor knows that he is a murderer, Callander collapses and succumbs to heart failure. Holland recovers his bodily vigor and Betty soon becomes the sharer of his prosperity.

*The Moving Picture World*, January 2, 1915, pp. 116, 118

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

### **Making a Great Newspaper (1915)**

Newspaper. News Room. Composing and Stereotype Rooms.

MAKING A GREAT NEWSPAPER (Nolege), Feb. 12.—This showing of the details of the making of a metropolitan newspaper is one of the best we have seen. There are shown in order the delivery of the great rolls of paper, the distribution of copy in the news room, various steps in the composing and stereotype rooms, with close-ups of the linotype, monotype and autotype, and the printing and delivery of the papers. The photographs were taken in the offices of the New York Times, which has a new building and latest equipment. The photography, especially in the pressroom scenes, is unusually good for this style of picture. On the same reel is the Kriterion Cartoon, by Harry Palmer, under the Pyramid brand. The drawings of former President Taft as a golf player are fair; those of Secretary of State Bryan are undignified and in bad taste, to say the least.

*The Moving Picture World*, February 20, 1915, p. 1140.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group-4

Ethnicity: Unspecified -4

Media Category: Newspaper

Job Title: Unidentified News Staff. News Room, Composing/Stereotyping Room, Press Room

Description: Major: Unidentified News Staff, News Room, Composing/Stereotyping Room, Press Room, Positive

Description: Minor: None

### **A Man and His Money (1915)**

Newsboy. A man mistreats a newsboy showing a woman a phase of her fiance's nature she doesn't like.

**A MAN AND HIS MONEY (April 15).—**Helen Clay is engaged to marry Herbert Warren, a wealthy young bachelor, who observes no limit in his expenditures. His dinners rival the days of ancient Rome and his millions are an open sesame to all the world and its goods. Helen sees a notice of the lavish dinner given by Warren in which he is practically accused of spending his fortune foolishly. She has had a chance to observe his extravagance upon many occasions and this new feature arouses within her a feeling of disapproval not to mention disgust. She endeavors to restrain him but he only laughs away her remonstrances. One day while they are out riding, Warren mistreats a little newsboy and this demonstrates to Helen one more phase of his nature.

Returning home, she has a hot argument with her future husband when he insists upon lighting his cigar with a bank note. She breaks her engagement with Warren on the strength of what she has observed of his make up. A short while later Helen learns that her fortune is involved in a bankrupt company founded by her father. Gradually Helen and her mother sound the depths of poverty until at last they come to live in a dingy pent-up tenement room. Helen is at last forced to pawn what jewels are left to her, but is able to raise only five dollars. The note is burned at one end and she realizes that it is the same one she rescued from the ruthless hand of her one time fiancée upon the evening that the engagement was broken. She uses the bill to pay her rent for her poorly furnished quarters.

Herbert Warren visits his place of business so seldom that his employees, especially the newer ones, scarcely know him. One of these, a collector, turns over the returns which he has collected and among the money, Warren discovers the charred bill. It recalls to his mind the eventful night when he was jilted by the woman he loved. He learns from his collector Helen Clay's address and, going to her, pleads for forgiveness. A reconciliation quickly follows.

*The Moving Picture World*, April 10, 1915, p. 294.



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: News Employee, Positive

**The Man in the Attic (1915) - England**

Reporter Jacob Clay (Charles Rock) proves a girl's drunken mother did not strangle her miserly benefactor. *British Film Catalogue: Two Volume Set: The Fiction Film, Volume One*, 05386, p. 195.

Status: Unknown  
Unavailable for Viewing

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

**The Man Who Never Was Caught (1915)**

The Girl Reporter (Mary Malatesta). City Editor. Newspaper Owner.

**THE MAN WHO NEVER WAS CAUGHT**  
(Sept. 13).—The cast includes Joseph McDermott, Mary Malatesta, Wm. J. Butler and Jack Drumeir.

Shifty Steve, the elusive crook, known in the underworld as "The Man Who Never Was Caught," enters a house to rob, and, reaching the bedroom of the young householder, chokes her into insensibility. A policeman on the beat, becoming suspicious, has trailed Steve to the house and followed him through the open window. Before proceeding with the night's business, Steve throttles him and hurls him through the window. On coming to, he blows his whistle, and a comrade arrives on the run. The householder gives information which puts the law on Steve's trail; but in a chase over housetops and down fire escapes he makes a daring getaway.

The next day's newspapers carry a story of the crime and also an interview with a social worker on conditions in the underworld. A girl reporter is assigned by her city editor to investigate dance halls for a Sunday feature story. In a low dive she meets a girl habitue who points out Shifty Steve. Steve speaks to the girl, who proudly introduces him to the reporter. A "sorehead" crook leads a gang attack on Steve, following which the place is raided by the police. Steve gets away in company with the reporter, who tells him that she will admit him to the house where she is employed as maid. The trap is laid in the newspaper owner's home, and Steve is captured. But on the way to the station house he effects a daring escape.

*The Moving Picture World*, September 11, 1915, p. 1898



"The Man Who Never Was Caught" is the first of several rapid-fire melodramas being made by Wray Physioc with a burglar for the hero. His house-breaking exploit in this one is exciting enough and his escape is fraught with all sorts of dangers, increased by a newspaper woman (Mary Maletesta), who runs into a good story while looking for a Sunday special on the evil of the dance hall.

*The Moving Picture World*, August 28, 1915, p. 1493

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Reporter). Male (City Editor, Owner). Group.

Ethnicity: White (Reporter, City Editor, Owner). Unspecified.

Media Category: Newspaper

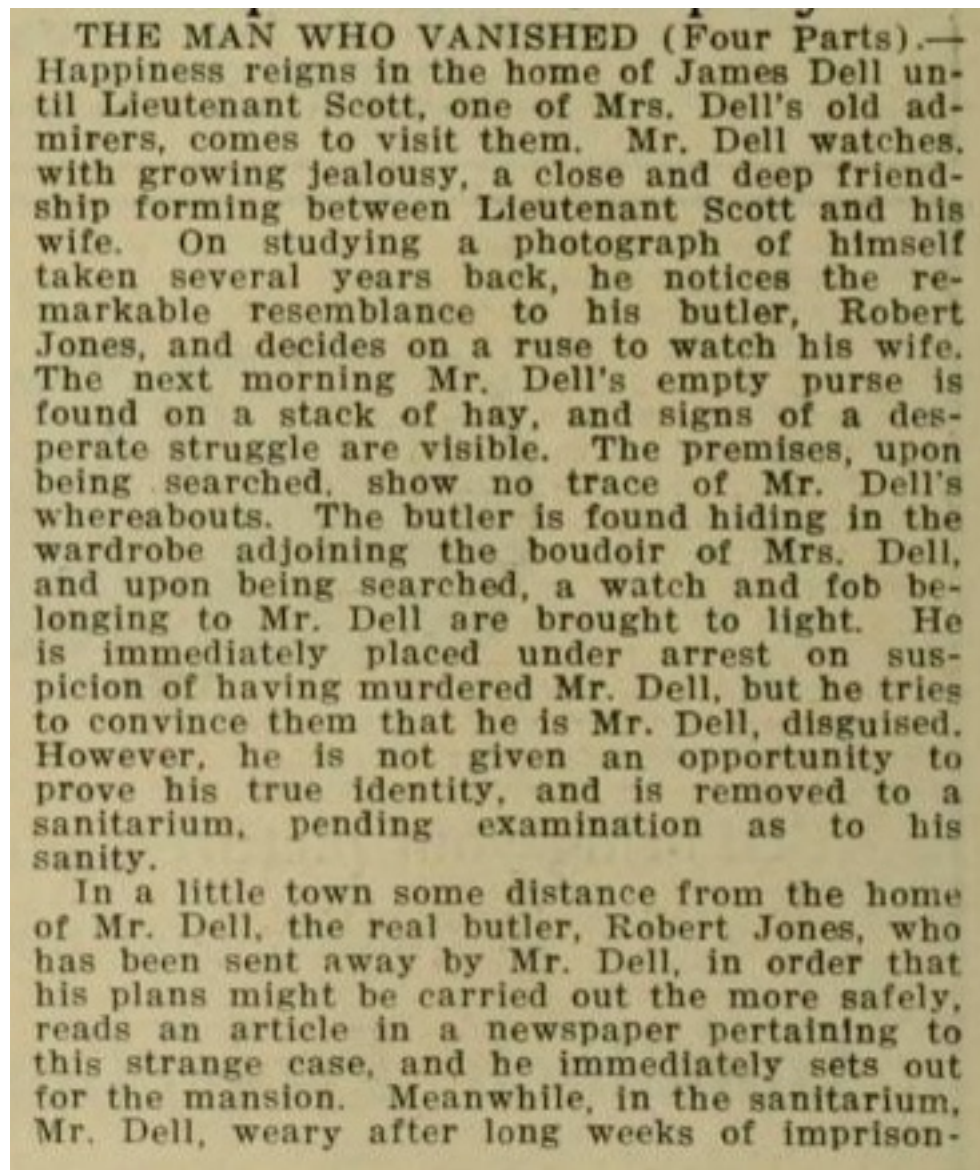
Job Title: Reporter (Reporter). Editor (City Editor). Publisher (Owner). Miscellaneous.

Description: Major: Reporter, City Editor, Publisher, Positive.

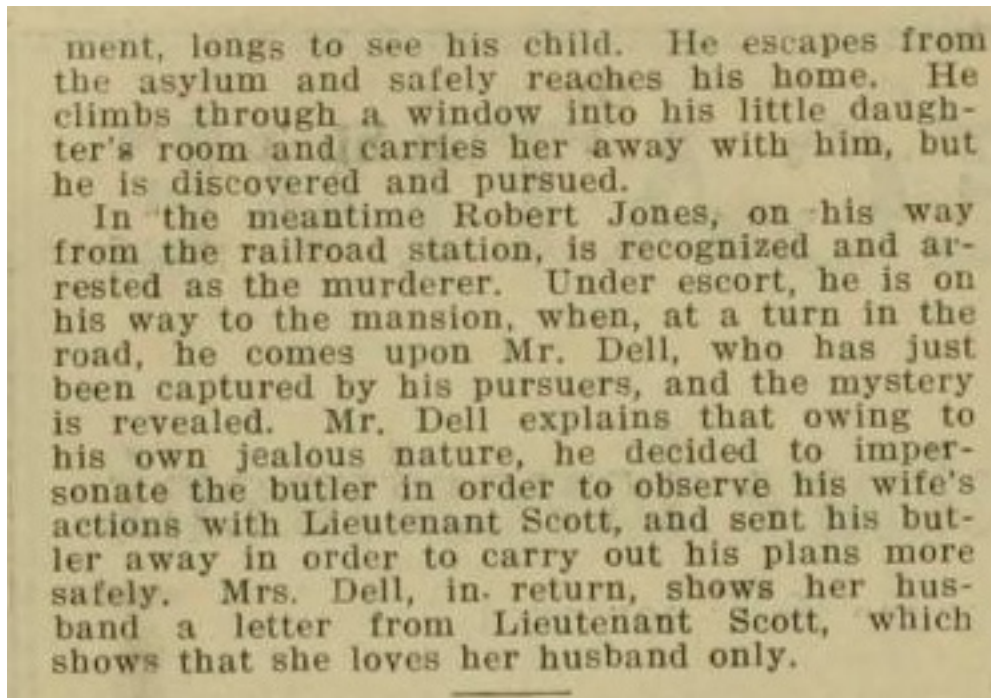
Description: Minor: Miscellaneous, Neutral

**The Man Who Vanished (1915)**

Newspaper Article alerts a reader that the wrong man has been removed to a sanitarium pending examination to his sanity.







*The Moving Picture World*, April 3, 1915, pp. 144, 146

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 Man's Making (1915)**

Newspaper Article connecting a millionaire's son with a chorus girl results in the young man ending up penniless and on his own.

After a compromising article appears in the local newspaper connecting his son Harold with a chorus girl, Wall Street millionaire J. R. Graham forces the young college student to make his own way in the world. With only a few dollars in his pocket, Harold, once a university football star, sets out to find a job and ends up penniless in a fishing village. Feeling pity for the stranger, Mary Haskell offers Harold work on her father's boat and a romance quickly buds. To win her hand, Harold must fight off Bill Rose, who has courted Mary for years. The two men brawl viciously, and though victorious, Harold is wounded seriously. Mary sends for his father, who offers his son a chance to come home. Harold

refuses, preferring to finish his education in life, and becomes an organizer for the area fishermen, helping them to fight an encroaching trust movement. When Mr. Graham himself falls victim to financial finaglers, Harold returns to his father's side. Together they defeat the interlopers. *American Film Institute Catalog of Feature Films.*

### **"A Man's Making"**

**Richard Buhler Is Star in Five-Reel Photoplay by Lubin—  
Excellent Character Drawing and Acting in Picture  
Released on the V-L-S-E Program.**

Reviewed by Edward Weitzel.

**D**URING the first four reels of "A Man's Making" the development of the plot is simple and direct. The last reel is over-crowded with motives and comes dangerously near being anti-climaxed. The opening scenes present a clear exposition of the hero's character and the causes which send him out into the world and give the photoplay its title. Harold Graham, a college boy, is more fond of athletics than study. When his father upbraids him for an escapade with a chorus girl the young fellow leaves college and starts out for himself. He is soon down to his last dime and glad to ship on a fishing smack. He falls in love with Mary Haskell, the captain's daughter, and is thrown from the cross-trees of the smack by a jealous rival. Harold lands on the deck and is badly injured. He is taken to Captain Haskell's home and nursed back to health by Mary. His father is sent for and when he arrives the quarrel is patched up. The elder Graham realizes that the rough life has made a man of Harold. Meantime the sailor who attempted to kill Harold is drowned and his body cast on the beach. This much of the story takes up the first four reels. The action from the time Harold leaves college moves rather leisurely, but is always interesting and well within the bounds of human experience. The scenes at the fisherman's home and along the coast and also on board the smack are not counterfeits, but the places and things themselves. The tang of the air and the salt of the sea is always present. The last reel shows young Graham instructing the fisherman how to beat a fish trust and helping his father to down his rivals in a stock



manipulation; then, returning to the fishing village and telling Mary of his love. A simpler solution of the story would make for better construction.

The character drawing and acting are entitled to unreserved praise. Richard Buhler is forceful, physically commanding, and dominates the character of Harold at all points. There is a quiet reserve to his method that is greatly in his favor. George Clarke's impersonation of Captain Haskell, the kindly-hearted old skipper, is finely lifelike, and the Bill Rose of Nelson Hall is another true-to-type portrayal. Rosetta Brice makes Mary Haskell well worth the winning, and Herbert Fortier and Wm. H. Turner lend strength to the cast. Director Jack Pratt, who is the author of the play, has filmed his work painstakingly and well.

*The Moving Picture World*, December 11, 1915, p. 2022

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 Marble Heart (1915)**

Editor Volage (Diogenes) (Frank Smith).

**THE MARBLE HEART** (Four Parts—July 2).  
—Raphael, a modern sculptor, dreams that in the days of Phydias, about five hundred years before Christ, he lived as Phydias, the sculptor, and was the friend of Diogenes and that he made some beautiful statues on commission for Georgias, the richest man in Asia. His female statues come to life and, disdaining his love, smile upon the wealthy man.

Raphael awakens and in real life his of poor love swept aside by great wealth and how misery, ruin and death follows in the train of Marco, a beautiful and merciless coquette, termed "the marble heart" on account of her cold nature.

*The Moving Picture World*, June 26, 1915, p. 2168.

### "The Marble Heart."

Universal Presents a Four-Reel Production of This Old-Time Drama, Dating Back to Civil War Days.

Reviewed by Robert C. McElravy.

**M**ANY of the older generation of picture goers will recognize in this Imp production a familiar old play. "The Marble Heart" was presented at the Boston Museum in 1864, and at that time contained elements of strong romantic interest. This screen adaptation, made by George A. Lessey, should find a welcome from those familiar with the early stage performances, and, while the method of presentation has been considerably infringed upon in other dramas, there will be some novelty in it for the present generation.

In the prologue all of the characters are supposed to be living in the days of Diogenes. The hero, a Greek sculptor, portrayed by King Baggot, is named Phidias. He carves three beautiful female statues at the behest of a wealthy citizen named Georgias. The latter appears and claims the statues, but the sculptor refuses to give them up. Diogenes appears with his lantern, looking for an honest man. He happens upon Phidias and learns his predicament. He then urges Phidias to ask the statues themselves if they wish to remain with him or go to Georgias. The statues come to life and decide to go with the rich man, leaving Phidias broken hearted.



All the prologue is adequately staged. The sculptor's studio is very complete and the fact that there is a slight jumble in the periods of the sculptures represented will probably not be widely noticed. The costuming has been well looked after and one or two good exteriors are shown.

Following the prologue the modern story begins. It practically re-enacts the opening story, in a longer and more complete way, with a new and happier ending. For each of the

leading characters in the prologue there is a recognizable counterpart in the later story. Phidias has become a sculptor known as Raphael, Georgias is now the viscount, Diogenes is Volage, an editor, and Asphasia of the marble heart is now known as Marco.

One of the more entertaining features of the later story is the development of Marco's statue as it is carried on from day to day. In this part of the story the editor shows Raphael how cold of heart is Marco and his love finally turns to Marie, whose counterpart was the slave girl in the prologue.

In the production, beside Mr. Baggot, appear Frank Smith, Ned Reardon, Jane Fearnley, Miss Hunter and Miss Wierman.

Reviewed by Robert C. McElravy, *The Moving Picture World*, June 26, 1915, p. 2107

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Volage).

Ethnicity: White (Volage)

Media Category: Newspaper

Job Title: Editor (Volage).

Description: Major: Volage, Very Positive

Description: Minor: None

**The Marvelous Marathoner (1915)**

Newspaper publishes a picture of a young businessman and a woman who thinks the man done her wrong, looks him up and demands satisfaction.

A MARVELOUS MARATHONER (Aug. 16).—The young business man knew nothing whatsoever about athletics, but he had the misfortune to fall in love with a girl whose father was one of the Olympian heroes of a generation or so ago. The old man, a widower, was very willing to give his daughter everything she wanted, but he insisted that when the time came for her to marry she select an athlete helpmeet. The business man only shone in athletics as a spectator, and if the truth must be told he was very much bored at such affairs. After they had attended one meet he made several efforts to propose to the young lady but something always intervened to prevent it. The following day he saw the young lady and her father in a taxicab in front of an office building. The father went into the building, leaving the girl alone in the machine. The young man saw his chance and hastily walked toward the taxi. He was interrupted, however, by becoming entangled in the chain of a pet dog, and did not notice, while apologizing to the wrathful owner of the animal, that the taxi had driven away and another one come up to take its place. The consequence was that when he leaped into the machine and breathlessly ejaculated "Darling will you be my wife," he was addressing a middle-aged spinster who received his proposal with rapture. He hastily got out of the machine and effaced himself, leaving the woman to mourn her loss.



He at last proposed to the right girl, was accepted, but her father declared he would not give his consent unless the young man won the Marathon which was to be held within a month. The suitor desperately accepted the task, and trained as best he could, but with sorrowful results. On the day of the race just before the start he was suddenly confronted by the spinster to whom he had proposed. She had seen his picture in a newspaper and came around to insist that he fulfill his promise to marry her. The young man was so scared by the sight of the unwelcome woman that he started off simultaneously with the starter's pistol, ran rings around everything on the course and made a new record for Marathoning. The spinster overtook him after the race, but fortunately transferred her affections to the girl's father, whom she recognized as an old suitor of years gone by.

So, in the end, everybody was happy, except the younger man, perhaps, because, you see, the spinster whom he feared would land him as her husband, in reality secured him as a son-in-law.

*The Moving Picture World*, August 21, 1915, p. 1392

*Viewing Notes:*

Title Card: At the day of the games.

Title Card: "Going home, he tries in vain to propose."

Newsboy tries to sell a newspaper to a man, but he pushes the boy away.

Title Card: "A Spinster Yearns for the Loved One Who Escaped Her."

He gets in the car with her. And jumps out of the car and runs away.

Title Card: "Win the Marathon Next Month and You Can Marry My Daughter," the father of the woman he wants to marry tells him.

He goes into training.

Meanwhile the spinster is looking at the newspaper and sees a story involving the loved one who escaped her: "If He Wins the Marathon He Also Wins a Bride. Thomas Wilbur, Old Time Athlete. Has Promised His Daughter to "Jack" Watson if the Latter Wins the Long Distance Race To-Day."

Seeing his picture and story in the paper, the spinster decides to track him down to fulfill his promise to marry her.

Jack gets ready to race. The spinster walks up and sees him. She walks up to him. "You Asked Me to Marry You – and I Said 'Yes.'" (Scene missing from print). He starts running to get away from the Spinster – "And the Spinster Finished Third." She collapses.

The Marvelous Marathoner wins the race and is asked by his sweetheart, "Why don't you stop? You've won the race."

The spinster is recovering and Jack looks over at her, gets into the car. She sees him and runs after him. She catches up with the car. She sees the father and shouts, “Henry, my long lost love! I have found you at last!” and forgets about Jack. END OF FILM.

Status: Print Exists – Ned Thanhouser  
Viewed. Youtube.

Type: Movie

Genre: Comedy

Gender: Male (Newsboy). Group.

Ethnicity: White (Newsboy). Unspecified.

Media Category: Newspaper

Job Title: News Employee (Newsboy). Unidentified News Staff.

Description: Major: None

Description: Minor: Newsboy, Positive. Unidentified News Staff, Neutral.



**The Master Rogues of Europe (1915)**

Newspaper Article tells of a woman's arrest and of her sentence to life in Siberia prompting two men to attempt a rescue.

THE MASTER ROGUES OF EUROPE (Three Parts—May 9).—Olga, an adventuress, receives a doped cigarette from her accomplice, Peter, to be given to the Count Von Rade, a wealthy nobleman whom they are trying to entrap. Olga has previously written a letter to the Count naming a rendezvous where she has agreed to meet him. A few moments later the Count arrives and picks up Olga in his automobile. Olga gives the Count a cigarette, the only one left in her case, and soon the latter falls unconscious. Olga takes the wheel from him and brings the auto back to where Peter is waiting. Unknown to either of the two conspirators, James Langtry, an English chemist, is watching them as they remove the Count from the car and rob him of all he has upon him, including a large sum of money and a pearl necklace. In her hurry Olga drops her fur cap. Langtry picks the cap up, hastens to the Count's assistance and takes the stupefied nobleman to a hospital. There he tells his story and the police are notified.

The latter inspect the neighborhood of the Alexis bridge where the robbery occurred. The fur cap serves as a clue to the owner and from the maker of the cap the police soon learn that only three of the caps have been sold. The owners of all three fur caps are watched and suspicion finally falls on Olga. The police throw a cordon around her home and Peter and Olga, looking from a window, see the officers waiting to seize them when they leave. The police finally enter the house, prepared for a fight, and seize Olga. Peter climbs out of a window and clings to a window shutter while the officers are searching the apartment. After a search the police find the jewels in a cabinet and an incriminating letter causes them to take Olga with them to prison. Peter, after their departure, swings back into the deserted room.

The police continue to watch the house and Peter intercepts an old woman on the stairs, induces her to change clothes with him for a purse of gold, and then hurries from the house unrecognized. Notices have been posted offering 500 roubles reward for Peter's apprehension. The criminal goes to a restaurant connected with a dive where he meets another friend from the underworld. The two read in a newspaper of Olga Sopolska's arrest and of her sentence to penal servitude for life in Siberia. Peter's friend agrees to dress as a peasant and to assist Peter in rescuing Olga.

Olga is taken along a country road together with other political offenders guarded by a platoon of soldiers. Peter writes a note reading as follows: "Pretend that you cannot walk and I will do the rest." The note is rolled into a cigarette. Soon after Peter hires an automobile and drives it himself to a point in the road where the soldiers and their prisoners must pass. He pretends to have a blowout and when the soldiers pass along, Peter engages an officer accompanying Olga in conversation. He offers the soldier a cigarette and accidentally drops it. When the soldier stoops to pick it up Peter slips the note he has written to Olga. Olga



soon after pretends that she is too weary to walk and the officer asks Peter to give her a lift in his car.

Noon approaches and the soldiers stop to rest. Peter buys all the soldiers wine and food while his accomplice, disguised as a peasant, removes the bullets from their guns. While they are eating and the officer is inside a nearby roadhouse, the peasant quietly gets in the car with Olga and Peter and all three drive off. The soldiers attempt to fire upon them but find that the bullets have been removed from their guns. After their escape Olga and Peter repair to an English watering resort where Olga tries to entrap Count Feauchon, a French nobleman, into marrying her. Dr. Langtry, the nephew of Count Feauchon, notifies the police and the latter return to Count Feauchon's home and catch Olga and Peter as they are about to rifle the Count's cabinet containing his jewels and valuables. Langtry remembers the pair is the ones who robbed Count Von Rade and obtains their conviction.

*The Moving Picture World*, May 22, 1915, p. 1324

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 Matchmakers (1915)**

Newspapers report that a man has made a fortune and divided it with a postmaster in the town.

**THE MATCHMAKERS** (Three Parts—Dec. 31).—The cast: Mamie Lane (Sally Crute); Pa Lane (William Wadsworth); Hugh Hardy (Carlton King); Bertie Van Loon (Paul Bliss); Alice Warren (Margaret Prussing); Aunt Catherine De Launcy (Leonora von Ottinger); Mr. Van Loon (Robert Brower); Mrs. Van Loon (Mrs. Wallace Erskine).

Mamie is the daughter of Pa Lane, postmaster and keeper of the general store in a little mining town. Hugh loves Mamie and Mamie loves Hugh. Therefore, when Hugh wants to go out prospecting for gold Pa Lane grub-stakes him. Hugh promises to divide his gold with Pa Lane—providing, of course, that he strikes gold. In New York the aristocratic Van Loons are broke. Work—horrors, no! Who ever heard of a Van Loon working? Their only hope lies in marrying their son, Bertie, to a girl of wealth. Their friend, Mrs. Catherine De Launcy, agrees to help them. But dear little Bertie is not what his name implies. He loves a girl—a poor girl, it is true, but he loves her.

Then the newspapers announce that Hugh has made a fortune and, true to his word, divided it with Pa Lane. Suddenly Mrs. De Launcy is struck—by a thought. Mamie Lane is her niece. She has it all planned out. Pa Lane gets an invitation from her to visit New York—and to



bring Mamie. Like all Western millionaires, he makes the trip. Dissatisfied with Bertie's love affair and fearful of his marriage to the poor girl, Alice, Mrs. Van Loon pays her a visit. In eloquent style she pictures the terrible things that would happen if Alice, poor wretch, were to marry Bertie. Steeped in sorrow, Alice agrees to give him up.

When Mamie gets to the city with Pa Lane, Mrs. De Launcy and the Van Loons have it all fixed for Bertie to marry her. But Mamie sighs and thinks of Hugh, and Bertie sighs and thinks of Alice. Neither of the two can act, and each soon realizes that the other is in love with someone else. Immediately they have a common interest—not to marry each other. Pa Lane learns the truth. He sends for Hugh to come to the city. Also, he makes a few plans of his own without consulting the Van Loons. Mamie marries Hugh; Bertie marries Alice, and when Mr. Van Loon tries to object Pa Lane simply impresses upon him that a .44-caliber gun must be respected. Pa Lane takes the two young couples back home. Bertie gets a good job in Hugh's gold mine, and Pa Lane says that no Van Loon or any other fancy-named aristocrat can make a fool out of him—that is, him and his .44-caliber gun.

*The Moving Picture World*, December 18, 1915, p. 2239

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 Mating (1915)**

Newspaper Article and photograph of an All-American football player gives a girl an idea.

THE MATING (New York Motion Picture Co—Five Parts—July 22).—Doris Willard, the daughter of a village minister, achieves the realization of her great dream—a year at college. Doris, although a sweet and pretty girl, is greatly handicapped by her clothes. On her arrival at college she is eyed by the other girls with concealed amusement and curiosity and soon realizes that she “doesn’t belong.” The girls snub her at every opportunity and she is desperately lonesome and longs for companionship.

The Saturday before Thanksgiving when everyone else has gone to the big Princeton-Yale game, Doris sits alone in her room. She picks up the newspaper and sees in it a picture that greatly appeals to her. It is a newspaper cut of “Bullet” Dick Ames, the universal choice for the “All-American Eleven.” She conceives a desperate plan. She thinks nobody at her college knows Dick and decides she will make the girls think he is in love with her. She writes a note to herself to which she signs Dick’s name. The note is a proposal of marriage. This she drops on the porch of the girls’ hall and it is picked up by one of the girls who reads it to the bunch. Daisy Arnold, the undisputed ruler of the “Beauty Squad,” will not believe that Dick knows Doris, and writes to his sister, Eleanor, asking both her and Dick down for the holidays. In her letter she tells Eleanor about Doris claiming Dick has asked her to marry him. Dick sees the letter and he and his sister accept the invitation. When Dick sees Doris, he decides to help her out in her deception. Doris is panic-stricken on the night of the reception given in Eleanor’s and Dick’s honor, but when she is introduced to Dick he says, “Why sure, we are old friends,” and Daisy and her friends are much disappointed, their plan for humiliating Doris having fallen through.

After meeting Dick, Doris is unwilling to carry out the deception, but he insists, and before his visit is over they are much in love with each other. Doris, however, refuses to marry Dick, thinking he has asked her out of pity, but through Eleanor’s efforts he manages to make her understand that he really loves her.

*The Moving Picture World*, July 31, 1915, p. 900.



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 Mechanical Man (1915)**

Newspaper Article on a mechanical life-sized doll causes a spoiled child to demand one of her own.

**THE MECHANICAL MAN** (June 28).—Professor Shultz invents a mechanical life-sized doll. By pressing the right button on its back it will dance or sing. Now little Lillian, the spoilt daughter of Heinie Gotrocks, reads a newspaper account of Prof. Shultz's invention. She will not let up on dad until he promises to buy this mechanical doll for her nursery. The family go to inspect the toy, and Gotrocks promises Prof. Shultz \$20,000 for his invention, to be paid when delivered. Gotrocks and his family depart. Prof. Shultz and his helper, all frustrated at the prospect of securing the \$20,000, are carefully packing the big doll when the janitor, cleaning the toy shop, carelessly upsets the doll box and puts the manikin out of business. Shultz and his helper are enraged. Something must be done, or the twenty thousand is lost. They then notice that the offending janitor is exactly the same size as the injured manikin. They force him to imitate the doll and don its costume. He rebels to no purpose. They promise to relieve him as soon as the doll is repaired and carry him in the doll's place to the home of Gotrocks.

Little Lillian is more than delighted with her new possession. The janitor's imitations of the actions of the real doll get by. It was all very fine at first, but as time passed, it ceased to be a joke. He was made to perform day and night at little Lillian's parties, and his stomach grew more and more empty. His frantic appeals over the telephone to Prof. Shultz only brought him the advice to stay on just a little longer as repairs were being rushed on the real doll. Now, Gotrock's butler had caught the janitor off his guard several times and had a well founded suspicion that the supposed manikin was a fake. In fact, later events proved to him he was certainly right. The butler's endeavor to prove to Gotrocks got him "in bad," however, for Prof. Shultz arrived in the nick of time with the real mechanical doll, thereby allowing the mighty thankful janitor not only to escape his dreadful position but to get back on the butler for the indignities suffered at the latter's hands. When Gotrocks and his family are shown the mechanical doll is no fake, they put down the recent escapades of the janitor to the fact that the twenty thousand dollar doll must have slipped a cog.

*The Moving Picture World*, June 15, 1915, p. 2163



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

### **Merely Players (1915)**

Editor of the Village Gazette

MERELY PLAYERS (Two parts—Sept. 26).  
—The cast: "Billie" West, Charles West, Frank Bennett, Howard Gaye, Harry Moody, Wilbur Higby.  
The "King Dramatic Troupe," presenting tragic melodrama, meets with such meager and unappreciative audiences in the course of its tour through the middle west, that manager Wilbur King finds himself in desperate perplexity. As a last resort King conceives the idea of staging a sham hold-up and attempted abduction of his leading lady, Vaseline Limelight. King takes the editor of the village gazette into his confidence, and the editor, short for news, agrees to write up the thrilling scene in sensational style. The central figure of the highway kidnapping episode is to be Irving Mansfield, the tragedian of the company. The editor accompanies King to the road, and the two await the dramatic scene. Miss Limelight rides in garbed in true theatrical style and mounted on an unassuming charger. Mansfield halts her grandly at the point of his pistol and is about to carry her away when the unexpected happens. Harry Steadfast, who secretly adores the leading lady, and who has not been let in on the great pub-

licity secret, happens along, and takes the abduction in dead earnest. He rushes in, rescues the lady, and gives the poor tragedian an awful pommelling.

The editor refuses to print the story. The troupe retires in gloom. Darrow Darkwood, the villain, leaves immediately for New York. He plots to secure a booking for Miss Limelight at the Velasco theater, thus getting her into his power. After Darkwood's departure, the editor decides to print the story as it occurred, featuring Steadfast's blunder. He rallies the manager and the melancholy troupe with the suggestion that Steadfast be played up in print as Miss Limelight's real lover and suggests that if they would get married, he could print a story which would pack the little theater. Vaseline overcomes her objections to Steadfast because of the desperate position of the company, and marries him. Darkwood, in New York, succeeds in booking Miss Limelight for the Velasco theater. She proceeds thither with her husband in tow. Velasco assigns Steadfast a part too. To him he gives the role of a rescuer from the attentions of the villain, Darkwood. Steadfast becomes aware of Darkwood's attentions to his wife during rehearsals, and in the big scene chokes the villain so strenuously, that he nearly expires. This arouses latent love in the leading lady, and with Darkwood disposed of, the two live happily ever afterwards.

*The Moving Picture World*, September 25, 1915, p. 2247

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Editor)

Ethnicity: White (Editor)

Media Category: Newspaper

Job Title: Editor (Editor)

Description: Major: Editor, Negative

Description: Minor: None



**Milady's Boudoir (1915)**

Newspaper. Man gives himself up sure that the newspapers will believe his story and vindicate him. But the newspapers scoff at his fantastic tale and he has to stand trial.

MILADY'S BOUDOIR (Jan. 28).—Nellie's great day came when, out of all the girls in the great department store, she was selected to do demonstration work in one of the big windows. A boudoir had been created in the window, and here she was to live for a few hours each day among these lovely things. Small wonder that the lonely little hall-room girl decided to spend one evening in her luxurious surroundings. When the big store was deserted save for the watchman, whom she contrived to dodge, Nellie stole back to the window, still clad in the wonderful gown, carrying her box of crackers and bottle of milk. Here, behind the curtains which shut out the chill of the street, she played at being a fine lady.

Meanwhile, young Jack Benson, a wealthy bachelor, had chanced by the store and, being struck by Nellie's beauty and grace, had been dreaming of her while he lounged in his club. So it was natural that, on his way home, he should pause before the window, now dark and curtained, to conjure up a vision of the girl. As he was about to move on, out of the night, came a wayfarer who, accosting Jack, asked for a light. Next moment Jack was covered by a revolver in the hands of the footpad. Then suddenly Nellie, dreaming within, was startled awake by a crash of glass, as Jack's heavy stick, missing the footpad, descended on the window. Trembling, Nellie crept to the curtains and drew them aside. At sight of the robber pressing the pistol against Jack's side

she screamed. Startled, the man dropped the pistol and ran. But at the next corner he ran into the arms of a policeman to whom he shouted: "Fellow with a gun down there held me up!" And as the officer hurried down the street the footpad skulked away.

Jack was standing with the gun in his hand, looking at the smashed window, when the policeman came up and arrested him. Humorously protesting, Jack submitted to arrest, feeling sure that when his story was heard he would be released. But the newspapers scoffed at his fantastic tale of a young woman who, after screaming through the broken window, leaped out and ran away. And Jack had to stand trial. Actually, Nellie had done as he described. Somehow she reached her hall-room, still wearing the gorgeous gown, and next morning she attempted to smuggle it past the matron, but in vain. Detected, she tried to explain, but was summarily discharged.

It was while searching the newspaper advertisements for a new position that she saw a story about Jack and the hold-up man. Realizing that she alone could substantiate the young clubman's story, she hurried to the courtroom and was soon on the witness stand, narrating the events of that wonderful evening. And Jack—he waited only for the court's discharge to seize little Nellie and tell her of his love. It was on their return from the honeymoon that Nellie got a big surprise. Jack led her into a room and turned on the lights. There, before her amazed eyes, was the boudoir as it had been, and in a box were all the wonderful clothes she had worn when she was only a make-believe lady.

*The Moving Picture World*, January 30, 1915, pp. 712-713

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



**Million Dollar Mystery (1914-1915) – Serial (23 Episodes)****Episode Twenty-Three: Missing Million, The (aka the Secret of the Million, The; The Solution of the Million Dollar Mystery) (February 20, 1915).**

Reporter Jim Norton (James Cruze), a newspaper reporter.

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

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 it 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! *The Photoplay Magazine*, April 1915. Appeared as an article, "The Solution of The Million Dollar Mystery," by Harold MacGrath, in *The Photoplay Magazine*, April 1915.

Announcing the Winner of the \$10,000.00 Prize: Episode No. 23 of *The Million Dollar Mystery* will be ready for release February 22nd. The thousands of exhibitors who have been fortunate enough to run this successful photoplay will now have an opportunity to run this final and closing episode, which shows a complete solution of the mystery and announces the winner of the \$10,000 prize offered by the Thanhouser Film Corporation for the best solution.... More than ten million people have already seen the early episodes of *The Million Dollar Mystery*. Thousands of people are still following this serial photoplay at the leading theatres. Everyone who has seen the 22 episodes will want to see the closing episode, portraying the solution of the mystery.... Advertisement, *Reel Life*, January 26, 1915.

Status: Unknown  
Unavailable for Viewing

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



**A Modern Enoch Arden (1915)**

Newspaper Article informs a fugitive where a woman he wants to torment is living.

A MODERN ENOCH ARDEN (Three parts—May 30).—Janet Fotheringay, to save her father from financial ruin, marries a millionaire suitor, John Arnold, a power in the street. Janet is in love with Dicky Bannister, but sacrifices all for her father's honor. Arnold, of course, turns out a brute and Janet, for this reason, keeps up her friendship with Bannister, the rising young playwright. One evening Mr. Courtney Fotheringay calls and attempts to interfere in Arnold's brutal treatment of Janet, for which he receives a blow at the hands of Arnold, which causes him to fall to the floor, striking his head and killing him. Arnold becomes a fugitive and makes his way out West. Before departing he cleverly simulates suicide and Janet, believing she is now free, marries Dicky Bannister, whom she has always loved.

Bannister becomes a great success in his line and he and his wife are very happy with the child who has blessed their home. In the

West, Arnold, who is going under an assumed name, becomes an outlaw for the second time. He sees a notice of Bannister's success in a newspaper and also notes that Bannister and Janet are man and wife. He plans to return and torment Janet. Bannister is busy with the rehearsals of his latest play on the night that Arnold returns to Janet. Janet protects herself with her husband's revolver and Bannister returns home just as his wife has been placed under arrest for the murder of Arnold. Weeks of anxiety follow, but in the end the jury returns a verdict of justifiable homicide, which brings happiness to all concerned.

*The Moving Picture World*, May 22, 1915, p. 1326.

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 Motor Boat Bandits (1915)**

Reporter Jane Pepper (Irene Hunt) for the *Record* while on vacation saves a detective from the motor boat bandits and helps capture them.

THE MOTOR BOAT BANDITS (1 Reel Majestic). Release date Friday, June 25. Irene Hunt as the girl reporter aids the detective in running down a band of motor boat crooks.

*The Moving Picture World*, June 26, 1915, p. 2050.

THE MOTOR BOAT BANDITS (Majestic), June 25.—Irene Hunt, Felix Modjeska, Catherine Henry and Ben Lewis are the chief members of the cast of this production. That there is nothing particularly attractive about the picture is, however, not due to these talented players, but rather to the lack of a good story. The story is of the newspaper-detective sort, but of little account.

*The Moving Picture World*, July 10, 1915, p. 308

"The Motor Boat Bandits," with Irene Hunt in the leading role, is the latest production made under F. A. Kelsey's direction at the Hollywood studios. Miss Hunt plays the woman reporter. A hand to hand fight on a motor boat between Miss Hunt and a detective on the one hand and a crowd of crooks on the other makes one big scene. In another Felix Modjeska, as the detective, is bound, hand and foot, and thrown overboard. He finally succeeds in getting ashore. Ben Lewis and Catherine Henry are in the cast.

*The Moving Picture World*, July 17, 1915, p. 517



THE MOTOR BOAT BANDITS (June 25).— Jane Pepper, reporter on the Record, goes to the beach for a week's rest. The adjoining cottage is occupied by two men and a woman, who try to be friendly with Jane and seem quite nice people. One afternoon Jane meets a young man on the pier, Bob Warren, and they engage in conversation. Jane recognizes him as a young detective, shows him her reporter's badge, and he confesses who he is. He tells her he has been down here for the past two weeks trying to locate some motorboat bandits, who have been looting a number of fine summer homes, making their escape each time in a fast motorboat. Just then two young men pass in bathing suits. Bob attracts Jane's attention to them and tells her he suspects them. She says, "Why, they live next door to my cottage." Bob suggests they walk to her home and see if they can investigate anything. They arrive at Jane's cottage, and notice the woman next door sitting on her porch. Bob arranges to meet Jane at the dance hall that evening, but in the meantime he will investigate things next door. Bob goes to the crook's cottage on the pretext of looking for a room.

Bob talks with the crook's wife and she takes him into the house to show him rooms. He then tries to force the woman to tell him about her men folks. While talking the two bathers enter. A fight ensues, in which Bob is overpowered, bound and gagged and is hid in a closet. That evening Jane goes to the dance hall but Bob does not show up, and she returns to her cottage. The two men next door are sitting on their porch. Jane passes in her house as though to retire, but watches from her window. About 12.30 she sees the two men next door leave with an extra man who is heavily coated. They leave the house stealthily and go to a nearby wharf and leave in a launch. She hurries over to the next house, and, at the point of a gun, compels the woman to tell who the extra man is and where the launch is going. She then rushes out, finds an officer and some life-saving men and they pursue the bandits in a faster motorboat. The crooks plan to drop the detective overboard near the breakers. Suddenly one of them notices they are followed. Jane's boat whistles for them to stop but they only answer by firing their guns and proceed faster. Jane's launch comes alongside and the officers engage in a hand-to-hand fight with the crooks and overpower them. Some of them jump overboard but are caught and bound. While the crooks are taken back under guard, Jane and Bob sit in the rear of the boat and talk over future plans.

*The Moving Picture World*, June 26, 1915, p. 2172

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Female (Jane Pepper)

Ethnicity: White (Jane Pepper)

Media Category: Newspaper

Job Title: Reporter (Jane Pepper)

Description: Major: Jane Pepper, Positive.

Description: Minor: None



**Mr. Buttles (1915)**

Journalist Hemmingway (Richard Travers) is a London newspaper man posing as Huggins, the Earl's chauffeur, looking for local color.

MR. BUTTLES (Essanay), March 12.—Mr. Buttles is an English butler, with an eye to the main chance. His titled master is broke. The butler gets the nobleman to fill his house with invited guests, agreeing to give "Me Lud" half the tips which he (the butler) receives. The gentleman agrees, runs over to Paris, leaving his double, a London newspaper man, to play host. An American heiress is the heroine. The newspaper chap wins her, in spite of not being a lord. A large number of minor characters halt the action and interfere with the unfolding of the story. The staging is adequate. Richard C. Travers doubles the lord and newspaper man with skill. (Three reels.)

*The Moving Picture World*, March 27, 1915, p. 1932

MR. BUTTLES (Special—Three Parts—March 12).—Mr. Buttles is a Machiavellian butler at Everdun Towers, the estate of the Earl of Everdun. He forms a corporation of the servants to work for tips from guests and persuades the impecunious Earl to act as the drawing card at a salary. The Earl gets Huggins, his chauffeur, who is his double, to masquerade as His Lord-

ship while he slips off to Paris. Huggins' real name is Hemmingway, an author and London newspaper man looking for local color. Huggins falls in love with Sallie Flighter, an American heiress and guest at the Towers.

Huggins tells Sallie who he really is, but Buttles, fearing the end of his scheme, makes the girl think he is a bit "balmy." Huggins is led into a compromising situation through the visit of a chorus girl, one of the sweethearts of the Earl. Buttles extricates him on his promise not to try again to reveal his true identity. Buttles engineers two proposed elopements in such a way that he stops both and gets handsome tips. The Earl is informed of the love affair of his double and Sallie. He returns to stop the match. By skillful maneuvering Buttles persuades the Earl to leave with Gwendolyn, for which Huggins agrees to act out the part of his Lordship to the end of the season, Miss Flighter alone knowing the secret. The syndicate reaps a rich reward.

*The Moving Picture World*, March 6, 1915, pp. 1492, 1494

Status: Unknown  
 Unavailable for Viewing

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

### **Mrs. Plum's Pudding (1915)**

Newspapers spread the story of the wealth of a newly rich widow causing a Lord who is financial trouble to look her up.

**“Mrs. Plum's Pudding”**  
**Entertaining Five-Reel Comedy-Drama, Released by Broad-**  
**way Universal Features.**  
 Reviewed by Robert C. McElravy.

**M**ARIE TEMPEST, the well-known comedienne, appears in this pleasing production, supported by W. Grahame Browne. The excellent cast also includes Eddie Lyons, who produced the picture in collaboration with James Dayton, Harry Rattenberry, Gus Alexander, Violet MacMillan, Jean Hathaway and Lee Moran.

The story is notable for its vein of quiet humor, which occasionally brings forth audible mirth from the observers. It gives full value in the way of plot and has many elements of universal appeal. It is of the general type of such legitimate plays as “The Henrietta,” “The Man From Home” and other comedy-drama successes. Marie Tempest makes an excellent appearance on the creen, portraying the character of

the newly-rich widow in a way that requires small assistance in the way of explanatory subtitles. W. Grahame Browne makes the part of the fortune-hunting lord one of such great appeal that one is glad to see him win the widow in spite of his early plotting for her wealth. Eddie Lyons is pleasing in the part of the widow's son.

The story opens at the oil fields, where the observer gets a graphic view of the manner in which Mrs. Plum gains her wealth. After numerous failures to strike oil on her property, the house is accidentally blown up. This starts a genuine gusher to flowing, which nets her fully two million dollars. She and her son move to the city, where news of their wealth is spread broadcast in the newspapers.

Lord Burlington, now suffering from financial embarrass-



ment, pays her attentions, after conspiring with a society woman, named Mrs. Van Zant, to help rope in Mrs. Plum. Numerous love stories develop. Mrs. Plum falls in love with the Lord, Eddie proposes unexpectedly to Mrs. Van Zant's daughter, and later one of the men from the oil district succumbs to the charms of Mrs. Van Zant herself. In the midst of this general love making villainy takes a back seat. Mrs. Plum, as a test, allows Lord Burlington to believe she has lost her claim papers, but he finally stands by her and so all ends happily.

The story is carefully constructed and the action good. Without rising to any great heights in either comedy or drama, it is at the same time genuinely entertaining and will no doubt be enjoyed by the average observer.

*The Moving Picture World*, August 21, 1915, p. 1323

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

**Mrs. Van Alden's Jewels (1915)**

Newsboy confirms a woman's testimony in a murder case.

MRS. VAN ALDEN'S JEWELS (Special—Two Parts—June 15).—Marian Ross is the social secretary of John Van Alden and his wife. Van Alden advertises for a valet, and chooses from among the applicants one Davidson, who has satisfactory references. While he is conversing with Davidson, Marian enters the room, and a glance of recognition passes between her and the man. At the earliest opportunity Davidson waylays the secretary and demands an interview. "You!" she exclaims. "I thought you were dead." He assures her that he is very much alive, and, as they can talk no longer without risk of discovery, promises to see her again. Marian, unnerved by the meeting, goes about her duties. Mrs. Van Alden sends her to the safe deposit company to get her jewels. Securing the jewels, Marian returns to the house and enters her own room to think out a plan of dealing with Davidson. She finds under her door a note from Davidson, demanding that she meet him that night in the grounds. She keeps the engagement and Davidson demands that she help him get hold of the Van Alden jewels. She refuses and they part. Knowing the man with whom she has to deal, Marian decides to take desperate measures. She goes to a pawnshop and secures a revolver, with which she will defend the jewels in case of attack. Mrs. Van Alden gives her the jewels to put away in the safe in the library, writing the combination on one of her visiting cards.

Just as she is closing the safe Davidson enters the room and wrests from her the card bearing the combination. That night Mr. Van



Alden telephones his wife that he will stay at the country club, and asks her to send Davidson with his evening clothes. Davidson contrives to slip away from the club, boards a train, and enters the town house by a window. Marian is in the library, taking the jewels out of the safe to hide them, in case her fears come true. Davidson attacks her after snatching the jewels, and they struggle for possession of the revolver. Mrs. Van Alden, hearing the noise, enters just as the pistol explodes, and the bullet passes through her heart. Davidson flees and regains the club, unobserved. Marian is held for trial. She takes the stand and tells the story of her life. She had married Davidson and soon discovered his true character. Detectives were seeking him for his latest outrage. She hid him in a trunk as the detectives burst into the room, and set them on a false trail. Davidson, climbing out of the window, stole a motor car, and, hotly pursued, made for the country. At a bridge over a river he made a daring leap from the car, which plunged over the embankment into the water. Marian and the detectives thought him drowned. Her testimony is dramatically confirmed by a newsboy, who, selling a paper to Davidson in a saloon, finds his wallet containing Mrs. Van Alden's card with the combination written upon it. The wallet also contains a note making an appointment at a pawnshop to dispose of the jewels. Davidson is arrested after a fight, in which he is mortally wounded. Before dying he substantiates Marian's story and she is set free.

*The Moving Picture World*, June 12, 1915, pp. 1838, 1840

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Newsboy)

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

### **Mumps (1915)**

Reporter Helen Wright (Rosemary Theby). Editor.

MUMPS (June 11).—Helen Wright receives a note from her editor, saying he would like her to write a story, telling how two young people, thrown together, can fall in love, within a month. Knowing nothing of love, Helen decides to make it a real story, so inserts an ad in the paper: Wanted—A nice young man as secretary to young brunette; first month as a trial. Helen Wright, 25 Fallon street. Harry Smith, while passing Helen's house, becomes very much infatuated. The next day his valet desires to quit in order to apply for the other position. He gives the newspaper to his master, who decides, as a lark, to answer it himself. He does and is accepted. As the month goes along, very little work is being done, for they are both much in love. One morning Helen's maid complains of her jaw hurting. A doctor is called, who informs them that she has the mumps and the house must be quarantined for at least a month. Two policemen are stationed at the house. No one can enter, or leave. The last day is up, the manuscript finished, but they cannot leave the house.



The same day, a burglar enters the house. The maid pleads with him, in fact even goes so far as to kiss him, if he will leave.. He insists that she hand over the jewels, she leads him to Helen, who is much more frightened of the mumps than the burglar. Harry enters, struggling with the burglar, sends the maid upstairs, tells Helen to call the policemen, gives her the revolver, takes the manuscript, and as the policemen enter, Harry dashes past them out of the house to the editor's office. The policemen take charge of the burglar, and leave. Harry finds it impossible to enter the house, but he does the same thing the burglar does, enters the window at the side of the house. Helen now has quite a sore throat. Harry enthusiastically enters and kisses her. She implores him not to, telling him that she has the mumps. That night, Harry hits upon a plan to elope with Helen. He goes to her room, throws a blanket over her head, leads her to his house, where he 'phones the minister. After the ceremony is performed, the minister insists upon kissing the bride. She objects, but he insists. He does. Next day finds the minister with the mumps, the burglar in jail, suffering, the officer watching the house, also has a swollen jaw, and Helen and Harry cannot find room to even kiss, their faces are so swollen.

*The Moving Picture World*, June 5, 1915, p. 1680

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Female (Helen Wright). Male (Editor). Group.

Ethnicity: White (Helen Wright, Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Helen Wright). Editor (Editor). Miscellaneous.

Description: Major: Helen Wright, Positive

Description: Minor: Editor, Positive. Miscellaneous, Neutral

**Mutual Monograph No. 1 -- "With Julian Street and Wallace Morgan" (1915)**

Journalists Julian Street and Wallace Morgan, authors of "Abroad at Home," a series of write-ups about various cities and big towns in the country.

MUTUAL MONOGRAPH No 1.—"WITH JULIAN STREET AND WALLACE MORGAN" (Jan. 18).—When Julian Street and Wallace Morgan made their now celebrated trip across the country to write up the various cities and big towns, they had experiences without number not included in their book, "Abroad at Home." At a reception recently they were presented to Our Mutual Girl, who, as is her custom with the famous folk she meets, begged them for a tale not in print. The incident they related had to do with a town which they chose to call Squeedville. The experiences are true enough, only the real name of the city being concealed. The telephone operator of the leading hotel in the town was beloved of the hotel reporter on the biggest daily in the place, and also by the secretary of the Chamber of Commerce. When Street and Morgan stopped at this hotel, it made it nice for the hotel reporter, and also gave an equally good reason why the secretary should linger in the lobby. There was much rivalry between the two, both in love and in the matter of monopolizing the distinguished visitors. The reporter lost out, however, on his interview, as Street and Morgan accepted an invitation of the Chamber of Commerce to dinner that evening. The next morning there was a mix-up about the hour when Morgan was to be called. He had left explicit instructions with the phone girl to make it ten o'clock and he had roused him at six. He learned too late that it was Street who had countermanded his order after he had had the girl fired. The hotel manager extended the joke on Street, who sympathized with the girl, by telling him how needy she was; and Street started for the address given him by the manager, in quest of the mistreated damsel. The reporter and the secretary of the Chamber of Commerce were tipped off also that if they went to the same number they would be able to buttonhole the two celebrities, so the hotel was pretty well deserted. When they all returned a little later, disappointed in their search for the girl, they found that she had married the hotel manager.

*The Moving Picture World*, January 23, 1915, p. 562



Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Comedy  
Gender: Male (Julian Street, Wallace Morgan, Hotel Reporter)  
Ethnicity: White (Julian Street, Wallace Morgan, Hotel Reporter)  
Media Category: Newspaper  
Job Title: Reporter (Julian Street, Wallace Morgan, Hotel Reporter)  
Description: Major: Julian Street, Wallace Morgan, Positive.  
Description: Minor: Hotel Reporter, Positive

**Mysteries of the Grand Hotel: The Man in Irons (1915)** (part of the series **Mysteries of the Grand Hotel**, 12 mystery thrillers, each story complete in itself. This film is the final installment)

Reporter Jack Arling (True Boardman) covers the Grand Hotel as his “beat.”

THE MAN IN IRONS (12th and Final Episode of the “Mysteries of the Grand Hotel”—Special—Two Parts—Oct. 6).—The cast; William H. West, Ollie Kirkby, True Boardman, Paul C. Hurst, Thomas Lingham, Frank Jonasson and Marin Sais.

The appearance of counterfeit \$10 bills at the Grand Hotel fills the management with consternation. Arling, a reporter “covering” the Grand, is being informed of the situation by the desk clerk, when he sees two men, one of them with a heavy overcoat thrown over his shoulders so as to conceal his hands, register. A little detective work results in the discovery that the man wearing the coat is handcuffed. Later, Arling learns that the second man is Bently, a Secret Service agent, and that the prisoner is King, a counterfeiter. Bently is taken aback upon learning of the counterfeit money with which the Grand has been victimized.

Vallie Martin registers at the Grand. The woman gets in touch with Dr. Perrin. Arling, who loves Martha, the doctor's daughter, finds himself regarding Vallie with suspicion. Later, King, by pretending illness, succeeds in having Perrin brought in to attend him. The physician suddenly strikes the detective from behind, felling him. He then aids the counterfeiter to escape, after first instructing the man to bind and gag him. Arling is led to suspect Perrin when the escape is discovered. Later, when another counterfeit bill turns up, he traces it back to Perrin. Bently makes the same discovery and attempts to arrest the doctor. A desperate fight ensues. Perrin breaks away, but upon reaching the lobby is confronted by the police called in by the management. A pistol duel takes place in the crowded lobby, which ends when Perrin is mortally wounded. Before dying, the man confesses to being the secret head of the counterfeiters. Vallie is captured and information supplied by her leads to the round up of King and the entire band.

*The Moving Picture World*, October 2, 1915, p. 130.



## “The Man in Irons”

Last of the Kalem “Mysteries of the Grand Hotel”—Full  
of Action—Worthy Final to a Series That Has Made  
a High Mark.

Reviewed by Hanford C. Judson.

THIS series, “The Mysteries of the Grand Hotel,” must be proving a lucky investment to its owners, the Kalem Company. This reviewer has seen most of them, and all that he has seen have been, in his judgment, excellent offerings from the exhibitor’s viewpoint. The final installment, “The Man in Irons,” in two reels, seems to be very nearly a hundred per cent. efficient—we did not find any slack action or delay in it at all. The quality of the story is not so high as was “The Man on Watch,” for example. It lacks the human depth of that story. But the spectator feels when watching it much as one who watches a lighted fuse, its bright point creeping along through the dark. The first reel keeps him expectant that something is going to happen and then what might be referred to as the fireworks begin. As soon as the mystery starts to clear up a little the struggle begins and runs like a flash from a certain room in the hotel to the hall, to the desk in the office, to the office of the hotel doctor, who is one of the elements in the conspiracy to free a noted counterfeiter being kept, over trains, in that certain room at the hotel. Finally there are a couple of flashes that clear up the denouement and all the characters are accounted for.

The character first introduced, and one of the most in-

teresting in the story, is the hotel doctor, played by William H. West, whose recent death will be again lamented by all who see his work in this film. The doctor, we notice, is passing bad money, but is not yet even suspected by the hotel people. A woman (Marin Sais) arrives at the house. It is seen that the doctor and she are not unacquainted and her coming helps the flirtations of the doctor’s niece with the reporter “covering” the Grand Hotel. We know that the strange woman has told the doctor that “they are bringing King here”; but the doctor’s plan is not revealed. The “Man in Irons” is now brought in by the detective and a room is assigned to them. It is all convincing enough but we are left wondering none the less, not knowing who the man is nor why he is in irons. The doctor soon shows how his plan begins to work and from this point the action leaps as quickly from incident to incident as the pigskin does on a football field when the eleven are at practice, catching and passing. The “man in irons” makes

good his escape, he being the first set free. The doctor has to fight for his freedom and is killed by the detective. The Woman is captured in the lobby. Later the police raid the counterfeiters’ joint and bag the rest, including the chief.

Status: Unknown  
Unavailable for Viewing

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

### **The Mystery of Room 13 (1915)**

Reporter Bruce Spencer (Carlton S. King) uncovers the killer of an unscrupulous count.

THE MYSTERY OF ROOM 13 (Special—Four Parts—Oct. 29).—The cast: Lillian Herbert, Marc MacDermott, Guido Colucci, Carlton King, T. Tamameto, Lina Davril, Mrs. Wallace Erskine and George Wright.

Count Giuseppe Rizzo, pressed by his creditors, marries June Baxter, heiress to a large fortune, for her money. As the wedding party emerges from the church, Phillipa Garrie, once mistress to the Count, but now cast aside, attempts to stab him. Humiliated, and realizing a side of the Count's nature unknown to her, June secludes herself in her home and orders him out of her sight. To avoid notoriety, she leaves town to take up her home near the site of the plant left her by her father. Together, with Clay Foster, superintendent of the plant, she devotes her time to the welfare of her workmen. By threats of creating public scandal, the Count blackmails June, compelling the payments of large sums of money. As their work at the plant draws them closer together, the seeds of love take root within the breast of Clay Foster and with them a deep hatred for the Count, who refuses to give June a divorce.

After a while, however, hard pressed by his creditors, and a heavy loser at gambling, the Count agrees to grant her a divorce if June will make a settlement upon him. June, determined, leaves for New York, and registers at the Count's hotel. Unbeknown to June, Clay Foster follows her to protect her from harm. The Count's demands upon June are staggering and she refuses to comply with them. The



Count is enraged and June saves herself only by her presence of mind. Clay Foster enters the scene, and threatens to kill the Count if he does June any bodily harm.

Adventure and complication follow each other in quick succession. Thirteen, the number on the door of the Count's room in the hotel, has begun to cast its spell about. That night, the Count is murdered. Suspicion falls upon Clay, and he is arrested for the murder. Yet, as the numerous complications begin to untangle themselves, we find that the Count was killed, not by June, because of her fear of him alive; not by Clay, because of his hatred for him; not by Phillipa, because he had blighted her life; nor by Antonio, her father, who had sworn to take vengeance, but by one with no personal ties, urged on merely by the sight of the Count's winnings that night, and cursed by the awful spell, unable to escape the talons of number thirteen.

*The Moving Picture World*, October 23, 1915, p 664

After her marriage to the scheming Count Rizzo goes awry, June Baxter leaves town and assumes a position at her wealthy father's industrial plant. With the help of Clay Foster, the plant superintendent, June instigates many reforms and provides support for the workers. Love grows between June and Clay, but the count refuses to grant June a divorce. Once he is in financial difficulty, however, Rizzo agrees to divorce June for a price. Followed by Clay, June goes to the count's hotel room, number 13, to discuss the settlement sum. After the count demands an exorbitant amount, he and June struggle, and June is rescued from death only by the bodily interference of Clay. The next morning the count is found murdered, and June is arrested for the crime, but to save her, Clay confesses to the deed. Although there are several other suspects, the real killer is finally uncovered by a newspaper reporter, and Clay and June are free to marry. *American Film Institute Catalog of Feature Films/TCM Overview*.

## “The Mystery of Room 13”

An Edison Four-Reel Drama in Which the Suspense Is Maintained to the End.

Reviewed by Edward Weitzel.

THE disentangling of a mysterious crime is always the source of columns of “live” copy for the daily press; patrons of the stage and the screen find the unraveling of a pseudo murder or perplexing misdeed equally engrossing.

Lee Arthur, in writing "The Mystery of Room 13," has fulfilled the most important requirement of photoplays of this class—skillful use of the element of suspense. No solution of the murder problem, in the case in question can be given with absolute certainty until the playwright is ready to reveal the answer. To supplement this, he has introduced a number of interesting and well contrasted characters and woven a series of incidents about them of great dramatic value, while keeping within the bounds of probability.

A young heiress contracts an unfortunate marriage with a foreign gentleman who can boast of a title but not of his morals. The Count is mysteriously murdered, and events are so arranged that the wife is accused of the crime. The audience knows that she is innocent, but three other persons are brought under suspicion, and the greater portion of the spectators will find it extremely baffling to place the crime where it belongs.

Director George Ridgwell has shown that he is particularly well equipped for producing such a scenario. It has been accorded every benefit to be derived from conscientious and intelligent directing, and the work of a thoroughly excellent cast. Lillian Herbert is capital as the young wife, and Marc MacDermott makes a commanding figure of Clay Foster. The role of Guido Colucci and T. Tamamoto stand out prominently, and Lina Davril and Mrs. Wallace Erskine assist materially in the success of the picture. George Wright contributes another of the character studies that have earned him his enviable reputation.

*The Moving Picture World*, October 30, 1915, p. 813

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Bruce Spencer)

Ethnicity: White (Bruce Spencer)

Media Category: Newspaper

Job Title: Reporter (Bruce Spencer)

Description: Major: None

Description: Minor: Bruce Spencer, Positive.



**The Mystic Jewel (1915)**

Editor of newspaper.

THE MYSTIC JEWEL (Two Parts—July 18). —The brothers, John and Charles Burton, have a quarrel over a stenographer, to whom Charles makes advances, not knowing that his brother and the stenographer are engaged. Charles terminates the quarrel by leaving the office. Later we find John visiting Charles at his bachelor apartments to explain to him that he and the stenographer are to be married. Charles is very much surprised and makes known to John that he had no intention of insulting the girl and did not know that John was interested in her. They fix up their differences and drink a toast to John's future wife. The last we see of the brothers they are drinking together.

The next morning they are discovered by the butler. Charles has been murdered and John is unconscious. The room is in a disordered condition. The butler calls the police and the family physician. The police suspect John of the murder and, finding a picture of the stenographer with a knife through it, come to the conclusion that the brothers quarreled over her. They send for her and question John and her and arrest them both, against the advice of the family physician. The police leave with their prisoners, leaving the physician to make his report to the coroner.

The physician searches the room and discovers in a secret drawer an Oriental jewel, which brings back the memory of his younger days in India, where he remembers having once seen a native render another unconscious by the use of a poisoned blow-pipe. He recognizes the odor which he has discovered in the room. He decides that the crime was committed by an outside party in search of the jewel, which he has discovered. He consults with his friend, the editor of the newspaper, who publishes in scare headlines the fact that the doctor has in his possession this wonderful jewel. The doctor, in the meantime, prepares his trap for the suspected criminal, whom he thinks will endeavor to regain possession of the jewel.

Later we find a young Oriental woman coming to the doctor's office and trying to overcome him with the poisonous fumes of the blow-pipe. The doctor, prepared in advance, overpowers her and obtains from her the story of the loss of the jewel, which Charles had stolen from her years before, and she, in trying to obtain it the night before, entered his apartments, and after searching through the drawers of the desks in the room, murdered him in the heat of passion. After hearing her story the doctor conducts her to the police station, where John and the stenographer have been undergoing the third degree. Here the Oriental woman, after her confession to the police judge, poisons herself with a needle and the prisoners are released.

*The Moving Picture World*, July 24, 1915, p. 724

### "THE MYSTIC JEWEL" (Majestic).

"The Mystic Jewel," the Majestic two reel production in which Charles West is featured, deals with the solution of a murder mystery under the most unusual circumstances.

The brothers Charles (Charles West who is featured) and John Burton (Joseph Hennaberry) quarrel over a stenographer (Signe Auen) whom John is to marry. They make up their quarrel, however, and toast the bride. They are in Charles' bachelor apartments.

The next morning Charles is found dead—apparently poisoned



—upon the floor, while John is unconscious. The police hear of the quarrel and arrest John, who revives, and the stenographer.

After the police have left the apartment the coroner's physician, who is also the family doctor, is left in the room to prepare his report. In a search through the apartment he finds a strange gem in a fantastic Oriental setting.

The jewel recalls to him memories of his own life in the Orient. He decides that Charles has been killed by means of a poison blowpipe. Some one had tried to get the jewel and had resorted to the unusual crime as one of the means of forc-

ing access to the jewel. To get the criminal, the physician (Spottiswoode Aitken) calls in a newspaper editor friend and has a "story" printed to the effect that the doctor has an Oriental jewel of such and such description in his home. Thus the trap is set and baited.

A woman from out the East (Lucille Young) goes to the doctor's office and tries to overcome him with a deadly blowpipe, but he has taken precautions so that he overpowers her and not she him.

She admits that she stabbed Charles in anger. He had stolen the mystic jewel from her years before.

The adventuress is taken to the police who are suspecting John and the stenographer to a "third degree." She confesses to the murder and then kills herself with a poisoned needle.

The production was made under the direction of Jack Conway. The interior settings are especially rich and atmospheric.

*The Moving Picture World*, July 17, 1915, p. 515

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 Mystic Well (1915)**

Newspaper Editor.

THE MYSTIC WELL (United—June 6).—Frau Murphy, unable to collect rent from her two male boarders, puts the “to rent” sign in their window. Facing ejection, the boarders rack their brains for a way to make money. An empty bottle marked “Pluto Water” gives them an idea. Stealing a fire bucket and barrel from a factory they go to a brook where they fill the barrel with water as well as other ingredients, such as eggs, a chicken, old tin cans, etc. They write a letter to a rheumatic telling him of the mysterious well that cures all ills, and sign the name of “Dr. Pretzel” to the letter. They also insert an advertisement in the local paper. The editor of the paper, being rheumatic himself, sends his small colored errand boy to follow the man that placed the order for the ad. The boy reports that he saw the well and it certainly rejuvenated a man that drank from it. The news quickly spreads and the old men go to the well. They fight to get the first cup full, but their happiness is spoiled by the boy, who pulls out the cat and the chicken. The two discoverers immediately “beat it,” but are overtaken by the rheumatic old gentlemen. Under threat of going to jail or drinking the contents of the barrel, the two discoverers do their best to keep out of jail.

*The Moving Picture World*, June 5, 1915, p. 1688

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Editor, Office Boy)

Ethnicity: White (Editor). African-American (Office Boy).

Media Category: Newspaper

Job Title: Editor (Editor). News Employee (Office Boy)

Description: Major: None

Description: Minor: Editor, Office Boy Positive



**Nabbed (1915)**

Reporters (acting as comics). 1<sup>st</sup> Reporter (Victor Goss). 2<sup>nd</sup> Reporter (Nolan Leary).

NABBED (Two Parts—May 1).—One of the chief difficulties encountered by the new Chief of Police, is the Red Light Abatement Act and a bunch of so-called "reformers," who make things lively for the new chief. The chief orders the Red Light district closed. This act brings the new chief in conflict with one of the big ward bosses, who controls the Red Light district. The boss calls on the chief, expostulating at his action. Another ward boss who controls the rooming and eating houses also calls on the chief and the two make things pretty warm for the new chief. During the controversy, the chief loses his patience and knocks down the ward boss who controls the Red Light district. The head of the "reformers" is also a thorn in the chief's side and he is continually wrangling with him. He has a wife and daughter who also seemingly takes a large part in the agitation against the new chief.

The chief plans a raid on the places in order to show that he is doing his duty, and the plan gets to the ear of the ward boss, whom he has previously knocked down. He gets hold of the chief's daughter and takes her by stealth to the house that is to be raided. The raid is pulled off according to schedule, but the chief's daughter is befriended by Nan Cooper, an inmate of the house, and hidden in a waste paper can. Thus she is not taken with the crowd.

The prisoners are taken to the station house and the ward boss tells the chief that he had better not have the prisoners charged with law-breaking, as his own daughter is with the bunch. This is a hard blow to the chief, but he tells them that he will do his duty and if his daughter is caught with the others, she will have to suffer the consequences. The prisoners are accordingly brought in and great is the ward boss's discomfiture when the girl is not found among the others. But a surprise is in store, for the daughter and wife of the chief "reformer" are brought in, having been captured in the raid. The story closes with the chief firmly seated in his new position. The girl of the underworld who had assisted his daughter is given a new chance, and the two ward bosses and offending "reformers" get their just deserts.

NABBED (Bison), May 1.—A three-reeled tenderloin story written by Grace Cunard and dedicated to Chief Sebastian of the Los Angeles police force. It pictures a raid on a fast house by the police force. The chief's daughter, who has been lured there, is saved by a fast woman whom the chief had befriended. This is staged in an ample way and gives a realistic picture of the interior and inmates of the resort raided. Among the latter is a woman who had been posing as a reformer. The chief motive of the production, if it can be said to have one, is to prove that all reformers are not sincere. The reporter comedians were funny, but out of keeping with the rest of the story; the author should feature them in a different production.

*The Moving Picture World*, May 1, 1915, p. 730

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (1<sup>st</sup> Reporter, 2<sup>nd</sup> Reporter)

Ethnicity: White (1<sup>st</sup> Reporter, 2<sup>nd</sup> Reporter)

Media Category: Newspaper

Job Title: Reporter (1<sup>st</sup> Reporter, 2<sup>nd</sup> Reporter)

Description: Major: None

Description: Minor: 1<sup>st</sup> Reporter, 2<sup>nd</sup> Reporter), Positive



**The New Editor (1915)**

Editor Wellington Jones of the *Gazette* cannot collect from his advertisers so he sells out to a buyer with literary aspirations—Horace Gink (John A. Murphy – the New Editor). A fighter who is wanted by the police hides in the editor's office and the new editor proceeds to reduce him to a harmless state. When word gets out that the new editor has bested the local bully, his debtors pay up.

THE NEW EDITOR (Jan. 5).—Wellington Jones, editor of The Gazette, has trouble collecting from advertisers and starts a little roasting process. He gets his scheme in good working order and then sells out to Horace Gink, who has literary aspirations. Colonel Gore, a politician; Luke McGuke, a middle weight fighter, and Josephine Boggs, a boarding house keeper, do not approve of the roasting process, and they take turns mopping up the place with the new editor, the victim of their revenge. Luke McGuke gets into a street fight. The officer puts handcuffs on him but he breaks away and runs into the editor's office for safety. Gink, seeing the bully's helpless condition, proceeds to walk all over him and when the officer arrives he finds Luke very limp and harmless. The report is circulated that the new editor has conquered the notorious bully and the delinquents hustle into the office to settle their debts. The bully gets out on bail and also settles his bill, leaving the new editor in dumb surprise at his sudden prosperity.

*The Moving Picture World*, January 2, 1915, p. 118

THE NEW EDITOR (Lubin), Jan. 5.—The plot of this comedy takes place in a newspaper office, concerning an editor and his troubles. It is quite amusing and is well acted. An average comedy release. On the same reel with "They Looked Alike."

*The Moving Picture World*, January 23, 1915, p. 513

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Males (Wellington Jones, Horace Gink)

Ethnicity: White (Wellington Jones, Horace Gink)

Media Category: Newspaper

Job Title: Editors (Wellington Jones, Horace Gink)

Description: Major: Wellington Jones, Horace Gink, Positive.

Description: Minor: None

### **The New Exploits of Elaine (1915) – Serial (10 Chapters)**



Journalist Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories. Craig Kennedy (Arnold Daly). Publisher William Randolph Hearst's campaign. Elaine (Pearl White). 10-chapter serial.

Chapter titles: 1. The Serpent Sign. 2. The Cryptic Ring. 3. The Watching Eye. 4. The Vengeance of Wu Fang. 5. The Saving Circles. 6. Spontaneous Combustion. 7. The Ear in the Wall. 8. The Opium Smugglers. 9. The Tell-Tale Heart. 10. Shadows of War.

NOTE: Some references continue the numbering of chapters from *The Exploits of Elaine* so that Chapter 1 is Chapter 15, and Chapters 2 through 10 are Chapters 16 to 24.

A chase over the docks, the forms of Craig Kennedy and Wu Fang in deadly battle silhouetted against the sky, a plunge and a few tell-tale bubbles on the surface of the water, and a moment later the stark body of the wily Chinaman floating toward a group of awe-stricken onlookers, comprise the relic from which we are left of a remarkably fascinating series. The blanched face of Jameson as he conveys the terrible news of the supposed fate of Kennedy. Elaine after reading the message sent her through Jameson, and in which Kennedy begs her to be of good cheer no matter what news reaches her, hysterically insists that her lover still lives. Thrilling. *Summary in The Moving Picture World*, June, 1915.



**The New Exploits of Elaine (1915) – Serial (10 Episodes)****Episode One: The Serpent Sign (Chapter 15)**

Journalist Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories. Craig Kennedy (Arnold Daly).

THE NEW EXPLOITS OF ELAINE (15th Episode—The Serpent Sign—Two Parts) (April 5). —Miss Elaine Dodge, daughter and heiress of the late Taylor Dodge, whose murder has attracted such world-wide attention, has again had her life seriously threatened. It appears that before the death of Perry Bennett, this modern Dr. Jekyll disclosed the hiding-place of his tremendous fortune to one Long Sin, a Chinese adventurer. Bennett formerly owned the house now occupied by Miss Dodge's Aunt Tabby. On a recent visit to her aunt, Miss Dodge was startled in the early hours of the morning by strange noises. Her aunt had already been aware of this condition, but, being superstitious, had put it down to ghosts.

Miss Dodge, whose life has lately been one continuous round of self-defense, immediately communicated with Craig Kennedy, the scientific detective whose apprehension of the notorious Clutching Hand caused such favorable comment throughout the land. Kennedy has lately come into the possession of Bennett's papers and his keen eye detected at once the similarity of a plan on one of these and the construction of Aunt Tabby's fireplace. A secret passageway was disclosed, through which the redoubtable

sleuth and his assistant descended, only to be overcome by gas, and almost murdered by Long Sin, who had entered the passage from the mouth of a cave in an adjoining woods. Miss Dodge, whose nerve has been put to the test in a hundred cases, alarmed by the fumes, and fearing for the lives of her protectors, descended to the passageway where a queer sight met her eyes.

Interviewed to-day by a Journal reporter, Miss Dodge said: "I had no sooner turned an angle in the passageway when I was almost paralyzed by the sight of Long Sin bending over Craig and Mr. Jameson with a long, murderous knife. A safe imbedded in the rock had been opened, and the Chinaman had a small strong-box under his arm. Strength born of love then possessed me, and I closed with the heathen in a struggle that lasted for some minutes. Then I felt my strength desert me—the earth seemed to cave in and crumble all around me and (paper will here appear to have been torn).

*The Moving Picture World*, April 10, 1915, p. 306

## The "New Exploits of Elaine"

Episode I of the Continuation of the Pathe-Hearst Series  
Introduces Edwin Arden in an Interesting Character Role.

Reviewed by Margaret I. MacDonald.

THE SERPENT SIGN" is the significant title of the first episode of the "New Exploits of Elaine." It is the sign with which Wu Fang (Edwin Arden) accompanies all of his interesting epistles, and is doubtless in a way emblematic of the character of the wily Chinaman.

The opening of the second part of the series has been made



very discreetly, and introduces easily, without effort whatsoever, what promises to be another break-neck chase. Elaine Dodge is still in love with the detective, Craig Kennedy, Jamieson is still the humorous pal of Kennedy, but into the story has stepped, beside the Chinaman Wu Fang, old Aunt Tabby, an undiminutive, forceful character. For her Elaine has bought a house which formerly belonged to Lawyer Bennett. Here the old lady with her spouse is glad to "rest up" for a while, if she can stand the "haunts" as she calls the mysterious noises which she claims to hear about the place.

The buying of the home for Aunt Tabby brings the opportunity to get in touch with the hiding place of the millions which Bennett claimed to have hidden away. For when Jamieson has nonchalantly lighted his cigarette with an apparently blank paper from among the belongings of the dead lawyer, Kennedy discovers that something has been drawn upon it with sympathetic ink, and proceeds to reveal its meaning, whereupon the climax of this particular episode is brought about in an underground passage beneath the fireplace in Aunt Tabby's sitting room, Kennedy and Jamieson are smothered with poisonous gas from the mysterious box, and the Chinaman gets off with the box and its contents which to his surprise and disgust contains in lieu of the \$7,000,000 expected to be found, a peculiarly set ring, of which we will hear more in the next episode. The work of Edwin Arden in his initial appearance promises interesting things for the future.

Reviewed by Margaret I. MacDonald, *The Moving Picture World*, April 17, 1915, p. 401

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 New Exploits of Elaine (1915) – Serial (10 Episodes)****Episode Two: The Cryptic Ring (Chapter 16)**

Journalist Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories. Craig Kennedy (Arnold Daly).

THE NEW EXPLOITS OF ELAINE (16th Episode—"The Cryptic Ring"—Two Parts—April 12).—Elaine becomes the innocent purchaser of a Cryptic ring stolen from Wu Fang, for the possession of which this desperate heathen will commit murder many times over. The ring is the key to the hidden millions of the late Perry Bennett, alias Clutching Hand, whose sudden death has left the whereabouts of his tremendous fortune a mystery. Wu Fang seeing the ring on Elaine's finger, decides she is the thief, and in an attempt to recover it, lures her to his rooms, where, but for the timely arrival of her lover and protector, Craig Kennedy, she would have met a horrible death. To make good his escape, Wu Fang has to walk a tight-rope over the yawning chasm between two city skyscrapers, and, once over, severs the cable on which Kennedy, hand over hand, is following. However, Kennedy is spared to us for many another hair-raising episode, and Elaine, still ignorant of its value, holds the mysterious Cryptic ring.

*the Moving Picture World*, April 17, 1915, p. 470

**The New Exploits of Elaine**  
**The Episode of "The Cryptic Ring" Presents Some Strenuous  
 Action and Breakneck Deeds.**  
 Reviewed by Margaret I. MacDonald.

**W**ITH this episode there opens a thrilling chase for the possession of the "Cryptic Ring," which holds within it the solution to the hidden millions of Perry Bennett, the deceased lawyer.

It is a question whether any other of the incidents relating



to the exploits of the remarkable heroine of the series has been more thrillingly interesting. Wu Fang having lost his hold on the ring and Elaine having had the ill fortune to have bought the curious bit of jewelry from a Chinese broker, again comes near her death. But nearer still to the "Great Divide" comes her lover, Craig Kennedy, who partakes of the poison—aconite—dropped in a dish of ice cream by Wu Fang. An antidote administered just in the nick of time brings him around, and enables him to accept an unwarranted number of bumps in the hotel of Wu Fang, where Elaine is lured by the Chinaman in hopes of gaining possession of the ring.

The fight and chase in the hotel, and over the roofs of houses has been well managed, and supplies all the "thrill" that any audience could wish for. It is, indeed, remarkable to note the apparently limitless number of startling ideas that are continually being worked into this series.

Reviewed by Margaret I. Macdonald, *The Moving Picture World*, April 24, 1915, p. 569

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 New Exploits of Elaine (1915) – Serial (10 Episodes)**  
**Episode Three: The Watching Eye (Chapter 17)**



Journalist Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories. Craig Kennedy (Arnold Daly).



**THE NEW EXPLOITS OF ELAINE, EPISODE 3.**  
**In Which the Curtain Is Brought Down on Kennedy and**  
**Jamieson in Possession of Bennett's Millions.**

Reviewed by Margaret I. MacDonald.

**T**HE third episode ends happily but for one thing; the millions of the dead lawyer have been found, but Elaine is still missing, which sad fact throws a pall over the circumstance, leaving Kennedy and Jamieson grave in the midst of what would otherwise have been a glorious triumph.

The cryptic ring has been found to be the key which opens the mysterious lock in the wall of the tunnel, allowing the shelf upon which the box containing the millions in jewels, etc., is placed, to reveal itself. This has been accomplished because Craig Kennedy has made a duplicate of the ring; the original placed in the keeping of Elaine's mother is afterwards stolen. There has been an unconscious race for the tunnel, the Chinaman, Wu Fang, having become again possessor, has been the first to discover the whereabouts of the box, but upon hearing sounds from without, he has decided to leave it for another time and makes tracks just in time to avoid a bullet from Kennedy's revolver.

It remains to be seen what will be the price asked for the safe return of Elaine. The bridging of this situation promises to open new avenues for thrilling events.

The series grows more interesting as it progresses, and it must be acceded that the combined Wharton forces are making a tremendous success of the big Pathe-Hearst serial.

Reviewed by Margaret I. MacDonald, *The Moving Picture World*, May 1, 1915, p. 740

THE NEW EXPLOITS OF ELAINE NO. 1  
(17th episode "The Watching Eye"—Two Parts  
—April 19).—In Wu Fang and Long Sin,  
Craig Kennedy seems to have found an  
opposition worthy of his tempered metal.  
With Elaine kidnapped, and no clue to work  
on but a meaningless sryptic ring, the great  
scientific detective feels the necessity for his  
most concentrated thought. Aunt Josephine  
is the recipient of a huge vase, at the bot-  
tom of which Kennedy finds a note from Elaine,  
saying that she is as yet unharmed, and in-  
structing him, if he would save her, to deliver  
the cryptic ring that night in an appointed  
place. Kennedy forges a ring the counter-  
part of the original, hoping thereby to trick  
the crafty Chinamen; but out from the side  
of the gigantic vase peers the crafty eye of  
the artful heathen, and unknown to him, Ken-  
nedy's plans are blighted in the making. Events  
then follow quickly. Kennedy in trying to  
double-cross the Tongs, is himself checkmated,  
and barely escapes with his life when he goes  
to barter the fake ring for Elaine. The ring,  
however, proves the "Open Sesame" to the un-  
derground treasure vault of the late Clutching  
Hand, although a small comfort in consider-  
ation of Elaine's probable fate.

*The Moving Picture World*, April 24, 1915, p. 642

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 New Exploits of Elaine (1915) – Serial (10 Episodes)****Episode Four: The Vengeance of Wu Fang (Episode 18)**

Journalist Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories. Craig Kennedy (Arnold Daly).

THE NEW EXPLOITS OF ELAINE, EPISODE 4, May.—Under the title of "The Vengeance of Wu Fang," the 4th episode of the "New Exploits" lets us again into the secret of the whereabouts of Elaine, which proves to be in the home of the serpent, Wu Fang. Just as the Chinaman is flouting a knife before the face of the frightened girl with a suggestion that it is to be used to do away with her, a messenger arrives from Africa with a present for Wu Fang in the shape of a terrible insect whose poison inflicts fearful results on its victim. Elaine is then allowed her freedom while Wu Fang proceeds to torture Kennedy and Jamieson by placing the insect in the telephone, the consequence of which is that both are stricken with spirillum fever. This episode is intensely interesting.

*The Moving Picture World*, May 15, 1915, p. 1073

THE NEW EXPLOITS OF ELAINE (Episode No. 4, "The Vengeance of Wu Fang"—Two Parts).—With Elaine in his power, Wu Fang decides on a vengeance more fiendish than he had ever before contemplated. He releases Elaine, telling her that her ultimate punishment

will be more frightful than any bodily injury he can now inflict. Slowly, and one by one, he tells her, her dearest friends will die, while she will live on in dread apprehension of a fate that will ultimately overtake her. He then places an African Tick, an insect, whose bite means certain death by a lingering fever, in the 'phone receiver in Kennedy's laboratory. Two fake calls are enough to infect both Jameson and Kennedy, and the malignant fever is working in their blood. A specialist is called in who recognizes the symptoms, and prepares the only drug known to counteract this fatal fever. Wu Fang, seeing that he is about to be foiled, intercepts the specialist's message for a nurse, and sends instead a woman of the underworld to carry out his design. This is to infect whatever instruments the doctors are going to use on Kennedy and Jameson, with a virulent poison. His second failure he must needs credit to Elaine, who, arriving at Kennedy's apartment, and seeing Weepy Mary in the guise of a nurse, immediately denounces her to the company as a notorious criminal. Weepy Mary makes her escape in the excitement, and Elaine is installed as nurse of the men to whom she owes her life many times over.

*The Moving Picture World*, May 1, 1915, p. 808

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 New Exploits of Elaine (1915) – Serial (10 Episodes)****Episode Five: The Saving Circles (Chapter 19)**

Journalist Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories. Craig Kennedy (Arnold Daly).

THE NEW EXPLOITS OF ELAINE (Episode No. 5—"The Saving Circles"—Two Parts).—A new ally of Wu Fang, the serpent, is an aviator in his plane circling ominously above Craig Kennedy's house. Balanced in the reckless flyer's palm is a bomb of Trodite, the new super-force in explosives. The bird-man looks for a painted circle as the prearranged target for his agent of destruction. He sees it. Straight to the mark goes the infernal death dealer. A startling white flash—a million splinters—an unrecognizable body, and far off on the horizon the fast fading outline of the modern bird of prey. Tense, expectant, shocked—but ultimately triumphant, the detective who harnesses Science in his pursuit of Crime stands watching at the window of his laboratory. He knew about the aeroplane; he knew that the Government had been robbed of the ultra powerful Trodite; he knew of the large white circle that was to mark his house as the object of attack. He knew also that directly across the court one of Wu Fang's henchmen was spying upon him. That's why, in the dead of night, he and his assistant Jameson ascended to the roof where they scrubbed out the fateful circle. That's why they ever so quietly ascended to the roof of the house directly across the court and painted

thereon a large white circle the counterpart of the one recently scrubbed off, and that's why, when the detonation came, the fragments of what was once a Chinaman mixed with the fragments of what was once a house—and left Craig Kennedy shaken, but sound.

Did you ever see an aeroplane high in the heavens get hit with a steel jacketed shell projected from an armored automobile? Did you ever see a death duel between a terror of the skies and a gun constructed especially to bring it down? Here you see the aeroplane get hit, shiver as though in startled hesitation, make a final desperate struggle to keep afloat, and finally descend in circles, fluttering helpless, like a wounded bird, to the ground. These are some of the awe-inspiring incidents to be seen in this episode.

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*The Moving Picture World*, May 8, 1915, p. 986



## “The New Exploits of Elaine”

“The Saving Circles” Proves One of the Most Thrilling Episodes of the New Exploits.

Reviewed by Margaret I. MacDonald.

**W**ATCHING week after week the deftness with which each episode of the now famous Pathe-Hearst serial is being handled it is astounding to note the limitless manner in which thrills and innovations of all sorts make their appearance. In fact we wonder how much longer the pace can be kept up; and we have not finished wondering before another remarkable episode follows in the trail of the last one.

This time Wu Fang and his accomplices have robbed the



Scene from “The New Exploits of Elaine” (Pathe).

Government of the ultra-powerful Trodite, the possession of which has been the pride of the department of militia, and he has hired an expert aviator to take him aloft with a few bombs of the Trodite and some poisoned arrows to end at last the career of his enemy Craig Kennedy, and also that of Elaine. Before taking the flight he has taken the precaution to mark the top of Kennedy's house with a large white circle so that there will be no slip-up on the job. This has been discovered however by Jamieson and Kennedy and the circle has been carefully scrubbed away by the willing Jamieson, and a similar circle placed over the house in which Wu Fang has stationed his agents to keep watch.

The end of it all is that Kennedy as usual with Might on his side contrives to place a shot so effectually that the monoplane and its occupants plunge headlong to the ground. Wu Fang is not yet out of the way, however, and the last we see of him he is writhing in agony beside the debris of the machine and the dead body of his companion.

This episode is an unusually good one, and characteristic of the series, has many original points about its development.

*The Moving Picture World*, May 15, 1915, p. 1094

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 New Exploits of Elaine (1915) – Serial (10 Episodes)****Episode Six: Spontaneous Combustion (Chapter 20)**

Journalist Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories. Craig Kennedy (Arnold Daly).

THE NEW EXPLOITS OF ELAINE, Episode 6 (May).—"Spontaneous Combustion" is the title of this episode. In it Wu Fang succeeds in making another attempt to end Elaine's life through a plan which is worked out on the principle of spontaneous combustion. He selects a young woman as his accomplice. A fake attack on the woman before the house of Elaine is arranged, she is taken into the house, and out of sympathy is employed as a maid. With her aid a peculiarly devised chair is brought into the house and placed in the room of Elaine, who sits in it and is embraced firmly by an iron contrivance, comes near to being burned to death. She is again rescued by Kenneay. This is an interesting episode and, as usual, well worked out.

*The Moving Picture World*, May 29, 1915, p. 1433

THE NEW EXPLOITS OF ELAINE (Episode No. 20—"Spontaneous Combustion"—Two Parts—Released week of May 10).—His constant failure to accomplish the death of both Elaine and her protector, Craig Kennedy, makes Wu Fang only the more persistent. Money means nothing to him. His enormous wealth enables him to carry out the most elaborate plans for the death of the hated detective and his fair-haired sweetheart. His followers know no word other than their master's, and his Oriental craftiness enables him to keep well out of the law's reach.

He secures a corrupt young girl to help him carry out a plot as fiendish as it is intricate. A fake attack on the girl in front of Elaine's window is excuse for the girl's sad story, which so touches Elaine and her aunt that they take her into their service. Acting on the chemical principle of spontaneous combustion, Wu Fang rigs up a trick chair to hold fast whoever sits in it, and eventually burn its occupant to death. This chair is shipped to the Dodge home, where the new maid receives it and has it put up in the garret, knowing that Elaine will go there shortly to make a selection of her dresses for a charity gift.

Meanwhile, Kennedy learns of the joint in which Wu Fang hides himself from the outer world, and disguised as a heathen goes there to smoke a pipe. How he is tricked by the cunning Wu Fang—how he learns of Elaine's imminent peril—how he manages to outwit the crafty Celestial, and rescue Elaine from the most frightful death—is all so graphically pictured on the screen that a word description fails utterly in its purpose.

*The Moving Picture World*, May 15, 1915, p. 1168

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 New Exploits of Elaine (1915) – Serial (10 Episodes)**

**Episode Seven: The Ear in the Wall (Episode 21)**

Journalist Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories. Craig Kennedy (Arnold Daly).

THE NEW EXPLOITS OF ELAINE (Episode No. 21—Two parts—"The Ear in the Wall"—Released week of May 17).—Wu Fang, the Chinese master criminal, knows the charm of Elaine, and knows also the danger of her ready wit. He sends her a box of roses, half white and half red, with a fiendish note attached giving her her choice as to who shall die first—Craig Kennedy, or her Aunt Josephine. Elaine is terror-stricken, but Kennedy, all unknown to her, flashes the red roses in the window, as the signal that they have chosen his life as the first to be attempted. The signal is noted and the deadly machinery of Wu Fang set in motion. Kennedy prepares for what he knows will be an ingenious attack. He sprays his hall-mat directly outside his door with a fluid that will photograph whosoever's foot steps on it. Wu Fang, by means of a method of wiring, connects a detectaphone between Kennedy's room and the cellar, where, with his henchmen, he hears Kennedy's 'phone instructions to police headquarters, ordering a raid on Long Sin and Innocent Inez, the demi-monde. Wu Fang communicates with Long Sin in time to forestall the police, who, when they arrive, find an empty apartment. Kennedy knows that his instructions must have been overheard, so, using a galvanoscope he detects the wiring in the hall, and knows that Wu Fang is listening at the other end of the wire, somewhere near by. The super-grip of this episode is in how he tricks the wily Oriental at his own game. It's too good to give away in the synopsis.

*The Moving Picture World*, May 22, 1915, p. 1340

## “The New Exploits of Elaine,” Episode 7

In Which “The Ear in the Wall” Is Frustrated in Its Intent  
by the Wits of the Detective-Lover.

Reviewed by Margaret I. MacDonald.

**A**DDDED to the interesting cast of the big serial when it makes its seventh bow on its new avenue of persecution, are a ferret and a mouse. They of course are only incidental, and we have doubtless said goodbye to them with this episode in which they made their debut. These little personages of the brute creation, one acting as a bait for the other, are used in conveying a telephone wire from one building to another, and eventually aiding in making complete the connection between the room of Craig Kennedy and the headquarters of Wu Fang, the scheme being to learn the proposed



Scene from “The New Exploits of Elaine” (Pathe).



movements of Kennedy, Elaine, and their associates. The dictagraph is, however, discovered by Kennedy, and communications between him and his friends are written and not spoken, and again Wu Fang is frustrated in an attempt to gain the upper hand.

There are also some thrilling scenes of battle between Kennedy and the accomplices of Wu Fang, during which one of them is shot and badly wounded. The episode is, as usual, provocative of admiration for the players and director especially.

Reviewed by Margaret I. MacDonald, *The Moving Picture World*, May 29, 1915, p. 1442

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 New Exploits of Elaine (1915) – Serial (10 Episodes)**

#### **Episode Eight: The Opium Smugglers (Episode 22)**

Journalist Walter Jameson (Creighton Hale) of the *Star* is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories. Craig Kennedy (Arnold Daly).

THE NEW EXPLOITS OF ELAINE, NO. 22, Week of May 24.—"The Opium Smugglers," as this particular episode is called, is an especially good one. Wu Fang, by a cleverly arranged trap, kidnaps Elaine, and has her conveyed to an out-going boat, belonging to the opium smugglers. Kennedy and a detective friend, having intercepted a note brought in by a carrier pigeon, start off on the trail of the smugglers, not aware of the fact that Elaine is with them and about to be transported to China. Elaine, by means of a wireless telephone apparatus given her previously by Kennedy, apprises them of her danger, and is rescued after having jumped into the water.

*The Moving Picture World*, June 12, 1915, p. 1778

THE NEW EXPLOITS OF ELAINE (Episode No. 22—Two parts—"The Opium Smugglers"—Released week of May 24.—Wu Fang, the serpent, kidnaps Elaine's chauffeur, and substitutes in his place one of his henchmen. Craig Kennedy, disguised, searching Chinatown for a trace of Wu Fang, is met by Capt. Brainerd, of the U. S. Secret Service. Brainerd is trying to locate a band of opium smugglers who are going to "pull off a trick" that night. Kennedy points out a passing Chinaman who he knows keeps an opium joint. Together they track him to a dingy apartment, where they find and overpower three Chinamen receiving messages via carrier pigeons from the captain of a tramp sloop. They learn where the sloop is lying, and start out in a revenue cutter to apprehend it.

Meanwhile, Wu Fang, through his underling, the chauffeur, kidnaps Elaine, whom he intends to slip abroad the smuggler's sloop for ship-

ment to Shanghai, where she is to be sold. The opium is unloaded, and Elaine carried to the ship. Kennedy, Brainerd, and Jameson, after a sharp fight, capture the Chinamen guarding the opium and load the stuff into their boat, before starting to run down the smuggler's ship. Elaine, aboard ship, uses the wireless telephone Kennedy has provided her with, and apprises him of her predicament. She flashes a lantern from the porthole, and Kennedy's boat makes for it. She flees from the Oriental set to guard her and climbs a rope ladder to the dizzy height of the topmast. He follows, a knife in his teeth. She makes a startling leap into the dark waters and he after her. It is a race for life in the fathomless ocean, with the Chinaman gaining at every stroke. He overtakes her and is about to strike when a shot from the racing revenue cutter kills him. Elaine is rescued, and the smuggler's ship captured.

*The Moving Picture World*, May 22, 1915, p. 1340

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

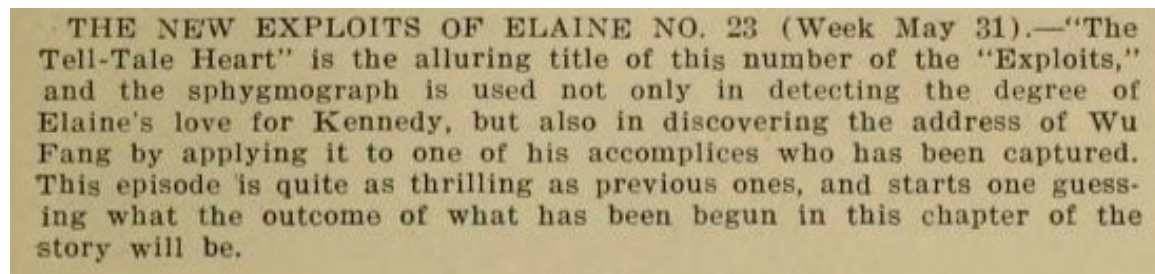


Gender: Male (Walter Jameson)  
Ethnicity: White (Walter Jameson)  
Media Category: Newspaper  
Job Title: Reporter (Walter Jameson)  
Description: Major: Walter Jameson, positive  
Description: Minor: None.

**The New Exploits of Elaine (1915) – Serial (10 Episodes)**

**Episode Nine: The Tell-Tale Heart (Episode 23)**

Journalist Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories. Craig Kennedy (Arnold Daly).



THE NEW EXPLOITS OF ELAINE NO. 23 (Week May 31).—"The Tell-Tale Heart" is the alluring title of this number of the "Exploits," and the sphygmograph is used not only in detecting the degree of Elaine's love for Kennedy, but also in discovering the address of Wu Fang by applying it to one of his accomplices who has been captured. This episode is quite as thrilling as previous ones, and starts one guessing what the outcome of what has been begun in this chapter of the story will be.

*The Moving Picture World*, June 19, 1915, p. 1941

THE NEW EXPLOITS OF ELAINE (Episode No. 23—"The Telltale Heart"—Released week of May 31).—Jameson, Kennedy's assistant, follows Innocent Inez, one of Wu Fang's confederates, to her apartment where he attempts to question her. She touches a knob in the table carvings and an iron bar swings out from the wall behind Jameson and knocks him unconscious. Inez then sends a gypsy confederate to tell Elaine's fortune, and to incidentally bind Elaine's eyes with a handkerchief holding in its seam a vial containing a spark of radium.

Inez has been instructed by Wu Fang that the proximity of the radium to Elaine's eyes for three minutes will be sufficient to blind her. Kennedy, informed previously by 'phone of Jameson's destination, follows him and when he arrives is assaulted in the same way as was his assistant. Jameson's glove on the floor attracts his attention and he stoops to pick it up just as the murderous bar swings out from the wall to strike him. Inez is overpowered and Jameson is found. A 'phone message to Inez from Wu Fang reveals Elaine's peril, and Kennedy and Jameson arrive at the Dodge home. They are relieved to discover that Elaine, in binding her eyes, substituted her own handkerchief for the one furnished by the gypsy.

Inez is taken to Kennedy's laboratory, where the sphygmograph is applied while Kennedy repeats certain house numbers in the Chinatown district. Wu Fang is known to live in that

vicinity and Kennedy realizes that when his house number is repeated, it will cause a quicker pulsation of Inez's blood.

Wu Fang, knowing of Inez's predicament, makes a sensational rescue, but Kennedy "has his number," and the next episode promises thrilling situations.

*The Moving Picture World*, June 5, 1915, p. 1690

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

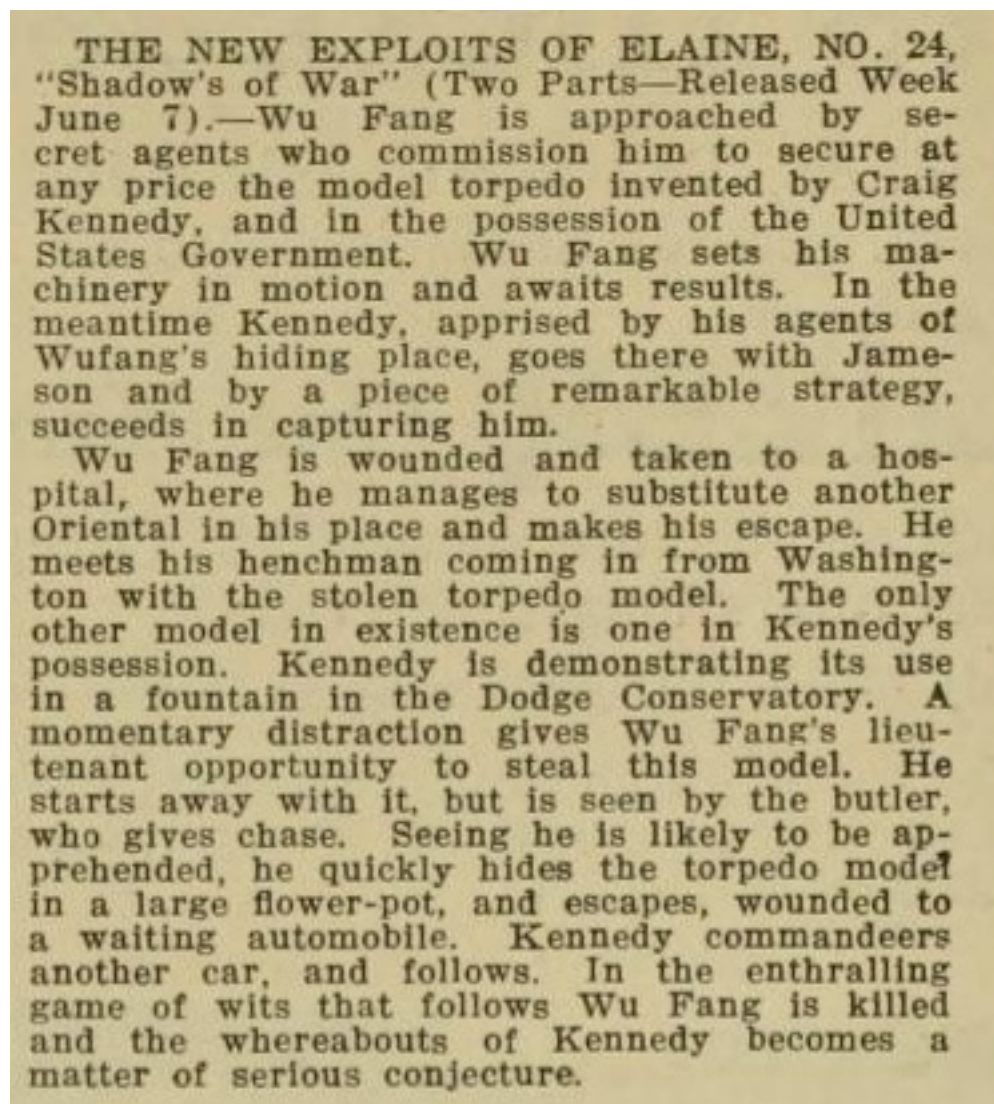


Gender: Male (Walter Jameson)  
Ethnicity: White (Walter Jameson)  
Media Category: Newspaper  
Job Title: Reporter (Walter Jameson)  
Description: Major: Walter Jameson, positive  
Description: Minor: None

**The New Exploits of Elaine (1915) – Serial (10 Episodes)**

**Episode Ten: Shadows of War (Chapter 24).**

Journalist Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories. Craig Kennedy (Arnold Daly).



*The Moving Picture World*, June 12, 1915, p. 1856

## The New Exploits of Elaine

Final Episode of the Series Ends With a Question Mark Which May Find Its Answer in "The Romance of Elaine."

Reviewed by Margaret I. MacDonald.

A CHASE over the docks, the forms of Craig Kennedy and Wu Fang in deadly battle silhouetted against the sky, a plunge and a few tell-tale bubbles on the surface of the water, and a moment later the stark body of the wily Chinaman floating toward a group of awe-stricken onlookers, comprise the relic with which we are left of a remarkably fascinating series.

We are consoled, however, with the news that following in the wake of the "Exploits" will be "The Romance of Elaine," when we hope to learn what became of the great detective after his battle with the Chinaman. We have hopes at any rate, for in spite of the blanched face of Jamieson as he conveys the terrible news of the supposed fate of Kennedy, Elaine after reading the message sent her through Jamieson, and in which Kennedy begs her to be of good cheer no mat-



Scene from "New Exploits of Elaine" (Pathe).

ter what news reaches her, hysterically insists that her lover still lives.

It has been thrilling entertainment that we have been treated to in the Pathe-Hearst detective serial, and it is expected that the same interest will attach to the new chapter in the life history of Elaine.

Reviewed by Margaret I. MacDonald, *The Moving Picture World*, June 19, 1915, p. 1948

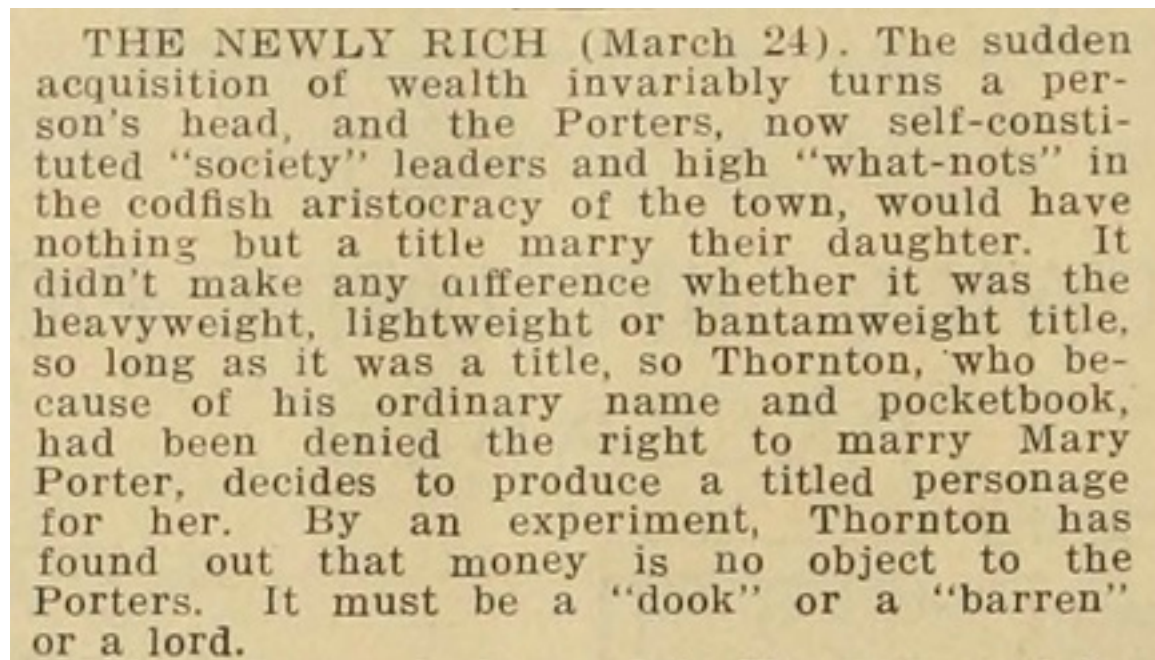


Status: Unknown  
Unavailable for Viewing

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 Newly Rich (1915)**

Newspaper Article tells of a Lord Fitzpatrick who is really not a rich noble.



THE NEWLY RICH (March 24). The sudden acquisition of wealth invariably turns a person's head, and the Porters, now self-constituted "society" leaders and high "what-nots" in the codfish aristocracy of the town, would have nothing but a title marry their daughter. It didn't make any difference whether it was the heavyweight, lightweight or bantamweight title, so long as it was a title, so Thornton, who because of his ordinary name and pocketbook, had been denied the right to marry Mary Porter, decides to produce a titled personage for her. By an experiment, Thornton has found out that money is no object to the Porters. It must be a "dook" or a "barren" or a lord.

Bill, a tramp, looks good to Thornton, and he corrals Bill. Straightway, Bill is transformed into a titled European and is announced in the newspapers as "Lord Fitzpatrick." Of course, the Porters must entertain him at their home and Mr. Porter with "aristocratic" solicitude, goes to the Hotel Essex, where the Lord is staying, and invites him to his palatial home. Bill has made a great impression among the bell boys and pages and he is the cynosure of all eyes in the hotel. They agree on a day for the reception and Mr. Porter leaves, happy in the thought that he has roped the only lord that has visited the town in a generation.

Bill gets a limousine and goes to the Porter home, not before he has an argument over his hotel bill, however, as a result of which he barely escapes arrest. Thornton and his friends are invited to the reception and are there when Bill enters in all his finery. All are anxious to meet him, and for the moment Thornton is in the background. The table is set and the guests sit down. Despite his lessons in table manners given him by Thornton a day or so previous, Bill persists in playing a melody with his soup and crinkling the water in the finger bowl. He is seated next to a very stout woman and in some manner or other he gets his feet tangled up with hers and there is trouble. When Bill mistakes a beauty spot for a fly and slaps her neck the guests leave in a hurry. Bill sleeps at the Porter home and in the morning, they are glad to get rid of him. Thornton is satisfied and after giving Bill back his old clothes is happy. Bill wends his way back to his old home—a side-door Pullman.

*The Moving Picture World*, March 20, 1915, p. 1816

Status: Unknown

Unavailable for Viewing

Type: Movie

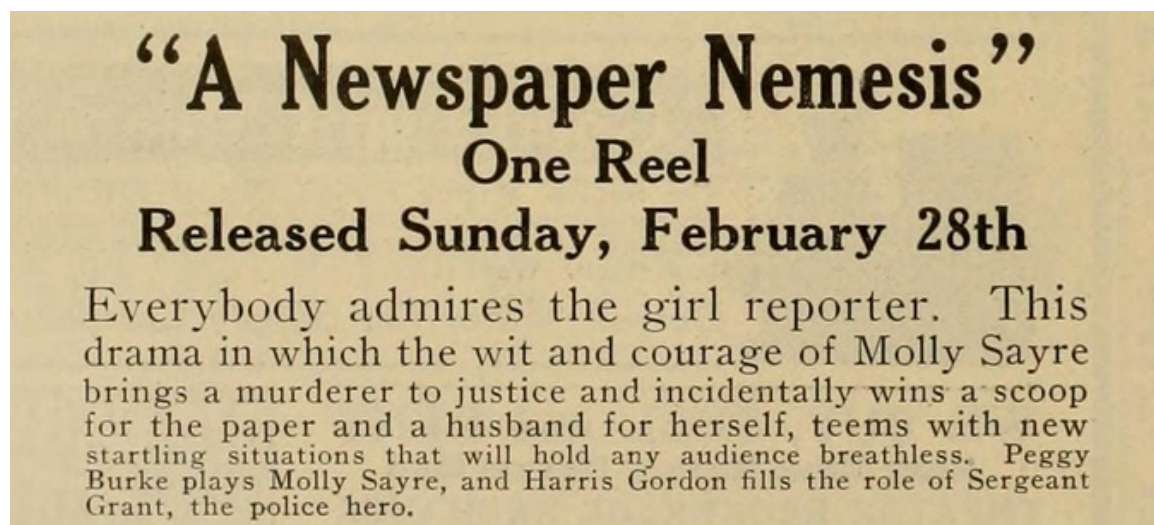
Genre: Comedy



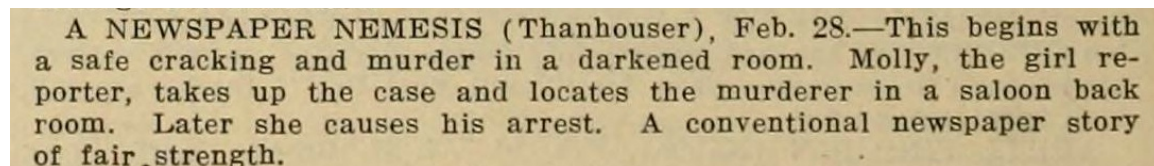
Gender: Group  
 Ethnicity: Unspecified  
 Media Category: Newspaper  
 Job Title: Unidentified News Staff  
 Description: Major: None  
 Description: Minor: Unidentified News Staff, Neutral

### **A Newspaper Nemesis (1915)**

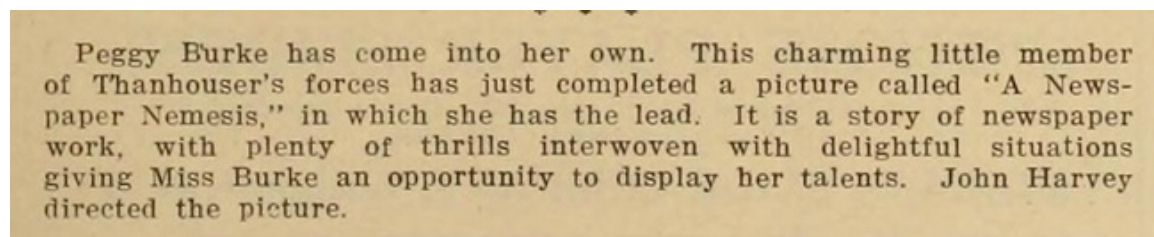
Reporter Molly Sayre (Peggy Burke) adopts a disguise and infiltrates the underworld in order to track the murderer of a jeweler. She is almost captured by a killer, but is released by a policeman she later marries.



Thanhouser Advertisement, *The Moving Picture World*, February 27, 1915, p. 1378



*The Moving Picture World*, March 6, 1915, p. 1448



*The Moving Picture World*, February 13, 1915, p. 1007

A NEWSPAPER NEMESIS (Feb. 28).—Spike, a desperate character, wanted by the police, breaks into a jewelry store in the early morning, where he is surprised by Smith, the proprietor. The crook kills the jeweler and makes his escape. The authorities are completely at a loss to trace the murderer. Molly Sayre, a reporter, intensely pitying Smith's widow and child, determines herself to bring the guilty man to justice. In disguise she frequents the slums of the town, where she meets Spike. Instantly she suspects him. At last she wins from him

a confession, and he shows her the plunder. But the crook suddenly is seized with mistrust of Molly. He lays hands on her—and she barely is saved by the timely arrival of Sergeant Jack Grant, who loves her and has been following her for her own protection. Molly gets a clean scoop for her paper. Grant receives credit for a daring arrest, and he and Molly are married.

*The Moving Picture World*, March 6, 1915, pp. 1516, 1518

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Molly Sayre).

Ethnicity: White (Molly Sayre)

Media Category: Newspaper

Job Title: Reporter (Molly Sayre)

Description: Major: Molly Sayre, Positive.

Description: Minor: None.



**Nobody Would Believe (1915)**

Reporter Violet Dare (Lila Leslie) of the *Star*.

Friday, May 28th

## **“Nobody Would Believe”**

**Drama**

A clever female reporter is assigned to make a true story of the White Slave traffic and goes thru terrible experiences. The Editor refuses the article on the ground that he wanted facts not fiction; she is, however, compensated by a love match.

**Featuring Lilia Leslie and Joseph W. Smiley**

*The Moving Picture World*, May 29, 1915, p. 1396.

NOBODY WOULD BELIEVE (May 28).—To disprove the contention made by the social reformer, Roger Latham, that hundreds of girls are lost in the cities every year, the editor of the *Star*, which has ridiculed Latham, sends Violet Dare, a reporter, to make an investigation. Violet comes into the city disguised as a country girl, and shortly afterward meets Latham, who is conducting his work under an assumed name. She distrusts him because of his polished manners among the rougher element, and disregards his attempts to warn her of danger. On the other hand, she is attracted in a strange way to Bill Hanlon, notorious in the underworld, who, on his part, feels for the girl, the first decent emotion which has ever entered his heart. He determines that she shall come to no harm.

Violet is captured by a gang of crooks and is confined in a tenement attic. Both Hanlon and Latham learn of this and start to rescue her. They meet on the roof, and in their common interest, lay aside their own bitter enmity. They soon find that they can reach the girl only by way of the window, and as a last desperate measure, Latham is swung head-down from the roof by Hanlon, who manages to draw Violet to safety. The escape is discovered, however, and the captors cut off access to the stairway from the roof. The ammunition in the revolvers of Latham and Hanlon is soon exhausted, and as

the gangsters rush up the stairs, the three make a desperate attempt to reach another roof, crossing on the telegraph wires. Some of the crooks follow, but when the other roof is reached in safety, Latham cuts the wires and the pursuers plunge to death below.

Latham and Hanlon manage to reach the river with Violet, but on the wharf, Hanlon sinks down, disclosing for the first time that he is wounded. It is impossible for Latham to save both Hanlon and Violet. The thugs reach the wharf and are getting into a boat when Hanlon, with his remaining strength, holds them at bay with a piece of timber until he is shot down. The arrival of the police results in the capture of the gangsters. Violet succeeds in reaching her home, under Latham's protection, and, though nearly exhausted, spends the remainder of the night in writing her wonderful story for the paper. When she hands in her "copy" the next day, she is met with a curt statement from the editor that he wanted a true story and not a faked one. When Violet protests that it is all true, he says that no one would believe it if it were published. Violet remains home in tears over her disappointment, but when Latham comes to her, disclosing his true identity, she finds happiness in the awakening love between them.

*The Moving Picture World*, May 15, 1915, p. 1312

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Violet Dare). Male (Editor). Group

Ethnicity: White (Violet Dare, Editor). Unspecified,

Media Category: Newspaper

Job Title: Reporter (Violet Dare). Editor (Editor). Miscellaneous.

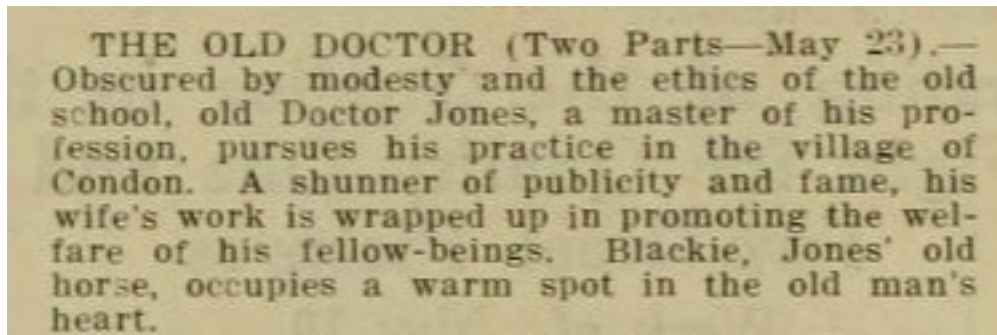
Description: Major: Violet Dare, Positive

Description: Minor: Editor, Transformative Negative. Miscellaneous, Neutral.



**The Old Doctor (1915)**

Old Doctor Jones (Murdock MacQuarrie) is a contributor to the leading medical journals writing under the name of “Old School.” Editor of medical journal.



THE OLD DOCTOR (Two Parts—May 23).—Obscured by modesty and the ethics of the old school, old Doctor Jones, a master of his profession, pursues his practice in the village of Condon. A shunner of publicity and fame, his wife's work is wrapped up in promoting the welfare of his fellow-beings. Blackie, Jones' old horse, occupies a warm spot in the old man's heart.

Richard Carleton, a young doctor, just starting out on a career, arrives in Condon with a view to locating there. He bears a letter to John Emerson, Condon's most influential citizen. Carleton meets Enid, Emerson's daughter, and a mutual affection springs up between them. The advent of a brother doctor is welcome news to Jones, as the increasing practice has become too much for one of his years. Jones pledges his friendship and assistance to the young doctor, a snobbish type, believing himself above all, and curbs his good intentions. In order that the outside world may benefit by his genius, Jones is a contributor to the leading medical journals, but will not permit the use of his name, using the non de plume of "Old School," and Carleton little realizes that the man whom he regards as a "has been" is the author of articles which have startled the medical world, and which the lading specialists have learned to look to for solution of knotty medical problems.

Emerson takes a liking to Carleton and establishes him in an elaborate office. Slowly the remunerative patients, impressed by Carleton's fine office and up-to-date methods, go over to him, while to Jones falls the lot of caring for the non-payers, who are not welcome at Carleton's office. Poverty descends upon the old doctor but he is too proud to admit it. By self-denial, Jones manages to keep his wife and Blackie from want, and this is his contentment. The friendship of Carleton and Enid ripens into love and they become engaged. To Emerson, the happiness of his daughter means everything, and as he has always looked to Jones for council on weighty matters, goes to him to ask his opinion as to Carleton's worthiness. Even though he has been ridiculed and insulted by Carleton, Jones, who can think badly of no one, gives him a clean slate.



In the midst of a reception attendant upon the announcement of her engagement to Carleton, Enid is suddenly stricken. Carleton's petty skill is inadequate to combat the case, but he is unwilling to admit his incompetence. He scorns Jones' offer of assistance and, as Enid steadily grows worse, and he is forced to admit his helplessness, he sends to Cleveland for two eminent specialists. A consultation discloses that an operation is the only hope, but the case puzzles even the specialists and they hesitate. Happening to rest his eyes on one of the "Old School" articles in the medical journal, Warren, one of the specialists, advises, as a last recourse, that they attempt to secure the aid of the contributor. Emerson places his wealth at their disposal, to take any steps in order to save his daughter. A telegram is sent to the editor of the journal, who, in answer, refers them to Jones. The master hand of the old doctor is successful in staving off death and the incident is the means of joining together the practices of the old and the young doctors.

*The Moving Picture World*, May 15, 1915, p. 1152

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Editor, Old Doctor Jones)

Ethnicity: White (Editor, Old Doctor Jones)

Media Category: Magazine

Job Title: Editor (Editor). Reporter (Old Doctor Jones)

Description: Major: Old Doctor Jones, Positive

Description: Minor: Editor, Positive

**The Old Shoemaker (1915)**

Reporter Conners (O.V. MacDiarmid).

THE OLD SHOEMAKER (Two Parts—May 8).—Gapado, an old shoe cobbler, has a pretty daughter, Bella. She is in love with a young American, Conners, a reporter, but her old father doesn't like foreigners, and forbids her to have anything to do with him. Conners has met Bella while taking a pair of his shoes to be repaired. Luigi, a flashy Italian, has met her in the same way and is attracted by her, but she spurns him. He gets fresh and Conners whips him. Luigi plans to abduct her and when Bella delivers shoes to his place she is captured and held prisoner. He tells her he will keep her there until she agrees to marry him.

Fearful of being caught, he writes a note to a pal, telling him to meet him and they will take the girl to a certain spot in the suburbs and keep her there. In writing the note, he spills ink on it, and crumpling it up, throws it into the wastebasket. However, the crumpled-up note hits the edge of the basket, bounces off and lands in an old shoe lying on the floor beside the table. The girl is taken away and the landlady, having been told previously to send the shoes to the cobbler, finds them and takes them to Gapado. The latter finds the note, shows it to Conners, who is inquiring for Bella, and the latter goes to the rescue of Bella. That finished he finds Gapado more willing to accede to his suit for Bella's hand.

*The Moving Picture World*, May 8, 1915, p. 980.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

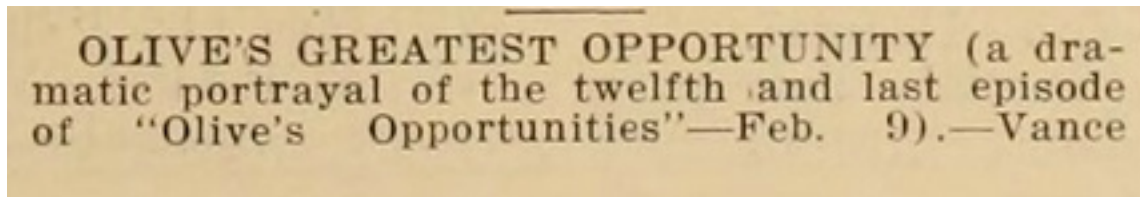
Gender: Male (Conners)



Ethnicity: White (Conners)  
Media Category: Newspaper  
Job Title: Reporter (Conners)  
Description: Major: Conners, Positive  
Description: Minor: None

**Olive's Opportunities: Olive's Greatest Opportunity (1915)**

Newspaper Article on the discovery of the body of a gypsy floating in the lake has ramifications for the major characters of the film.



Coleman is invited by Olive to attend a skating party, and they meet at Madame Forresti's bungalow. When Olive and Madame Forresti arrive there the place is locked and Olive climbs through the window and unlocks the door. There is a note from the caretaker to the effect that there is illness in the family and she has to go home. Madame Forresti is suspicious, but she is ridiculed by Olive for her fear.

Vance and Olive join the many skaters at the lake, and as Madame Forresti sits at the camp fire at the edge of the lake she sees Franz Delli, a gypsy. She is startled and then laughs hysterically. Vance leaves and Olive and Madame Forresti go into the bungalow and prepare to retire. They are sitting before the brisk fire, and Madame Forresti tells Olive of her childhood, remarking that when she was a farmer's daughter she married a romantic gypsy, named Franz Delli, and a girl was born to them. At this juncture Madame Forresti shows Olive a locket, and Olive recognizes the image in it as that of her father. Madame Forresti thereupon takes Olive in her arms, and mother and child are reunited. A noise is heard and Olive insists upon investigating, but is restrained.

Madame Forresti goes downstairs, and as she approaches a screen it moves. Quickly pushing the screen aside, she sees the form of Delli, crouching. He utters a few revengeful words and attacks her. Olive hears the tussle and proceeds to the scene of the battle with a shotgun. She fires and misses, but Delli is frightened and escapes. Olive is restrained from shooting further by Madame Forresti, who tells her that the intruder is her father. Vance arrives at the bungalow the following morning and shows a newspaper with a story telling of the discovery of the body of a gypsy floating in the lake. The final scene shows the interior of a church, and the principals are Vance and Olive, who are made man and wife.



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

### **On the Bread Line (1915)**

Newspaper Story on the death of a tramp-taxicab caller at the theater doesn't tell the whole story of what happened.

ON THE BREAD LINE (Four Parts—Oct. 13).—Joe Benton, a foreman of a gang of bridge builders, is sent on a job of bridge building on a new railroad through farming country. He saves the life of Bessie Waters, when she loses her oar and her boat is dashed against the river abutment of the new bridge. Joe Benton employs a young local blacksmith (who is in love with Bess) on the bridge. Joe vanquishes the blacksmith in a fight, and marries Bess in the spring. Their wedding day begins in sunshine, but ends in a down-pour of rain that begins during the ceremony. The superstitious country people look upon this as an evil omen. The bridge job being finished, Joe is promoted to the foremanship on the job of erecting a skyscraper in a big city. Matt Kelcey, the disappointed suitor, embittered at Joe, is also employed on the city skyscraper work. He drops a piece of iron on Joe at dusk. Joe is laid up and his savings exhausted. Bess gets work in a store, but her beauty attracts attention and she is offered a position as a cloak model. In the new position the example of some of the other models and the constant temptations cause Bess to permit herself to do indiscreet things.

Matt Kelcey, employed on a job repairing an elevator in the big wholesale cloak house, recognizes Bess as she leaves the show room with an attentive buyer. Bess is now deceiving the convalescing young husband by telling him she has to work at night—one lie leading to another, regarding her new fine clothes, etc. Matt calls at the tenement and affects a reconciliation with the good-natured Joe, who has never suspected Matt was the enemy who injured him. Matt sows the seeds of distrust of Bess in the mind of Joe, and Joe, seeking to verify his suspicion, finds a note Bess has received. Now able to get about and almost fully recovered, he follows Bess to the gay tango restaurant she is taken

to by an admirer. On a specific occasion she has told her husband she will be working late. He confronts her and strikes the man she is with. The actions of Bess kills all the ambition in Joe and he becomes a drunkard. As he descends Matt descends with him.

Meanwhile, the contrasting progress of Bess along the primrose path is shown. She prospers in luxury and the gay life she has chosen. Joe finally joins an agitator's "Army of the Unemployed." His rude eloquence, augmented by the fundamentals of his self-sought education, make Joe a leading figure in the demonstrations of the unemployed. He is arrested with the others, and his dramatic recital of the wrongs of the poor and oppressed and denunciation of the sinful luxuries of the unthinking rich, attract the attention of Mark Kingsley, a rich and handsome young merchant and man about town, who is a friend and fellow-club member of the police magistrate. Kingsley becomes interested in Joe and gives him good clothes, money and his card, telling Joe he will secure him employment. Kingsley returns to his apartments and tells his mistress, who is Bessie, of the man he is going to save from one abyss, and tells her his name. Bessie shows signs of agitation and suggests that he be sent to the far West.



In his new clothes, the night before he is to meet Kingsley, his benefactor, Joe meets Matt Kelcey and tells him of his good luck and gives Matt money. But Matt is obsessed with his hidden hatred of Joe, tells some gangmen that Joe has money. The thugs sandbag Joe, taking his new clothes off him, dress him in old ones, and leave a bottle of whiskey beside him. He is sent to prison. When he is released he seeks out Kingsley, but the latter, believing him worthless and a hopeless drunkard, will have nothing to do with him. Joe falls to his lowest. He becomes a shambling wretch on the bread line and a sodden and trembling hanger-on around missions. He becomes converted and labors for good among the unfortunate wretches. He ministers to a dying gunman after a gang battle, who confesses to Joe that he was one of the assailants who sandbagged and robbed him at the instigation of Matt. He also tells him how Matt betrayed to his pals all the evil he had done to Joe. The gunman dies, and Joe searches for Matt and finds him. He strangles the wretched Matt, after a struggle, and casts the body into the tide.

A month later he is again in rags, and seeking a precarious livelihood calling carriages in front of the theaters at night. One night as he opens the door of an auto, he gives a great cry when he sees Bessie, his erring wife, and the fur-coated millionaire is his philanthropic benefactor. The woman screams and faints. The man slams the door and orders his chauffeur to drive on. Joe rushes in front of the automobile out in the street as it turns to dart away, and is struck down. The police halt the car, and the next day a small item in the newspapers tells of the death of a tramp-taxicab caller at the theater, stating further that the tragedy has prostrated "Mrs. Kingsley," and that her husband, Mark Kingsley, well known for his charitable tendencies, will see that the unfortunate man receives a Christian burial.

*The Moving Picture World*, November 6, 1915, p. 1202

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Group

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff

### **On the Dawn Road (1915)**

Reporter Bob Allen (Albert Roscoe), star reporter on the *Blade*.

ON THE DAWN ROAD (April 26).—Bob Allen, star reporter on the Blade, gets a “hunch” that there is something big breaking in a fight for control of the C. I. & W. R. R. He knows that Granger, an unscrupulous financier, is fighting to get control of the stock. He goes out on the story. He is captured and thrown in a deserted shack by two crooks hired by Granger to steal the proxies held by John Armstrong, the heaviest stockholder in the railroad. In the shack he finds Helen Armstrong bound and gagged. While they are there, Granger comes out to the shack and takes the proxies which Burns has forged from the originals he has stolen from Armstrong’s safe. Burns destroys the original proxies. Bob overcomes the two crooks in a fight, rescues Helen and drives to town in time for the directors’ meeting, where he denounces Granger and saves the day for Armstrong. Helen falls in love with him.

*The Moving Picture World*, April 24, 1915, p. 618

ON THE DAWN ROAD (Essanay), April 26.—A one-reel drama by H. Tipton Steck, with a star reporter for the hero, a crime to be unravelled and a clever crook to defeat. Result: Plenty of action and excitement. Albert Roscoe, Lester Cuneo and Beverly Bayne head an excellent cast.

*The Moving Picture World*, May 15, 1915, p. 1071

Status: Unknown

Unavailable for Viewing

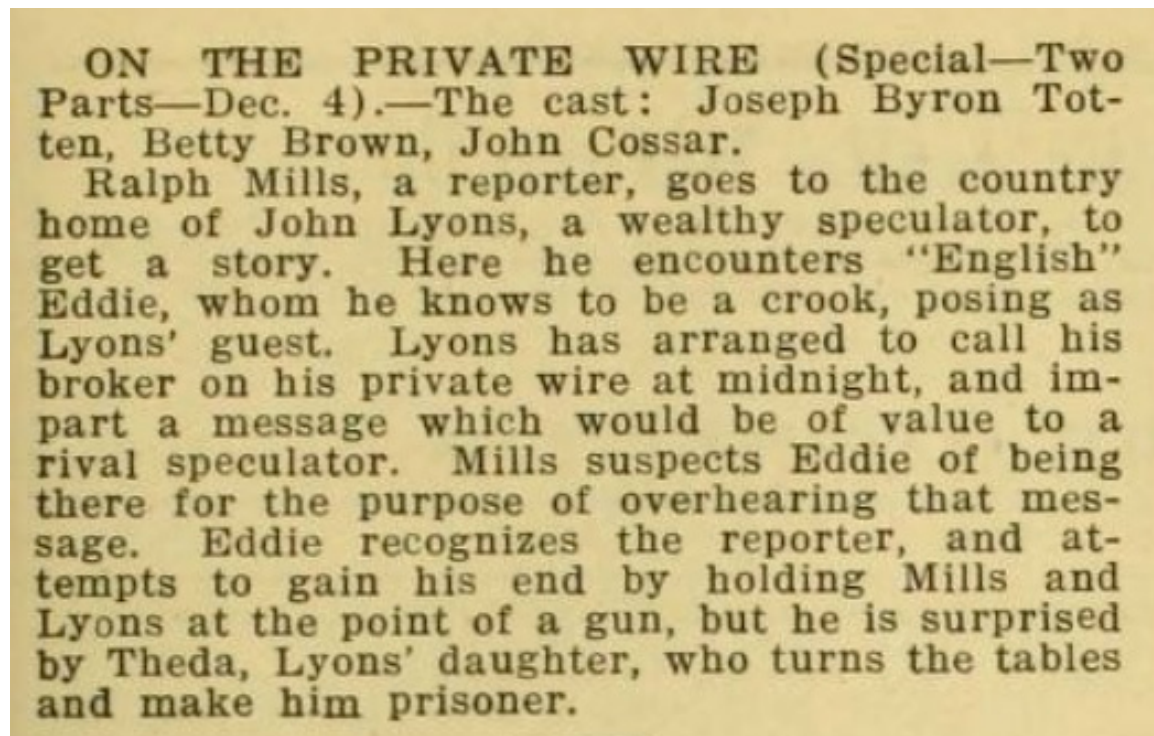
Type: Movie



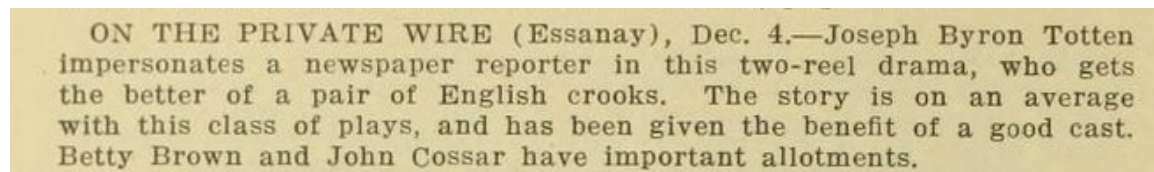
Genre: Drama  
Gender: Male (Bob Allen)  
Ethnicity: White (Bob Allen)  
Media Category: Newspaper  
Job Title: Reporter (Bob Allen)  
Description: Major: Bob Allen, Positive  
Description: Minor: None

### **On the Private Wire (1915)**

Reporter Ralph Mills (Joseph Byron Totten).



*The Moving Picture World*, November 27, 1915, p. 1717



*The Moving Picture World*, December 11, 1915, p. 2032

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Male (Ralph Mills)

Ethnicity: White (Ralph Mills)  
Media Category: Newspaper  
Job Title: Reporter (Ralph Mills)  
Description: Major: Ralph Mills, Positive  
Description: Minor: None

**On the Table Top (1915)**

Reporter Jack Dean (William E. Lawrence), a newspaper reporter, loves Jane Delafield, daughter of a second-hand furniture dealer.

ON THE TABLE TOP (Jan. 19).—Jane Delafield, daughter of a second-hand furniture dealer, is loved by Jack Dean, a newspaper reporter. Jane works as stenographer for Jason and Hicks, a pair of get-rick-quick swindlers, suspected by the police. Dean has been trying for a long time to get something on them, but without success. Jane discovers their crookedness and that they are about to get away with it. However, they find out that she knows, and make her a prisoner in the room where Jason has hidden his cash. The partners sell their furniture to the nearest second-hand dealer who happens to be Jane's father; and Jason sends Hicks for their railway tickets, saying that he will meet him with the money. The furniture dealer's men failing to arrive, Jason scribbles them a note on a piece of loose paper lying on the bare table. He does not notice that under it is a sheet of carbon. Hicks goes to the depot, and the furniture is taken away. Jack Dean, in passing the store, stops to inquire for his sweetheart. He sees on the table the carbon impression of the note warning the men not to let the girl out of the inner room, and recognizes the signature of Jane's employer. Jane is rescued, the crooks captured, and Dean gets a clean beat for his paper.

*The Moving Picture World*, January 23, 1915, p. 562



ON THE TABLE TOP (Majestic), Jan. 19.—Billy West and W. E. Lawrence appear in this number. The story is rather ordinary in character, the chief situation being that in which the reporter finds the imprint of a message revealing the girl's whereabouts on a table top. This is fairly entertaining.

*The Moving Picture World*, January 30, 1915, p. 672

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Jack Dean)

Ethnicity: White (Jack Dean)

Media Category: Newspaper

Job Title: Reporter (Jack Dean)

Description: Major: Jack Dean, Positive

Description: Minor: None

### **On the Wrong Track (1915)**

Editor Mr. Weston (William West) of *The Sentinel*. Edith Weston (Doris Hill), daughter of the editor.

ON THE WRONG TRACK —A Safety First Film Produced in Co-operation With Public Service Railway Company of New Jersey—Aug. 21).—General Superintendent Bolen sends John Carlton on a trip to Bridgewood, with instructions to start a "Safety First" campaign in that town. On the very day of his arrival, in saving a little boy who has foolishly tried to cross the tracks ahead of an oncoming street car, he is himself knocked down and badly injured. He is taken to the hospital in the auto driven by Edith Weston, daughter of the editor of "The Sentinel." They become good friends, and upon his recovery, John finds his stay in the town very pleasant.

Edith promises the children in her Sunday school class a picnic, and when the Assistant General Superintendent of the road is dining with the Westons, she asks him to let her have a special car to take the picnic party to a park outside the town. They spend a merry day and are returning on the special, tired out, but exceedingly gay and carefree. Meantime, two

former employees of the railway, who have been discharged a few days before on account of drunkenness, come seeking revenge to one of the stations. They attack the telegraph operator and render him unconscious with a blow on the head. They are about to attempt to rob the safe when a street car stops there. Surprised, the toughs attack the motorman and conductor. The conductor gets the best of one man and makes him a prisoner. The motorman, struggling with the other, in the front end of the car, accidentally pushes his opponent against the controller. This starts the car, just as the two men, locked in a deadly struggle, roll out of the door and down an embankment. The car plunges ahead and on down the line. The motorman falls on top of his assailant, and the man is quickly overcome. Then the motorman and conductor hurry to the assistance of the telegraph operator. He has recovered consciousness sufficiently to be able to send a message ahead telling the operator at the next station to hold back the special bearing the picnic party. He gets the reply that the special is on its way and they know that it is directly in the path of the onrushing trolley.

John and one of his assistants are engaged in some work close to the other station, and are told of the runaway car and the danger to the special. A gasoline-driven hand-car is beside them. They hurriedly place it in position on the track, and start off in pursuit of the wild car. Catching up with it after a thrilling chase, John climbs aboard through the rear window and, running to the front of the car, brings it to a stop, when it is only about fifty yards from the oncoming special bearing the children and Edith. That evening John wins Edith's promise to be his wife, and her father not only gives his consent, but promises his full support, through his paper, in the safety first campaign which the young man has been carrying on so successfully.

*The Moving Picture World*, August 21, 1915, p. 1364

Status: Unknown

Unavailable for Viewing



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

### **One Flight Up (1915)**

Reporter Alice Reed on *The Herald*.

ONE FLIGHT UP (Two Reels—Jan. 16).—Alice Reed, reporter on The Herald, hurts her finger in her typewriter, and goes to Dr. Trine's office. She is the unseen witness of the abduction of the doctor, blindfolded, by a suspicious looking character. Following in a taxi, she shadows them to a nearby tenement house and into a miserable room where lies a wounded man. She then is discovered by the crooks and made a prisoner. The wounded man is able to hold a gun and he agrees to keep her safely covered while his pal goes with the doctor's prescription to the drug store. Under cover Alice is commanded to do something for the helpless crook. She contrives to get her hands on the prescription and scrawls on the back an appeal for help. She also changes the formula so that the victim shall be drugged into insensibility. The clerk in the pharmacy rushes help to Alice. The crooks are captured. And the girl lands a big story for her paper.

*The Moving Picture World*, January 23, 1915, p. 562

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Female (Alice Read)

Ethnicity: White (Alice Read)

Media Category: Newspaper

Job Title: Reporter (Alice Read)

Description: Major: Alice Read, Positive

Description: Minor: None

### **One Man's Evil (1915)**

Newspaper Article on possible mob violence forces a sheriff to take action.

ONE MAN'S EVIL (Two Parts—June 19).—Harvey Clay is called "The Stranger" in Boulder. He is well liked by the young folks for his happy-go-lucky ways, but the parents, suspicious of his silence, will have none of him. Jim Daley is especially prejudiced, for his son, Bert, has taken to drinking and gambling since the "stranger" arrived; he has also made inroads in the affections of Bliss Daly. The sheriff of Boulder County loves Bliss and wishes to make her his wife. Lucy Kent arrives home from college. She is the daughter of the wealthiest rancher in the valley. The Kent and Daly ranches adjoin and in their childhood, Lucy plighted her troth to Bert, so it is natural that when she returns, a beautiful young lady, Bert feels he has a claim on her. She encourages Bert till the "stranger" crosses her path, when she transfers her affections to him.

At last Clay urges Lucy to elope. She consents but later backs out. Bert comes from hiding, confronts Clay and accuses him of evil intentions. Clay taunts him; Bert jumps upon him. A struggle takes place between them. In the tussle Clay's gun drops to the ground. The "stranger" throws Bert from him and with a sneer at Bert's poor showing as a fighter, walks away. Bert finds the gun and is about to shoot when he thinks better of it. But later, under the influence of liquor, the murderous inclination again passes him. He starts out determined to find Clay. Hidden in the brush, he sees Lucy about to depart with Clay. He becomes crazed, levels the gun and fires at Clay.



Lucy, however, makes a sudden move away from Clay and receives the bullet. She falls apparently dead. Bert is horror-struck. He throws the gun from him and runs away filled with terror. A crowd of ranchers soon gather. Clay is dazed at the sudden turn of affairs and remains silent; the gun is found and proves to belong to the "stranger." The crime is naturally attributed to him and he is arrested. Bert returns home to Bliss, looking for money with which to clear out of the country. He breaks down, and confesses to Bliss. She is heart-broken but helps him to get away. Later she learns through the sheriff that Harvey Clay has been arrested for the crime.

An immense mob surrounds the jail intent on lynching Clay. The sheriff asks Daly to assist him in restoring order and again Bliss is thrown into a panic, for she realizes how futile their puny efforts will be. By careful maneuvering, she leads the sheriff into a love declaration. While in his embrace she contrives to get the keys to the jail. Another urgent call is made for the sheriff and he tears himself away from his love-making. Bliss, on horseback, loses no time in making a cross-cut to the jail. She creeps along the rear of the buildings, sees the guards called off duty to assist in holding the front of the jail against the mob. She enters the rear of the jail, finds Clay's cell and leads him out to liberty. Bert has reached the nearest large town. He sees an account in the newspapers of the shooting, learns that Clay has been arrested and that mob violence is feared. He has a conflict with conscience and decides to return and face the consequence of his act.

The crowd in front of the jail is beyond the control of the law-abiding. Guns are drawn and the sheriff, seeing that other lives are in danger, promises to hand over the prisoner. He reaches for his keys, finds them gone and is puzzled. The mob will not wait, however. They wreck the jail and force an entrance followed by the sheriff. They find the prisoner gone and abuse the sheriff. The sheriff decides to return to the Daly ranch where he remembers having the keys last. Poor Bliss meanwhile has started her long journey home, making desperate haste. She hears a horse's hoofs behind and scrambles into hiding. She sees the sheriff gallop by and fear possesses her but she goes on.

The sheriff reaches the ranch, sees the evidence of Bliss' hasty departure and a terrible doubt takes hold of him. He has been tricked by Bliss so she could set her lover free. At this critical moment Bliss staggers in and falls fainting. His suspicions confirmed, he takes the keys and, heart-broken, is about to leave when Bert bursts into the room. He gives himself up to the sheriff, confessing his guilt. He in turn learns there is a chance for Lucy's recovery. The sheriff is overcome on learning that Bliss' concern was really for her brother's sake. He tenderly lifts her up and places her in her brother's arms. He tells them as far as he is concerned Bert's confession shall never be used against him. In the due course of time Lucy recovers and Bert devotes his life to her. Bliss has also learned her lesson and can appreciate the true worth of men like Sheriff Howe.

*The Moving Picture World*, June 12, 1915, pp. 1840, 1842

Status: Unknown

Unavailable for Viewing

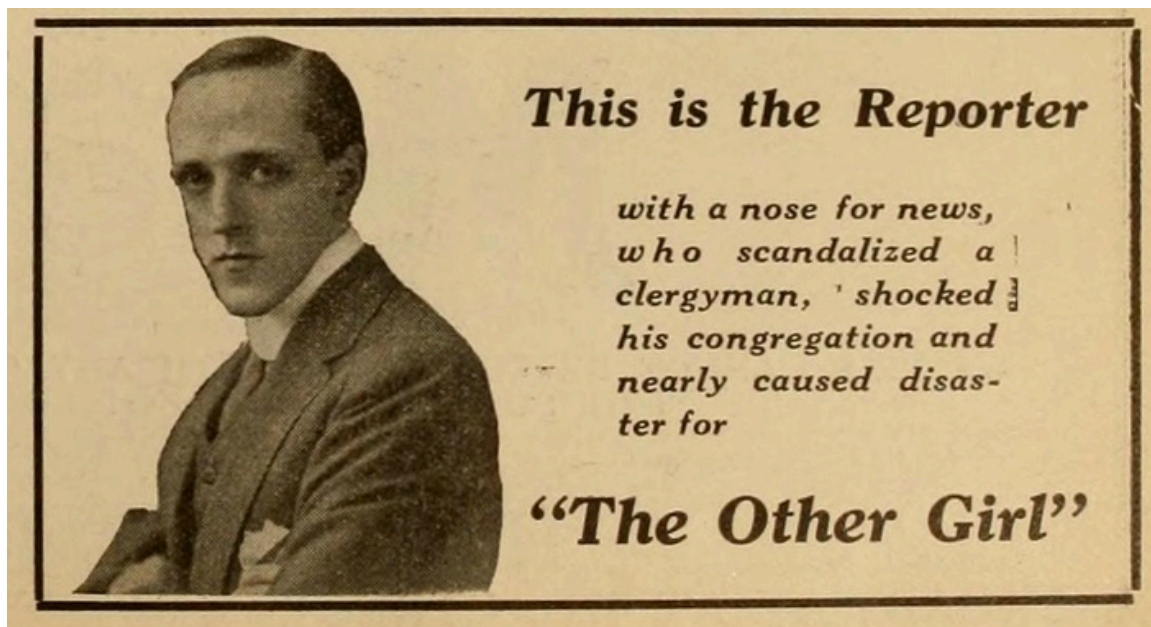
Type: Movie



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

**The Other Girl (1915)**

Reporter Arthur Taylor (Henry Redding)



*The Moving Picture World*, January 1, 1916, p. 156.

RAVER FILM CORPORATION SUBMIT  
**“THE OTHER GIRL”**  
 By AUGUSTUS THOMAS  
 Staged by  
**PERCY WINTER**  
 In 298 Scenes  
 PRINCIPALS IN THE CAST

FRANK SHELDON, known professionally in the prize ring as “Kid Garvey” .....	Mr. James J. Corbett
REV. CLIFTON BRADFORD.....	Mr. Paul Gilmore
HENRY WATERMAN, Banker .....	Mr. Horace Vinton
THADDEUS FULTON .....	Mr. Mortimer Martini
JUDGE NEWTON BATES .....	Mr. Louis Thiel
REGINALD LUMLEY, Society Fop .....	Mr. Rawland Ratcliffe
ARTHUR TAYLOR, Reporter .....	Mr. Henry Redding
THOMAS ROBINSON, Butler .....	Mr. Ten Eyck Clay
MRS. WATERMAN .....	Miss Mona Ryan
CATHERINE FULTON .....	Miss Becky Bruce
ESTELLE KITTREDGE .....	Miss Edith Lockett
MYRTLE MORRISON, Vaudeville Headliner .....	Miss Frances Thompson
ANNE MURPHY, the Cook .....	Miss Lizzie McCall
WILLIAM MULDOON .....	Himself

*The Moving Picture World*, December 11, 1915, p. 2081.

The cast of “The Other Girl”

include an ex-champion pugilist, a minister of the Gospel, an anaemic society fop, a celebrated health specialist, a judge of the Supreme Court, a corps of trainers of the cauliflower-eared type, a vivacious girl of eighteen possessing rare beauty, an unusual police captain, a sedate young woman of twenty-one, a butler who thinks himself guardian of an entire family, a wealthy banker with a heart, a cook who finds time to dabble in family affairs, a reporter with a keen sense of humor but a decent sort, a music hall dancer with a following, an intelligent dog, a chauffeur with a speed mania, together with types found in fashionable theater audiences, typical devotees of the prize ring, kids and kiddies of the country school and men and women about town.

*The Moving Picture World*, November 13, 1915, p. 1284

**THE OTHER GIRL (Five Parts).**—Frank Sheldon, known professionally in the prize ring as “Kid Garvey” (James J. Corbett); Rev. Clifton Bradford (Paul Gilmore); Henry Waterman, banker (Horace Vinton); Thaddeus Fulton (Mortimer Martini); Judge Newton Bates (Louis Thiel); Reginald Lumley (Rawland Ratcliffe); Arthur Taylor (Harry Redding); Thomas Robinson, butler (Ten Eyck Clay); Mrs. Waterman (Mona Ryan); Catherine Fulton (Becky Bruce); Estelle Kittredge (Edith Lockett); Myrtle Morrison (Frances Thompson); Anne Murphy, the cook (Lizzie McCall); William Muldoon (himself). Scenario by G. D. Proctor. Directed by Percy Winter.



Rev. Bradford seeks the health resort conducted by William Muldoon. "Kid Garvey," who has known Mr. Muldoon for many years, calls on his old friend. Rev. Bradford arrives and he chooses the "Kid" as his trainer, believing him to be one of the regular trainers of the institution. Garvey seeks an opportunity of breaking into "swell society" and requests that he be introduced by his right name, Frank Sheldon. Besides Rev. Bradford, Mr. Thaddeus Fulton, his daughter Catherine and her chum Estelle are stopping with the Waterman's and friends of the minister. The minister and the Kid are boxing on the front lawn. The children of the neighborhood learn of this and peek over the hedge at the combatants. There is one, however, the cook, who does not think that this is quite the proper conduct of a minister and plainly demonstrates it in her attitude toward the two pugilists. Catherine, not to be denied the acquaintance of the minister's new found friend, seeks an introduction. It is evident there is a mutual attraction. In the meantime, Reginald Lumley, a society fop, has told Judge Bates, an old friend of the Waterman's, that he is engaged to Catherine Fulton. The Judge reminds him of Myrtle Morrison, a vaudeville headliner whom the Judge persuaded to give him up.

"Kid Garvey" has known Myrtle for many years. He meets her to take her for an auto ride, when Rev. Bradford happens along. The minister is introduced to Myrtle under her right name, Miss McCarthy, and is invited to accompany them for a ride. Their drive takes them to a restaurant, where Taylor, a reporter on the Times, spies them. The next morning the family is shocked when they discover a news item telling of Rev. Bradford dining with a prize fighter and a vaudeville headliner. Mr. Waterman and Rev. Bradford explain things to Judge Bates and instruct him to demand a denial of the article or institute suit immediately. The reporter is sent to the Waterman home upon receipt of the letter to explain that the story is true and that the paper will not print a retraction. Frank Sheldon is announced and when he reads the articles he is annoyed that they stated Myrtle was at the Pleasure Palace, because she is playing at the Orpheum, a high-class house.

A theater party is arranged, but Catherine slyly tells Garvey that she wants to see him and pleads a headache as an excuse not to join

the party. Estelle, suspicious that the headache is feigned, volunteers to stay at home with her chum. All symptoms of a headache disappear when Catherine hears the honking of an automobile horn. She hurries down and admits Garvey. Estelle follows and secretes herself behind a screen. When Garvey asks Catherine to marry him she shows him the engagement ring she is already wearing. This does not deter him. He replaces it with a larger one. She, however, complains that he is a pugilist. He tells her of his home, how he was expelled from school for fighting, his elation when he won his first battle, and then his training for his title bout, explaining that he had lived a cleaner life than most society gentlemen.

An elopement is planned. The plot is overheard by Estelle and she plans to outwit the lovers. When Catherine reaches the library prepared to go she pleads with her not to marry the pugilist, and at a moment when Catherine is not looking Estelle runs out a side door, locking it on the other side. With a veil over her face Garvey does not recognize her and speeds away with the other girl. In her frantic efforts to get out Catherine kicks a glass panel of the door, breaking it and arousing the whole household. In the meantime the theater party is enjoying the show. The headliner is the next attraction. The judge, looking at his program, calls Lumley's attention to the fact that Myrtle is the next player to appear. He hastens from the theater and in crossing crowded Broadway is run down by the speeding elopers. They are arrested, but are released on the promise of Mr. Muldoon that they will appear in the morning. They, however, forgot their traveling bag and when Taylor, the reporter, enters the entry on the blotter of "Kid" Garvey and Myrtle Morrison does not fool him, as he connects the initials, "C. F.," on the handbag with Catherine Fulton.

When he calls at the house for the story everyone is a bit surprised, as Catherine has not left the house. Garvey and Estelle enter and things are explained. Lumley staggers in and tells that he is the one who was run over. Garvey phones Myrtle to call in the morning to the police court, as he sees a possibility for some publicity for her. When morning breaks explanations are in order. Lumley gives Catherine up. The minister declares his affection for Estelle and Lumley discovers that Myrtle



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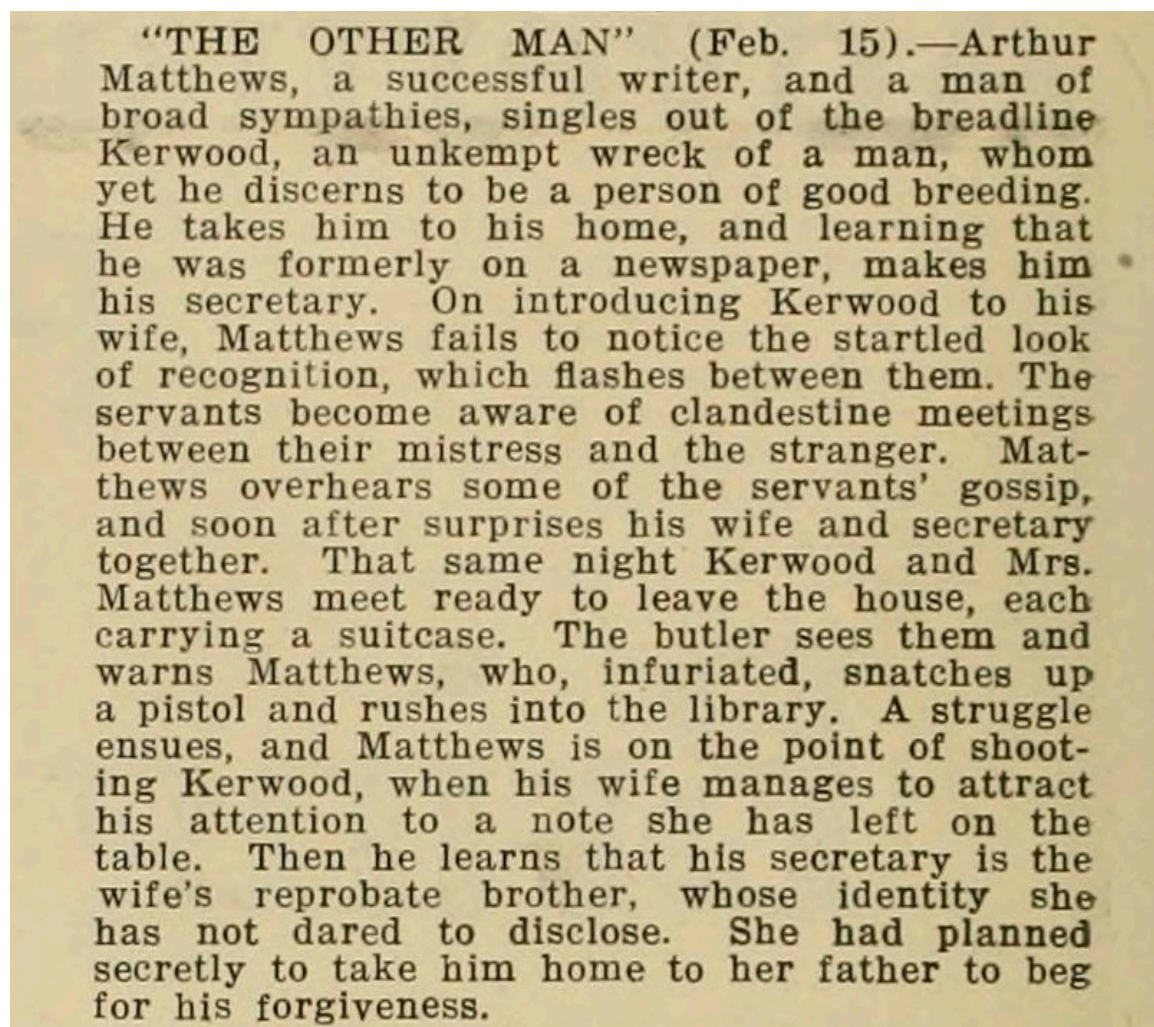
is really the girl he loves. Catherine and Garvey plan for their wedding to take place immediately after Garvey's appearance at the police court.

Status: Unknown  
Unavailable for Viewing

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

### **The Other Man (1915)**

Newspaperman Kerwood (Jack W. Johnson) is a former newspaperman found in a breadline who becomes secretary to Arthur Matthews (William Bailey), a successful writer.



**"THE OTHER MAN"** (Feb. 15).—Arthur Matthews, a successful writer, and a man of broad sympathies, singles out of the breadline Kerwood, an unkempt wreck of a man, whom yet he discerns to be a person of good breeding. He takes him to his home, and learning that he was formerly on a newspaper, makes him his secretary. On introducing Kerwood to his wife, Matthews fails to notice the startled look of recognition, which flashes between them. The servants become aware of clandestine meetings between their mistress and the stranger. Matthews overhears some of the servants' gossip, and soon after surprises his wife and secretary together. That same night Kerwood and Mrs. Matthews meet ready to leave the house, each carrying a suitcase. The butler sees them and warns Matthews, who, infuriated, snatches up a pistol and rushes into the library. A struggle ensues, and Matthews is on the point of shooting Kerwood, when his wife manages to attract his attention to a note she has left on the table. Then he learns that his secretary is the wife's reprobate brother, whose identity she has not dared to disclose. She had planned secretly to take him home to her father to beg for his forgiveness.

*The Moving Picture World*, February 20, 1915, p. 1194



Status: Unknown  
Unavailable for Viewing

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

**The Other Sister (1915)**

Assistant Editor Jane Forrest (Lila Leslie) of *The Evening Blade*, owned and managed by Publisher Henry Arnold (Joseph W. Smiley).

**THE OTHER SISTER** (Dec. 6).—The cast: Joseph W. Smiley, Lillie Leslie, Sybil Forrest, Donald Paulding, Flora Lea, Wm. Cohill.

Jane Forrest is the assistant editor of "The Evening Blade," owned and managed by Henry Arnold, who has come to depend upon Jane as his "right-hand man." Though Arnold likes Jane well enough, and finds her companionable as well as efficient, he never guesses that she is hiding a love for him. Jane's sister, Sybil, has caused her many hours of worry through thoughtless affairs with men, and though Sybil has done nothing wrong, Jane would welcome her marriage to some man who would protect her from danger. Jane especially fears Donald Paulding. Sybil breaks her promise not to see Paulding, and goes with him to a cafe.

The same evening Arnold invites Jane to go to supper with him. Jane pleads that she is not dressed for supper, but Arnold tells her that she does not have to "dollar up" for him. They are just pals. Jane then knows that her love for Arnold is hopeless. They go to the same cafe, and meet Sybil and Paulding. Arnold becomes interested in the younger girl and Sybil at length marries Arnold.

But the younger girl has long been used to pleasure and finds life with Arnold more than dull. To her the climax is reached when Arnold finds it necessary to break a theater engagement and return to the office. Arnold thinks of Sybil's loneliness and 'phones Jane to go and spend the evening with her. When Jane reaches the house she finds that Sybil has gone out with Paulding. She remains, however, and when Sybil and Paulding return, she surprises them in embrace in the hallway. At



this point, Arnold reaches the house, and finds the three in a tense situation.

Jane saves Sybil by declaring that Paulding had come with her. While Arnold is away on business Sybil plans with Paulding to elope. Jane learns of their plan and determines to thwart it. At a dance given by Sybil, Jane appears stylishly gowned and carries all the men before her. She ensnares Paulding, in accordance with her plan, and Sybil discovers her admirer proposing to her sister, under the influence of Jane's intimation that she has saved a great deal of money. Sybil bursts into a rage, but is met with a cool rejoinder from Jane. Sybil sees her mistake and rushes to her room. Jane's purpose accomplished, she immediately 'phones Sybil, but is met with a sniff of disdain, and Sybil turns from the 'phone to rush into the arms of her returning husband. Arnold tells her that he is going to retire from the paper and turn it over Jane, as that is all she thinks about.

*The Moving Picture World*, November 27, 1915, p. 1713.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Henry Arnold). Female (Jane Forrest). Group.

Ethnicity: White (Henry Arnold, Jane Forrest). Unspecified

Media Category: Newspaper

Job Title: Publisher (Henry Arnold). Editor (Jane Forrest). Miscellaneous.

Description: Major: Henry Arnold, Jane Forrest, Positive

Description: Minor: Miscellaneous, Neutral

**Otherwise Billy Harrison (1915)**

Newsboy Billy Harrison (Joseph Byron Totten). In his daydream, a Girl Reporter on a big metropolitan newspaper is sent out by her city editor to get evidence against a ring of dope merchants.

OTHERWISE BILLY HARRISON (Special—Two parts—May 22).—The newsboy sells a paper to his favorite customer, a little girl who lives in a big brick mansion. She glances over the paper and, he looking over her shoulder, sees that the government has offered a big reward for the apprehension of a ring of dope merchants. He day dreams. He is Bill Harrison, a government detective, sent out to catch a ring of crooks that are selling drugs. The girl is a reporter on a big metropolitan newspaper. The city editor sends her out to get evidence against the same band. She is captured by the crooks in a lonely house. But who should be lying on a bench, pretending to be asleep, but Bill Harrison himself. He rescues her with the aid of Ayura, his faithful Japanese valet. Later he is taken prisoner by the band and this time the girl turns the tables by rescuing him. Finally both the girl and he catch them red-handed after a long chase. Bill kisses the girl and wakes to find he is really kissing the little lady who buys his papers. She runs away and he goes along on his route.

*The Moving Picture World*, May 15, 1915, p. 1133

OTHERWISE BILL HARRISON (Essanay), May 22.—The dramatic portion of this two-reel photoplay is so good that it is difficult to accept it as the day dream of a newsboy. At any rate, the youngster is advised to give up selling papers and devote his entire time to day dreams; they will find a ready market as scenarios. Joseph Byron Totten, the author of the drama, is capital in the leading male role, and Ruth Stonehouse plays opposite to him with her accustomed reliability.

*The Moving Picture World*, June 5, 1915, p. 1605

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama



Gender: Female (Reporter). Male (Bill Harrison, City Editor)

Ethnicity: White (Reporter, Bill Harrison, City Editor)

Media Category: Newspaper

Job Title: News Employee (Bill Harrison). Reporter (Reporter). Editor (City Editor)

Description: Major: Bill Harrison, Positive

Description: Minor: Reporter, City Editor, Positive

**Out of the Sea (1915)**

Newspaper Article identifies a stranger as a detective looking for the man who has just saved his life.

OUT OF THE SEA (Sept. 12).—An old fisherman lived alone with his daughter in a little cabin on the sea coast. The natives soon saw that the man and his daughter were well educated people and suspected that there was a mystery connected with their lives. One day the fisherman's daughter saw a man struggling in the surf. Despite his efforts to keep afloat he disappeared beneath the surface of the water and would undoubtedly have perished if the girl had not plunged into the water and brought the man to land. In the little cabin father and daughter cared for the stranger, but their solicitude changed to terror when a police officer's shield was found in their guest's possession, and he was identified by a newspaper article as a detective who had been searching for a bank embezzler. And the man for whom the detective was searching was the old fisherman.

The fugitive was innocent, but circumstantial evidence was so strong that if he was placed on trial it would mean a long term in prison, and would leave his daughter without a protector. The detective recovered. During his illness he had grown to care for his nurse, and, although he realized that he owed his life to her and to her father, he was tormented by the fact that his oath as an officer of the law obliged him to arrest the fugitive and bring him back to the city with him. The officer telegraphed his mother of his safe return, and then the conflict between love and gratitude on one side, and duty on the other began, and duty won.

The detective told the fisherman that he was under arrest, and the fugitive obeyed without protest, but as they turned to go the police officer read the mute appeal in the girl's eyes. Love seemed so much stronger than duty, he wavered, and it seemed to the anxious girl that he had decided to disregard his duty as an officer and let her father go free. But he did not have to make a decision, for a messenger arrived with a telegram for the detective, telling him to return to the city, for the embezzler for whom he was in search had been proved innocent by the death bed confession of the real culprit. A happy girl bade farewell to the detective, who told her that he would soon return, and she knew in her heart the question which he would ask when he came back to her.

*The Moving Picture World*, September 18, 1915, p. 2070.



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

**Pardoned (1915)**

Newspaper prints a picture that looks exactly like the man reading the newspaper and it gives him an idea that might just solve his problem.

**PARDONED** (Three Parts—Oct. 9).—The cast: Harry von Meter, Harold Lockwood, May Allison, Eugenie Forde, Chas. Bartlett and Wm. Stowell.

While on a summer's outing, Forrest becomes engaged to Aileen, a wealthy young woman staying at the same hotel. One day he is accosted by a woman who claims Forrest to be the father of her child. Forrest declares the woman to be a stranger to him, and convinces Aileen and her parents until Mary produces a photograph of Forrest.

Later Forrest sees a likeness of himself in a

newspaper, and then realizes that somewhere in the world there exists his physical counterpart, and in this solution he sees the key to the story so convincingly told by Mary. Time elapses and, through this strange likeness and on circumstantial evidence, Forrest is convicted and about to be hanged for murder. He is offered a pardon if he will impersonate the Governor's son Paul, whose double he is, and who is guilty of the murder for which Forrest was convicted, until after the election. Ignorant of the exact facts, he consents.

Meantime, Paul has married a chorus girl, who threatens the Governor's social ambitions. Forrest falls in love with Kathie, but would renounce his pardon rather than marry her fraudulently. Paul finds his wedding has been illegal, the supposed lover of the girl whom he killed in a jealous quarrel, having been in reality her husband. He returns to denounce Forrest as an impostor, but he is followed by the chorus girl, who, in revenge for her husband's death, stabs him fatally, and Forrest's innocence is established.

*The Moving Picture World*, October 9, 1915, p. 334.

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



**Pathe News No. 16 (February 24, 1915)**

Newsboys

Old newsboys sell papers in Chicago for charity.

*The Moving Picture World*, March 20, 1915, p. 1764

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Newsboy)

Ethnicity: White (Newsboy)

Media Category: Newspaper

Job Title: News Employee (Newsboy)

Description: Major: Newsboy, Positive

Description: Minor: None

**Pathe News No. 75 (September 18, 1915)**

Newspaperman.

PATHE NEWS NO. 75 (Sept. 18).—Washington, D. C.—Count Von Bernstorff, the German Ambassador, arrives at the State Department to interview Secretary Lansing on the Arabic note. Subtitle 1—The Count finds that driving his own car is a polite way of getting rid of the persistent newspaperman.

*The Moving Picture World*, October 2, 1915, p. 150

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Newspaperman)

Ethnicity: White (Newspaperman)

Media Category: Newspaper

Job Title: Reporter (Newspaperman)

Description: Major: None

Description: Minor: Newspaperman, Positive

**Pathe News No. 77 (September 25, 1915)**

Pack Journalists.

Washington D.C. – Mr. Henry Ford discusses with Secretary Daniels his plans for a gasoline driven submarine. Sub-title: Followed by a crowd of reporters, Secretary Daniels and Mr. Ford leave the White House after a talk with President Wilson.

*The Moving Picture World*, October 9, 1915, p. 340.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists

Description: Major: None

Description: Minor: Pack Journalists, Neutral



**Patsy Boliver Series No. 7: Patsy in a Seminary (1915)**

Editor of a yellow newspaper.

**"PATSY IN A SEMINARY" (Lubin).**

In this number Patsy certainly drops into big luck only to be ruthlessly thrown out at the zenith of his happiness, not only once, but twice and more of it. Mary, who has accepted a position as teacher at the Squills Seminary, interests herself and secures Patsy a job as gardener of the Institution. Nothing could be more joyful, for the young ladies think he is just too sweet for words. Patsy, of course, responds to their flirtations and for which he is fired out by Prof. Squills. This is awfully sad, but Mrs. Squills discovers that Patsy had been at college and excelled in athletics. She, favoring calisthenics, insists that she may retain him to drill the girls in physical culture. The young ladies are joyful, and Patsy proves an able tutor. The editor of a yellow newspaper draws attention to the fact that manual calis-



Scene from "Patsy in a Seminary" (Lubin).

thenics are hardly proper for the daughters of refined families. The families make a vigorous protest and Patsy must be removed. The girls are heartbroken and resolve to give him a midnight supper to express their regret. The function is held in the refectory, but the noise attracts the notice of Mary, the new teacher, who breaks up the party. The doors are barricaded and Patsy is lowered out of the window by a rope, but he falls through a skylight into Mrs. Squills' room. She tries to conceal him, but the professor came in on the scene and Patsy is again kicked out into a cold and heartless world. As the stories progress, Clay M. Greene evidently excels himself.

*The Moving Picture World*, February 13, 1915, p. 1003



"PATSY BOLIVAR" SERIES NO. 7—"PATSY IN A SEMINARY" (Feb. 8).—Arriving at Sunnyside and finding Patsy inclined to still remain in her company, Mary tells him that such a thing would, of course, be impossible, owing to the jealousy of her husband, but he does not know what to do in his impecunious position, so Mary secures for him a position in the seminary as gardener.

The presence in their midst of so young a man causes great excitement among the young women. For a time all goes well, but soon Patsy is discharged on account of too much attention to the young ladies. Immediately there is a strike among them, and they demand his reinstatement. Inquiry develops that Patsy is a college man and an athlete, and as Mrs. Squills, the head of the seminary, contrary to the wishes of her husband, desires to develop physical culture in the seminary, Patsy is promoted to the chair of physical science. Trouble awaits him, however, for his ideas that young women should be trained as young men are and put through the same variety of exercises finds its way into the newspapers, and brings to the seminary a large body of protesting parents, who insist upon the elimination of the objectionable instructor or they will remove their daughters and charges.

They interrupt Patsy at work with his pupils in the gymnasium and Patsy is summarily discharged. His evil genius, Sykesy, has come to the seminary in the interest of his sister Jane, and Patsy, believing that this new trouble is his doing, administers a severe beating, ending with a ducking in the swimming pool. The edict has gone forth that Patsy must go, but that night the young ladies give him a reception at midnight in one of the rooms in order to express their disapproval of his dismissal. The noise in the room is heard by Mary, who is sleeping just below, and, going up stairs, she knocks at the door of the refectory room, Patsy is let from the window by a rope hastily constructed from sheets. This breaks and Patsy falls through a skylight upon the bed of his admirer, Mrs. Squills. In order that he may not be discovered, she conceals him under the

blankets, but there he is found by the irate Squills, who horsewhips him and again turns him out upon the pitiless world.

Status: Unknown  
Unavailable for Viewing

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

### **The Phantom Extra (1915)**

Reporter Hazel Flemming (Rhea Mitchell). Editor, her father. Newsboy.

THE PHANTOM EXTRA (Two Parts—July 28).—John Zeldon, the newly elected State senator and pledged to fight for the Miners' Bill, requiring the installation of new safety devices in the coal mines, in his speech to the miners the night before his departure, assures them that they can count on him to the last ditch. On his arrival in the capitol he is taken up by Mr. Whalen, the brains of the lobby and secretly its chief, who flatters John and invites him out with a brilliant set of men and women who make a lion of him in order to gain his vote against the proposed bill.

John's head is turned by their flattery and when Hazel Flemming, his fiancée and star reporter on his home paper, comes to the capitol for an interview with John, she is amazed to find him wavering and realizes the fight is lost unless she can make him realize the mistake he is making. To do this she has a phantom extra printed telling in thrilling headlines of a horrible accident in the coal mines, wherein 200 miners have lost their lives. She hires a newsboy to throw this under the Senator's door and when John reads of the horrible accident he is awakened to the realization that he has been about to betray those who trusted him and when the vote is cast he surprised Whalen and his coterie by voting "Aye." When he returns to his office, Hazel goes to him and confesses she had the phantom extra printed in order to gain his vote for the bill. John is at first greatly angered at the thought that he has been outwitted by a girl, but as his anger passes away his better nature wins.

*The Moving Picture World*, July 24, 1915, p. 724



THE PHANTOM EXTRA (Broncho), July 28.—A two reel subject, featuring Richard Stanton, Rhea Mitchell and others. The hero is a young politician, elected to the legislature. He falls in with a fast set of lobbyists, who want him to vote against the mine bill. The heroine, daughter of an editor, has a fake extra printed, telling of a great mine disaster. This induces the politician to stand by his principles and vote for the measure. Later he forgives the girl for her trickery. This is well constructed and entertaining in spite of the girl's resort to such measures, which always weaken the character of a story.

*The Moving Picture World*, July 31, 1915, p. 817

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Hazel Flemming). Male (Editor, Newsboy)

Ethnicity: White (Hazel Flemming, Editor, Newsboy)

Media Category: Newspaper

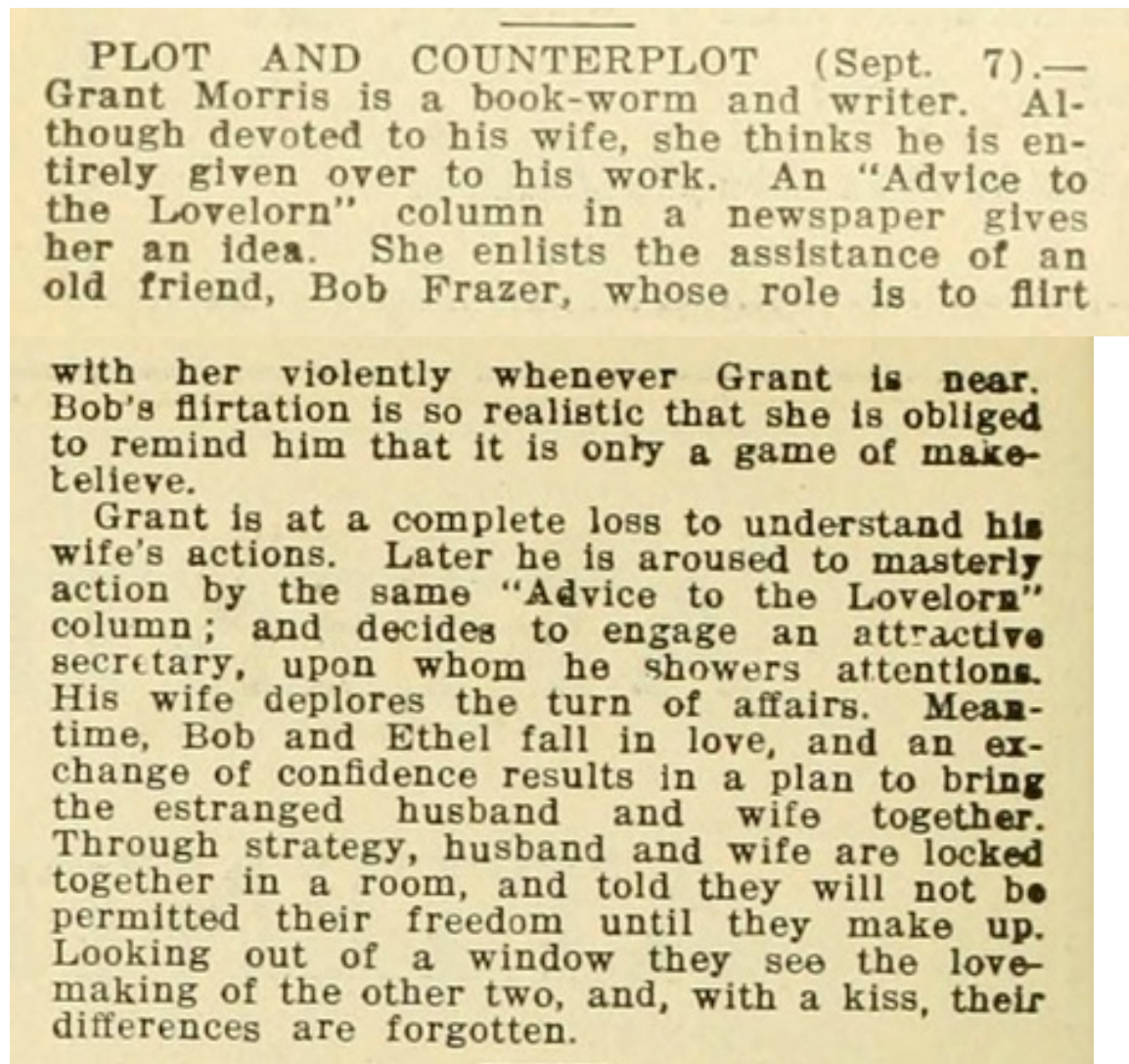
Job Title: Reporter (Hazel Flemming). Editor (Editor). News Employee (Newsboy)

Description: Major: Hazel Flemming, Transformative Negative

Description: Minor: Editor, Newsboy, Positive

**Plot and Counterplot (1915)**

Newspaper “Advice to Lovelorn” column gives the wife of a devoted book-worm and writer an idea.



*The Moving Picture World*, September 4, 1915, p. 1736

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Group

Media Category: Newspaper

Job Title: Unidentified News Staff (Advice to Lovelorn Columnist)

Description: Major: None.

Description: Minor: Unidentified News Staff (Advice to Lovelorn Columnist), Positive



**Polly of the Pots and Pans (1915) (aka Polly-of-the-Pots-and-Pans)**

Newspaper Article tells of a man's engagement to an author reminding Polly of days gone by.

**POLLY-OF-THE-POTS-AND-PANS** (August 16).—Rodman, an author, leaves society for two weeks in order to study boarding house types for his new novel. Under an assumed name he engages a room at the boarding house of Amanda Hicks. He does not know that he has almost immediately won the heart of Polly, a waitress at the boarding house. Polly is sentimental. And when Rodman indulgently returns her smiles, she is in an ecstasy of joy. In truth, Rodman is interested in Polly because she is good material for a story. But Polly misinterprets his attentions for reciprocal love.

Then comes the Clerks' Ball. The entire boarding house is going to attend. Polly alone is to be left behind. Rodman, in sympathy, arranges to escort her to the dance. At the ball Rodman and Polly are the cynosure of all eyes. On the way home, in her first taxi ride, she sees visions of a happy married life with a man of her heart. Impulsively she asks Rodman when they are to marry. Rodman, realizing for the first time that he has unconsciously planted love in the innocent heart of the simple little girl, braces himself for the ordeal and slowly tells Polly of his identity, his

purpose in staying at the boarding house, and, lastly, of his fiancée and marriage plans. He leaves her heartbroken, but, even in her sorrow, she is staunch as a friend, and gives him a rose from her bouquet to remember her by. Days later, on the night of his marriage to his society fiancée, Rodman lingers in his study, in reminiscence over a carefully pressed rose. And Polly, in the boarding house kitchen, pauses at her work over the pots and pans long enough to read in a newspaper the account of Rodman's approaching nuptials. A tender, wistful smile at the recollection of Rodman, and she continues to scrub the kitchen sink with the newspaper containing the news of his engagement.

*The Moving Picture World*, August 14, 1915, p. 1205

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 Poor Relation (1915)**

Newspaper Story about a strike sparks an inventor to send a letter to a capitalist about his new "labor saving machine."

After being abandoned by an abusive husband, Alice Sterrett, a young mother played by Millicent Evans, is obliged to labor behind a sweatshop sewing machine. Years later, a cruel foreman rips the now sickly woman's inferior work from her machine and discharges her. Forced to go to the hospital, she leaves her children in the care of a kindly neighbor, an eccentric inventor named Noah Vale. Meanwhile, Mrs. Sterrett's estranged husband, who lusts for the owner's daughter, has become the junior partner at a manufacturing plant. "Inflated with power," Sterrett refuses to deal with a "labor union committee" that barges into the company offices. Gesticulating wildly, the workers swarm out of the plant. Reading about the strike in the paper, Noah sends a letter to capitalist Faye concerning his new "labor saving machine." An armed strike mob that has



attacked Sterrett's car outside his office is brutally subdued by mounted police. The heavy-set John Faye, who has agreed to see Noah at his home, is impressed by the inventor's plans. Faye later dismisses Sterrett after learning about the man's attempt to steal Noah's plans and of Sterrett's shameful neglect of his family. At the union meeting hall the men cheer when they are informed that their demands have been met, W. Cameron was cast as the "strike leader." Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 94.

A POOR RELATION (Special—Three parts) (Dec. 8).—The cast: Noah Vale (Thomas Jefferson); John Faye (Frank Norcross); Dolly Faye (Mildred Manning); Alice Sterrett (Millicent Evans); James Sterrett (M. Faust); Harry Smith (G. White); Eunice Faye (Mrs. Langdon); Patch (E. Haldemand); Rip (Maurice Stewart, Jr.); Scollops (Edna Foster); strike leader (W. Cameron); O'Haley (Jacques Martin).

James Sterrett, a workman, abandons his wife and their two children. He secures a position as confidential secretary to John Faye, a manufacturer, and in the course of time becomes junior partner of the firm. Inflated with power, Sterrett refuses to deal with the labor union committee, and a strike is threatened. Meanwhile Mrs. Sterrett struggles for existence, and Noah Vale, her neighbor, an inventor, notes her distress and relieves it as far as his limited circumstances will allow. Mrs. Sterrett is taken ill, and Scollops, a girl waif, friend of the children, summons Vale and assists in having Mrs. Sterrett removed to the hospital. Vale promises to take care of the Sterrett children, and Scollops volunteers to aid them.

Sterrett admires Dolly Faye, his partner's daughter, but receives no encouragement from Dolly. Mrs. Faye, Dolly's stepmother, encourages Sterrett in his effort to win Dolly. Harry Smith, an office employee, is in love with Dolly, and she returns his affection. Vale reads of the impending strike at Faye & Sterrett's factory and writes to them that he has a labor-saving invention which he would like to submit for their inspection. Accompanied by the Sterrett children, Vale calls at Faye's home. Mrs. Faye is enraged when Dolly admits them, telling Faye sarcastically that Dolly has discovered some "poor relations." Mrs. Sterrett leaves the hospital. Through Scollops she learns that her children are at Mrs. Faye's house with Vale. Vale, weak from hunger, faints, and Sterrett robs the inventor of his plans. Sterrett tries to make Vale out a fraud, and nearly collapses when he comes face to face with his deserted wife, who has come for her children. He warns her to say nothing and go home—that he will call on her that afternoon.

Sterrett schemes to get Vale out of the way and gain possession of his model by offering to send the inventor abroad on a business mission. Vale accepts Sterrett's offer and receives a sum of money for expenses. Smith is indignant when Dolly tells him that she is accused of stealing Vale's plans, and, suspecting Sterrett, Smith leaves for the factory. Mrs. Sterrett sees through her husband's designs and determines to save Vale. On her way to the office she decides to tell Mr. Faye of her appointment with Sterrett. Mrs. Sterrett meets her husband at the office and, recognizing Vale's plans, grabs them and tells Sterrett that she intends returning them to Vale. Sterrett seizes her and Smith comes to the rescue. In a terrific struggle, during which the office is wrecked, Faye arrives, stops the fight and dismisses Sterrett when he learns of his duplicity. Faye gives Vale a check for \$10,000 in part payment of his invention. Faye volunteers to care for Mrs. Sterrett and her children, and it is obvious that the love affair of Smith and Dolly will soon reach a happy climax.

*The Moving Picture World*, December 4, 1919, p. 1890

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



**Poor Schmaltz (1915)**

Newspaper Story about a wealthy German brewer who wants his daughter to marry a titled man gives Schmalz, a poor wig maker and barber an idea to impersonate a count so he can woo the man's daughter and "enjoy the honors, privileges and possibilities of a wealthy alliance that falls to the bearer of the title." *The Moving Picture World*, September 4, 1915, pp. 1664-1665

Haocheimer, wealthy German brewer, insists that his daughter Louise marry a titled man, although she loves Jack, a plain American. When Herman Schmaltz, a poor wig maker and barber, reads about Hocheimer's wish and learns that Count Hugo Victor von Mimmeldorf has renounced his title to join an anarchist band, Schmaltz shaves to look like the count and is welcomed by Hocheimer. After Louise substitutes her cook for herself, and Schmaltz makes passionate love to the cook, Jack summons a policeman who throws Schmaltz out. Later, when the real count, who has been chosen to kill Hocheimer, plants a bomb in a living room chair, Anne, a fellow anarchist known as the "Queen of the Reds," saves Schmaltz from sitting on it. After Schmaltz prevents Louise from doing the same and throws the bomb out, the count challenges him to a duel, but Anne, who now loves Schmaltz, stops them. Hocheimer gives his consent for Louise to marry Jack, and Schmaltz returns to his shop with Anne as his wife. *American Film Institute Catalog of Feature Films*

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 Power of Prayer (1915)**

Newspaper Article says gold is being found out west so a middle-class farmer decides to mortgage his farm and try his luck at gold digging.

**THE POWER OF PRAYER (Two Parts—Alhambra).**—Dan Ashton, a middle class farmer, finds that his farm is not paying expenses and, seeing in a newspaper that gold is being found out west, decides to mortgage his farm and try his luck at gold digging. His daughter is beloved by a young bank clerk and also the village money lender, with whom her father has negotiated the loan. In the west, Ashton falls into the clutches of two rascals who sell him a worthless mine.

In the meantime, his daughter is pursued by the money lender who says if she will consent to marry him, he will tear up the mortgage. The young bank clerk finds that he has not enough money himself to loan his sweetheart and her mother, therefore, is tempted to use the bank's funds. He is saved from possible

crime by an old maid who is very fond of him and who sees him about to take the money. She advances the money herself and the claims of the money lender are satisfied.

Meanwhile, father has fallen into evil ways out west and taken to drink. His daughter prays for him and during a prayer, her spirit flies to him and leads him in a dream out to the abandoned mine which he had bought. She urges him to dig deeper with the result that he finds gold. The money lender accuses the young clerk of using the bank's money, but when they examine the books, they find them to be O. K. The father returns home rich, pays the old maid back the money she loaned and the young people are betrothed.

*The Moving Picture World*, March 27, 1915, pp. 1996, 1998

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, Positive

### **The Power of Publicity (1915)**

Journalist Edna Morris (Marie Francis Bussey) is left penniless when her banker father dies and she takes a job as assistant to the editor of the women's page on the *News*. While disguised as a boy, she gets a scoop and ends up with the editor's brother, who owns the paper. Editor J. Tolliver (John Lorenz) of the *News*. Velma Tolliver (Alton Goodrich), editor of the woman's page on the *News*.

**THE POWER OF PUBLICITY (Special Two-Part—Dec. 7).—The cast: J. Tolliver, editor of the News (John Lorenz); Velma, his sister (Alton Goodrich); Edna Morris (Marie Francis Bussey).**

Edna Morris, the daughter of a banker, is left penniless when her father dies from the shock upon learning that his cashier has decamped with the bank's funds. She secures a position as assistant to Velma Tolliver, editor of the woman's page on the "News," and whose brother is owner and editor of the paper. One night Edna dressed as a boy, hides in a room and overhears the conversation of some political crooks. She is discovered, but manages to escape with her "scoop." Tolliver, the editor, admires her courage and asks her to become his boss for life.

*The Moving Picture World*, December 4, 1915, pp. 1888-1889

The Tribune's staff in the editorial and composing rooms played star parts in "The Power of Publicity," several days last week. This film subject was chosen as winner in a recent prize newspaper contest, and is being produced by Essanay.

*The Moving Picture World*, December 4, 1915, p. 1838

Status: Unknown  
 Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Edna Morris, Velma Tolliver). Male (J. Tolliver). Group-2.

Ethnicity: White (Edna Morris, Verma Tolliver, J. Tolliver). Unspecified-2.

Media Category: Newspaper

Job Title: Editor (Edna Morris, Velma Tolliver, J. Tolliver). Miscellaneous (Editorial Staff, Composing Room Staff).

Description: Major: Edna Morris, Velma Tolliver, J. Tolliver, Positive.

Description: Minor: Editorial Staff, Composing Room Staff, Neutral.

### **Pretty Policeman (1915)**

Newsboy

PRETTY POLICEMAN (Luna—April 8).—Thinking it is time for women to mix into the police force, Mrs. Smith leaves hubby at home to care for the two babies, and Miss Burton, the old maid, says goodbye to her parrot and goes to the police headquarters for orders. Mrs. Smith is assigned to a fashionable district where she saves two girls from the clutches of a drunken brute, and succeeds, after a severe struggle, in landing him in jail. In the meantime, Miss Smith trips over a little newsboy in her flight from two thieves in the lumberyard which she is policing. She hauls the boy into court, and is severely criticised for her pains. Their beats are exchanged by the sergeant. While parading Wilshire Boulevard in the fashionable district, Miss Eurtion recognizes the two thieves she escaped from the night before in the lumber yard. She follows them in to a house they are about to rob, is overcome with fright, and is left in an unconscious state by the robbers with a pile of dishes in her lap. She is discovered when the dishes fall and the police are sent for. Mrs. Smith succeeds in handcuffing the robbers when they return with their loot to the lumber yards and on their arrival at the police station they are called upon to exonerate Miss Burton who has been put under arrest. Miss Burton leaves in disgrace. Mrs. Smith is the lion of the hour, but while she is being treated to a smoke, hubby rushes into the station, pushes the babies into her arms, and proceeds to tear up the police force. Mrs. Smith leaves. So does Mr. Smith. Miss Burton comes back with plunder from the thieves' den, and hands in her resignation in spite of an enthusiastic reception from the sergeant.

*The Moving Picture World*, April 10, 1915, p. 302.



Status: Unknown  
Unavailable for Viewing

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

### **A Price for Folly (1915)**

Newspaper accounts of a young man's ruin forces his father to take action.

A PRICE FOR FOLLY (Vitagraph—5 Parts—Dec. 13).—The cast: Dorothea Jardeau (Edith Storey); M. Jean de Segni (Antonio Moreno); Duchess de Segni (Louise Beaudet); Duke de Segni (Charles Kent); M. Landon (Harry Morey); Mlle. Elsa Benviet (Ethel Corcoran); M. Benoist (Col. T. Waln-Cogan Draper); Mme. Benoist (Helen Pillsbury); Butler (John Hines).

M. Jean de Segni, scion of a noble house, is notorious for his reckless extravagance and wild life, but on receiving word from his lawyers that he is ruined he takes it like a true gambler, with a shrug of the shoulders. Most of his money he has spent lavishly on a mercenary actress of great beauty, Dorothea Jardeau. The news of his ruin gets into the papers, and his father, who has managed to keep from his mother the kind of life Jean has been living, realizes she will soon know. He also knows that after his death Jean will gamble his mother into the poorhouse unless she dies before, of a broken heart, for she idolizes her son. His father has but a short time to live, determines to take his beloved wife with him, and he kills her.

The butler discovers Jean with a stiletto in his hand at the body of his mother, but the Duke saves Jean from being accused of murder by confessing he did it. Nevertheless, everyone, including his Dorothea, believe the Duke lied to save his son, and after his father's death Jean finds himself scorned and a social outcast

*The Moving Picture World*, December, 18, 1915, pp. 2260, 2262

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 Print of the Nails (1915)**

Newspaper Story about the mayor and a morally questionable woman is created by the mayor's enemies to force the council to remove him.

**THE PRINT OF THE NAILS (Special—Three Parts—Nov. 18).—The cast: Earle Foxe Vivian Reed, Edwin Wallock, Al W. Filson, Wm. Scott, Helen Wolcott.**

Margaret Macy, a slum worker, is admired by Tom Mason, reform candidate for Mayor. Margaret's brother, Will, is a political gangster, and is controlled by Walker, the "boss." Ruth Rising, a society belle, is beloved by both Mason and Humphries, rival candidates for Mayor. When Ruth hears that Mason has been elected, she agrees to become his wife purely through ambition. Humphries vows revenge, and plots to assist Walker, the "boss," in the latter's plan to "get" the new Mayor.

Mason meets Margaret Macy in the park and she is enthusiastic over his determination to clean up the city. "Boss" Walker, seizing upon the fact of Margaret's friendship for Mayor Mason, and that in her reform work Margaret often visits questionable resorts, plans to ruin the reputation of the Mayor. He makes it appear through a letter that the Mayor is accepting



bribes from the underworld. Will Macy is given the letter to place in the Mayor's pocket, but he falls asleep when he gets home, and Margaret finding the letter, changes it and writes another one pointing to the innocence of the Mayor. Will places this letter in the Mayor's pocket.

Foiled in this plot, they have Ruth Rising see Margaret call at the home of the Mayor and when Ruth publicly breaks her engagement with the Mayor they have a newspaper story which they hold until their big card is played. Walker lures Margaret to visit a questionable resort. The house is raided during Margaret's visit and she is arrested. Then it is they play up a big newspaper story which involves the name of the Mayor. Will Macy, when he hears what has happened to his sister, upbraids Walker in such a manner that Walker also has Macy jailed.

The Council prepares to remove the Mayor. The Chief of Police, in the meantime, has listened to Margaret's and Will's story and is convinced there is a plot against the Mayor. The three start for the Council chamber. Just as the Council is about to take action Will and Margaret enter with the Chief of Police. They tell their story and produce the evidence showing the conspiracy against the Mayor. Mayor Mason's name is cleared, and Walker, Humphries and the gang then have to face the law for their misdeeds. Mason takes Ruth's hand and they see more than friendship in each other's eyes.

*The Moving Picture World*, November 13, 1915, p. 1357

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 Protest (1915)**

Newspaperman 1. Newspaperman 2. Both reporters, paid by gangsters, cover a story from a biased point of view.

THE PROTEST (Three Parts—Sept. 29).—  
The cast: Crane Wilbur, P. O. Tabler, Jean Wolf, Ella Oswald, Leona Hutton, Margaret Gibson, Robert Newcombe, Mrs. Jay Hunt, Donald O'Brien, John E. Brennan and Joseph Von Meter.

Molly Fisher, an East Side factory slave, living with her parents and fourteen-year-old sister, is subjected to the taunts of her father and mother and of the neighborhood because of her aspirations to better herself. Skinny Walsh, a political ward heeler and gangster, comes to her aid, but his assistance is only a pretext to get her to live with him. By pretending that he loves Molly, he manages to hide the truth of the motives which prompt him to get Molly in his power, and he thereby gains the consent of her mother to let her daughter marry him. But Molly will not listen, and unable to tolerate the persecutions of her parents, flees with her crippled sister.



Some time later, Molly, having gained a thorough knowledge of stenography and typewriting, obtains a position, but because she refuses to receive the insidious attentions of Walsh, who has managed to locate her, Walsh sees to it that she is summarily discharged. He then forces his unwelcome attentions with renewed energy, and Molly is about to surrender to him when she is prevented by her younger sister, and she drives the gangster from her home. The next day, being unsuccessful in securing a position in a department store, Molly, in a fit of desperation, steals a pocketbook which she finds lying on the counter, and which had been left there by Blanche Armstrong, a society woman and fiancée of Roger Hackett, the district attorney and son of the proprietor of the store. She is caught and brought before Hackett, who, notwithstanding the fact that he is a wealthy married man, has an inordinate lustful longing to consort with young and beautiful women. This desire evidences itself when he lays his eyes upon Molly, and he tells her that she may have her freedom if she will condescend to cast her virtue aside. Calloused, cynical and bitter, and knowing that her past experience with men of the lower walks of life has been such that a woman can rise to their favor if she does not consider her chastity, Molly acquiesces.

Walsh, learns that Molly has yielded to Hackett, whom he knows, and he sets about to bring disgrace upon him. When Molly and Hackett have entered a private dining room in a notorious cafe, Walsh telephones Mrs. Hackett. Roger gets wind of the situation, and, in an endeavor to save his father, is inveigled into the affair himself by the gangster, who has Jerry Flynn, a political boss, and two newspapermen on the job. Roger takes the blame when his mother appears, and Hackett tries to bribe Flynn, but to no avail. The reporters "cover" the event with the district attorney as the central figure. Blanche reads the story in the paper, and forthwith severs her engagement with Rogers, who, meanwhile, is telling Molly that his fight against the corrupt political boss is complete but for the acquisition of certain documents, which are still in Flynn's possession.



The following day Molly puts into effect the scheme she has worked out in her mind, and is successful in getting employment in Flynn's office. She attempts to steal the documents, but is caught in the act, and faces the exposure of her double-dealing or the alternative of making her supreme sacrifice. She chooses the latter course, and goes bravely with him to his bachelor apartments. But she experiences a revulsion of feeling and resolves that she cannot submit herself to the licentious demands of Flynn just as Roger, who, having learned of Molly's connection with Flynn from her crippled sister and who, believing that the incident of the day before was a prearranged affair in order that the corrupt political boss might learn through Molly how much material he (Roger) has against him, arrives. Molly's decision crazes Flynn and he fires at her. His aim is bad, however, and he kills Walsh, who was entering through the window to warn the boss. Roger's sharp mind comprehends the situation immediately and his animosity for Molly turns to love. As the story ends, Roger wins his case, Flynn is jailed and Molly is the affianced wife of the district attorney.

*The Moving Picture World*, October 16, 1915, p. 514.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Newspaperman 1, Newspaperman 2)

Ethnicity: White (Newspaperman 1, Newspaperman 2)

Media Category: Newspaper

Job Title: Reporter (Newspaperman 1, Newspaperman 2)

Description: Major: None.

Description: Minor: Newspaperman 1, Newspaperman 2, Negative



**Providence and Mrs. Urmey (1915)**

Newspaper. A mother is so anxious to get her daughter married to a member of the nobility that she plants a story in a newspaper that an engagement is pending between her daughter and a Lord, even though the two haven't even met.

PROVIDENCE AND MRS. URMY (Special—Three Parts—June 29).—Mrs. Urmey is so anxious for her daughter, Jeannette, to marry a member of the nobility that she has inserted in an English newspaper that an engagement is pending between Jeannette and Lord Chilminster, notwithstanding the fact that neither has seen the other. Jeannette reads the announcement and runs away with a chauffeur who has driven up to the house of Lady Hartley, her aunt. To end her troubles quickly, Jeannette suggests that the chauffeur marry her, but that she be allowed to remain a wife in name only. She tells Barton, the chauffeur, that he can name his own terms if he will consent. They are married and start on an automobile trip through the country. Barton finally exerts his husbandly authority and angers Jeannette, who flies homeward to escape him. He follows and arrives just as Jeannette is explaining matters to her mother and Lady Hartley, and hears Lady Hartley tell Jeannette that Barton is only his family name and that he is Lord Chilminster. Jeannette is angry awhile, but relents and everybody is happy, thanks to "Providence and Mrs. Urmey."

*The Moving Picture World*, June 26, 1915, p. 2156

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, Unspecified

### **The Recoil (1915)**

Edna Gardner (Edna Maison) is a special writer for *The Spotlight* and is sent by her editor to cover the first amateur boxing exhibition. Ray Flanagan gets a job in the pressroom. Editor.

THE RECOIL (Two Parts—March 4).—The newly elected district attorney, Charles Morrison, like most new officials, proceeds to enforce all laws to the letter. The new state law against professional prizefighting gives him an opportunity to display his enthusiasm in the cause of "Reform." Edna Gardner, a special writer for "The Spotlight," is sent by her editor to cover the first amateur boxing exhibition under this new law. The district attorney attends to see that the law is enforced.

Following the fight the county officials call upon the president of the athletic league, and through a ruse prove that the contest was in reality a professional affair. They arrest all of the participants as well as the promoter. Among those jailed is Ray Flannigan, the lightweight, who in his exhibition has won the admiration of Edna. She is afterwards sent to interview him and finds him in the position of assistant bartender in a second rate saloon. He wins her sympathy by his frankness and during the weeks that ensue they become good friends. The district attorney is tipped off that lottery tickets are being sold in the saloon. He raids the place again arresting Ray Flannigan.



While he is out on bail Ray and Edna meet frequently. During one of their tramps through the city park they see a society announcement that Miss Claire Morrison, daughter of the district attorney, is giving a bridge party at her home that afternoon. Flannigan protests to Edna the unfairness of things in that society can gamble at will while poorer men are constantly under the surveillance of the police. Edna evolves a plan and goes with Ray to police headquarters where she calls upon one of the policewomen, whom she has met in her newspaper work. She puts the plan to this official and the trio forthwith go to the residence of the district attorney.

Miss Gardner, by reason of her newspaper connection, is admitted and secures the names of all the guests. She signals the policewoman who enters and places every one under arrest. Miss Morrison is taken to her father's office, where Edna gives the new district attorney the choice of one or two alternatives: Withdrawing the prosecution against Ray Flannigan or being placed in a position where he will be forced to prosecute his own daughter as a common gambler. Morrison takes the former course. Edna secures Ray a position in the press room of her newspaper and he makes a new start in life.

*The Moving Picture World*, February 27, 1915, p. 1348.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Female (Edna Gardner). Male (Editor, Ray Flannigan). Group

Ethnicity: White (Edna Gardner, Editor, Ray Flannigan). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Edna Gardner). Editor (Editor). News Employee (Ray Flannigan).  
Miscellaneous.

Description: Major: Edna Gardner, Positive.

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

**The Reform Candidate (1915)**

Newspaper Story about a long-lost baby girl leads to learning the truth about who that baby grew up to be.

THE REFORM CANDIDATE—(Pallas; Five Parts; Dec. 16).—Art Hoke, the Boss (Maclyn Arbuckle); Richard Burton (Forrest Stanley); Mary Grandell (Myrtle Stedman); Frank Grandell (Malcolm Blevins); "Looney" Jim (Charles Ruggles); May Hoke (Mary Ruby); The Campaign Manager (Howard Davies).

The mayoralty campaign is turning against Frank Grandell, who heads the "reform" ticket which is trying to smash "Boss" Hoke's well-oiled political machine. In desperation the self-seeking reformer sends his lieutenants to pry into Hoke's private life in hope of unearthing some damaging scandal. Their curiosity aroused by the mysterious parentage of May Hoke, the adopted daughter of the politician, they corner "Looney" Jim, a half-witted fellow, whose devotion the boss has won through kindness, but though they find Jim knows something he dies before they can extort the secret. Failing in this, Grandell then offers "Boss" Hoke \$15,000 outright for his support, and the wily boss, determined to crush his enemy, accepts the money and then turns around and defies the "reformer" to enforce the bargain.

Meanwhile, Grandell's wife, a truly lovely character, whom Hoke has for years worshipped from afar, comes to the house to prevent her husband's nefarious intrigue, and while there comes across an old newspaper of fifteen years back, together with a faded baby jacket, which she instantly recognizes as that of her long-lost baby girl, a description of whose loss is detailed in the old paper. It finally develops that her baby was stolen by "Looney" Jim and left on "Boss" Hoke's doorstep, the half-witted fellow having once heard the bachelor boss express a wish for a child. The approaching wedding of May Hoke, the adopted foundling, who is in reality the Grandells' child, with young Benton, the mayoralty candidate opposing her father, finally paves the way for the later's retirement from the arena. Realizing the significance of fate's strange interweaving of their lives, all animosity is finally laid aside, and "Boss" Hoke and the Grandells meet in harmony through their mutual interest in May.

*The Moving Picture World*, December 25, 1915, p. 2454

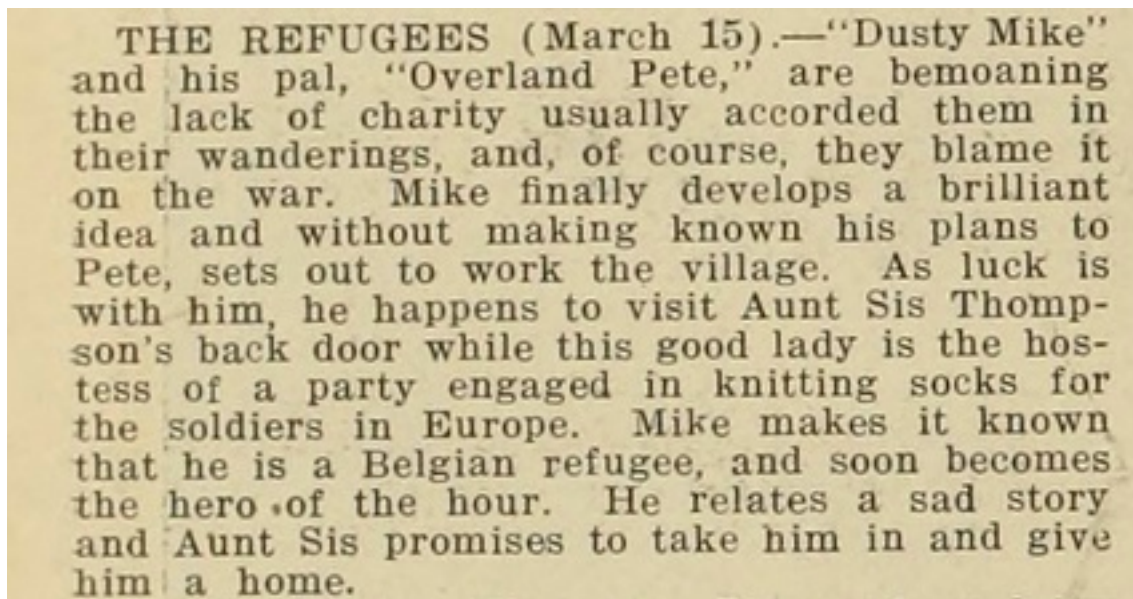


Status: Print exists in the UCLA Film and Television Film Archive  
Not Viewed.

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

### **The Refugees (1915)**

Jimmie Hicks, editor of the town's weekly newspaper.



THE REFUGEES (March 15).—"Dusty Mike" and his pal, "Overland Pete," are bemoaning the lack of charity usually accorded them in their wanderings, and, of course, they blame it on the war. Mike finally develops a brilliant idea and without making known his plans to Pete, sets out to work the village. As luck is with him, he happens to visit Aunt Sis Thompson's back door while this good lady is the hostess of a party engaged in knitting socks for the soldiers in Europe. Mike makes it known that he is a Belgian refugee, and soon becomes the hero of the hour. He relates a sad story and Aunt Sis promises to take him in and give him a home.

An hour later Mike sees Pete and explains how easy he worked the villagers and Pete sets out to try the same game. Neither of the two tramps have reckoned with young Jimmie Hicks, editor of the town's weekly paper. Jimmy is in love with Aunt Sis's niece, Nellie, and feeling sure that there is something wrong about these supposed Belgians, watches every move they make. Pete is heartily welcomed by Mrs. Jones, who is one of Aunt Sis's social rivals, he having explained that, he also, is a Belgian refugee. That night Mrs. Jones gives a "refugee party." Hicks, the young editor, nearly spoils everything by denouncing the two supposed Belgians as rank impostors and hoodlums. For his pains he in turn is denounced by his sweetheart and the engagement between them is broken. Determined to watch the impostors, Jimmy keeps a late vigil near the Thompson home. His patience is rewarded when he finds the two tramps together and sees them slink off through an alley to meet one of the town's outcasts who sells them a jug of whiskey.

Jimmy watches them return to the Thompson home and enter upon a wild debauch. Then he hastens to his office and gets out an extra. The next morning the villagers are shocked to read the scandalous news, but believe it is only a scheme on the part of the jilted Hicks to get even with his sweetheart. A crowd of them set off for the editor's office, fully determined to lynch the young man for his libelous attacks against the "refugees," but after some argu-

ment and partly with the aid of a ferocious six-shooter, young Hicks convinces them that he is telling the truth and leads them back to the Thompson house, where he promises to prove his assertions. The delegation finds the two tramps quite dead to the world from their previous night's celebration. The two of them are arrested by the town constable and the young editor makes it up with his sweetheart.

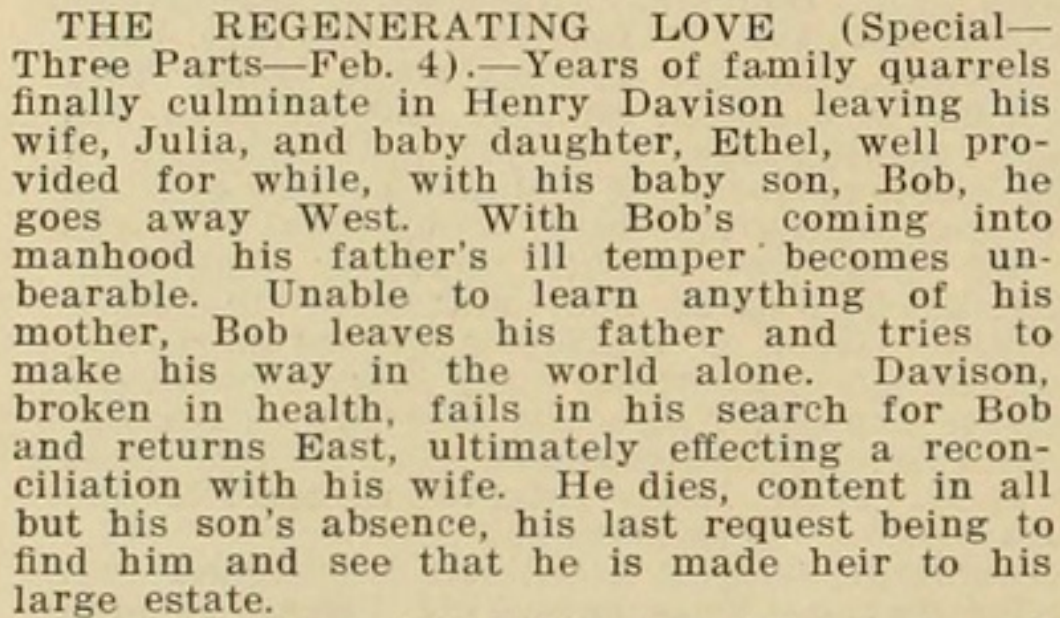


Status: Unknown  
Unavailable for Viewing.

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

**The Regenerating Love (1915)**

Newspaper Article on a search for an heir to a fortune gives a man an idea to impersonate him.



THE REGENERATING LOVE (Special—  
Three Parts—Feb. 4).—Years of family quarrels  
finally culminate in Henry Davison leaving his  
wife, Julia, and baby daughter, Ethel, well pro-  
vided for while, with his baby son, Bob, he  
goes away West. With Bob's coming into  
manhood his father's ill temper becomes un-  
bearable. Unable to learn anything of his  
mother, Bob leaves his father and tries to  
make his way in the world alone. Davison,  
broken in health, fails in his search for Bob  
and returns East, ultimately effecting a recon-  
ciliation with his wife. He dies, content in all  
but his son's absence, his last request being to  
find him and see that he is made heir to his  
large estate.

Reverses have led Bob's feet into unwonted paths and he falls in with Belle and Hayden, a vaudeville song and dance team playing in cheap music halls. Through a newspaper article Hayden learns of the search for Bob and in a drunken revel gets all the facts of the boy's life. He sees an opportunity to escape the drudgery of his present existence and compels Belle to unwillingly assist him. While she keeps Bob drunk, he goes back East and with papers and facts establishes himself as the son and heir.

A regenerating love soon springs up between the four young people and the philosophy of their lives and characters undergo a wonderful change. Hayden, unable to bear living his false character of brother to Ethel, the girl he loves, goes West to get Bob and bring him into his own. Ethel learns the truth from the letter he leaves behind, but awakens to the fact that the love she bears this man is not a brotherly one and her heart cries out for his return.

Belle and Bob have married and the fear of Hayden's return grows daily. When he does return, not for her but Bob, she uses all her influence to mislead him, but eventually the truth is made manifest to all three, and Bob refuses unless they go with him. He finally wins them over and they go back East. Bob is accepted without question and his wife received with open arms. Their happiness makes it easy for Ethel. Hayden is forgiven and wins the reward his regeneration merits.

*The Moving Picture World*, February 6, 1915, p. 880

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 Reprisal (1915) (aka Reprisal)**

Editor Paul Giles (Edward Cozen) refuses to support anything but “clean politics.” Rival Reporter.

THE REPRISAL (American), May 26.—Edward Coxen, Winnifred Greenwood, John Stepling, George Field and Lizette Thorn, comprise the cast of this excellent one-reel picture. The story has something original about it and holds the interest well. It is the story of how an unscrupulous politician tries to buy up the newspaper belonging to the man whom he enjoins his daughter not to associate with. A maid in the politician's household is bribed to call on the young man late at night, for the purpose of establishing a scandal which he is to be forced to sell his paper in order to hush up. The arrangements, overheard by the daughter, are frustrated by her locking the maid in her closet, and impersonating her herself. The result is comical and satisfying.

*The Moving Picture World*, June 5, 1915, p. 1605

THE REPRISAL (May 26).—Certain political ambitions lead Judge Green to endeavor to influence the policy of the city's leading newspaper, but John Giles, the editor, although engaged to the judge's daughter, Edna, refuses his support to anything but “clean politics,” and the judge is backed by a corrupt political machine which is receiving the attention of the grand jury. The judge, knowing the political opinion of his prospective son-in-law, informs his daughter that he will never consent to their marriage unless the young man changes his views.

At the suggestion of Dan Parks, a boss, a personal appeal is made to Editor Giles, after he has turned a deaf ear to all telephone entreaties. Even his sweetheart's appeal, which follows her father's telephone talk, is of no avail. The visit of the judge and his party nearly results in blows, but Paul gradually calms down and the party leaves in disgust. Soon after Edna calls and demands that Paul either prove her father guilty or declare him innocent or she will not allow him to see or speak to her again. Paul, however, is determined to carry out his principle and that night the politicians plot to place the editor in a compromising position with the judge's maid servant. However, Edna overhears the conspirators and forces the servant into a closet while she presents herself heavily veiled in the servant's place.

In the meantime, the judge has telephoned the rival paper to send their best reporter and the plotters proceed to Paul's house. Sending the girl ahead with a story that she has been taken suddenly ill, the judge's party wait until Paul has invited her inside the house to rest until a taxi can be called and then storm the front door for admittance. Edna begs to be hidden in a closet and as she is unknown to Paul he complies. On entering the room the politicians demand where he has put his fair companion and taunt Paul with the prospective headlines in the morning papers. The unsuspecting man realizes that he is in an awkward position and is about to accept their terms when everyone is startled by the appearance of the girl, who throws back her veil and informs her hearers that she has been secretly married to Paul for several months. Her father is dumbfounded but is convinced by the wedding ring on her finger and uncomfortably leaves the room, but not until his daughter has given him the key to the servant's closet where she locked her in.

*The Moving Picture World*, May 22, 1915, p. 1334.

Status: Unknown

Unavailable for Viewing



Type: Movie  
 Genre: Drama  
 Gender: Male (Paul Giles, Rival Reporter)  
 Ethnicity: White (Paul Giles, Rival Reporter)  
 Media Category: Newspaper  
 Job Title: Reporter (Paul Giles, Rival Reporter)  
 Description: Major: Paul Giles, Positive  
 Description: Minor: Rival Reporter, Negative

### Retribution (1915)

Reporter Jim Howland (Guy Oliver), a newspaper reporter.

RETRIBUTION (Special—Two Parts—March 22).—Senator Cullom faces not only political and financial ruin, but it is in the power of the Governor to send him to prison. The Governor demands Mary, the beautiful daughter of the Senator, as the price of his assistance. Broken-hearted and in despair, Mary's father tells her that he is ruined unless she marries the Governor. Mary says that she hates Rann and will never marry him. Jim, Mary's lover, has called, and while Mary is telling him about her father, the Governor is in his office with Waldo, a mysterious young hunchback, of whom the Governor seems to be afraid. He gives Waldo money and the hunchback exits sneeringly, showing that he is conscious of his power over the chief executive of the state.

Mary returns to her father just in time to prevent him from shooting himself. She compels him to tell her the whole story and then says she will marry the Governor in order to save her father. En route to the Governor to make a personal appeal to him, her automobile strikes down Waldo. She cares for him. Later she learns from the Governor that she must pay the price for her father's salvation. Returning home, she tells Jim that she cannot marry him. The Governor, while on his way to Mary's home, is spied upon by Waldo and followed. Jim, Mary's lover, is persistent, and has called to plead with Mary, and the two men meet, while the hunchback witnesses Mary's illy hidden despair.

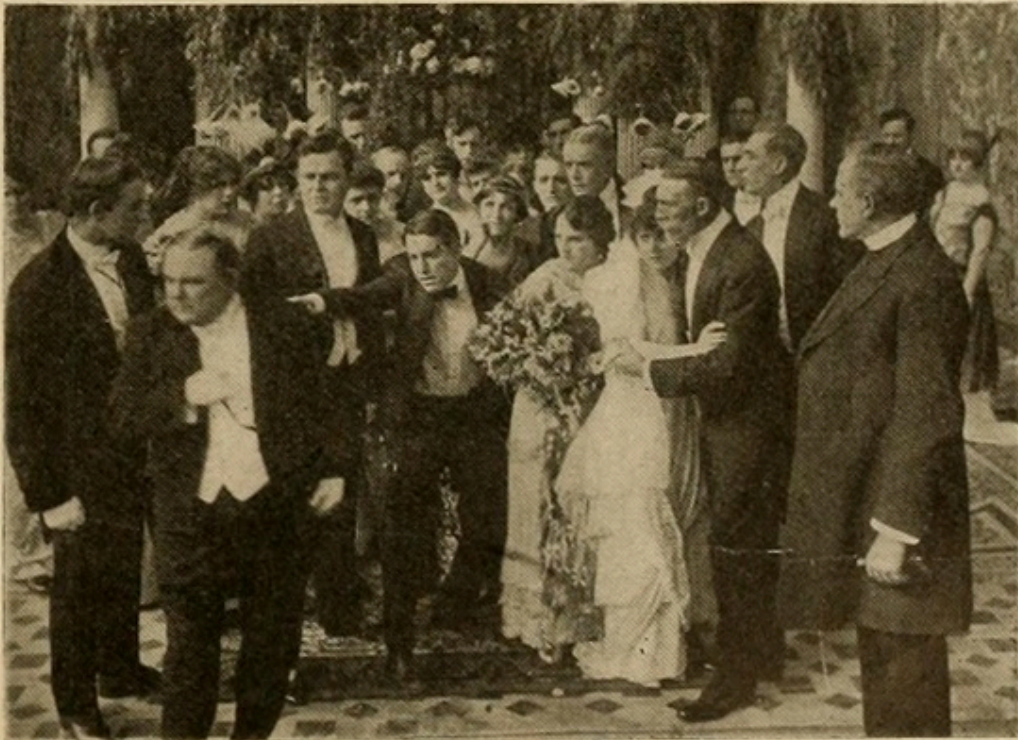
Mary is sobbing in her grief when Waldo shyly approaches. He touches her shoulder, and in his dog-like devotion, comforts her. Touched by his sympathy, Mary tells him the cause of her grief—that she loves Jim and must marry the Governor. Waldo calls again at the Governor's office and tells him that he shall not marry Mary. Waldo is offered money, but will not accept it. The Governor's hired assassins follow Waldo and shoot him down at the door of his garret. He is not killed but remains in hiding until the day of the wedding. Just as Mary and the Governor are to be wedded, Waldo followed by Jim appears and cries: "He ruined my mother and then killed her and I have kept his secret—because I am his son." The Governor slips away, and in his private office takes his own life.

*The Moving Picture World*, March 20, 1915, p. 1818

**“RETRIBUTION.” (Selig)**

“Retribution” is the title of a Selig drama in two reels, to be released Monday, March 22. Edward J. Le Saint directed the production from the scenario written by James Oliver Curwood. Stella Razeto, Guy Oliver and others are featured.

“Retribution” is a story of political life in which Senator Cullom faces political and financial ruin, and finds himself in the power of the Governor. The Governor demands Mary, the Senator’s daughter as the price of his assistance. Mary



**Scene from “Retribution” (Selig).**

loves Jim Howland, a newspaper reporter, but agrees to marry the Governor to save her father. How, just as the wedding is being performed, Waldo, a hunchback, saves Mary from a living death and repays her for past kindness done him is convincingly shown. The story is replete with tense situations and exciting action.

*The Moving Picture World*, March 20, 1915, p. 1786

Status: Unknown

Unavailable for Viewing.



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

### **The Reward (1915)**

Reporter Hugh Grey (George Marlo).

THE REWARD (March 15).—Mary Lang, daughter of a rich broker, is bored by the banal society existence she leads. Her father has arranged a match between Mary and his young business partner, John Barrick, who deeply loves the girl, but cannot seem to satisfy her romantic nature. Mary destroys all the photographs she has of herself and runs away in disguise to find adventure. Hugh Grey, a smart young reporter, while calling on Lang, chances to see a picture of Mary on his desk. On impulse, he pockets it. Next day when the story of her disappearance is all over the city, Grey recognizes in a girl who the evening before had arrived at his boarding-house, the lost heiress. He immediately lays siege to Mary's affections, and believing that at last she has found her true romance, she promises to become his wife. On the day before that set for the wedding Mary finds the photograph in Grey's possession, and realizes that she has fallen into the clutches of a fortune hunter. She denounces him. Determined at least to win the reward of \$10,000 which Lang has offered for his daughter's safe return, the reporter locks the girl in her room and sends for Lang and Barrick. Grey takes the check for the reward and also a trouncing for Barrick for refusing to give up Mary's photograph. Her eyes are opened to the genuineness of Barrick, and she becomes his wife.

*The Moving Picture World*, March 20, 1915, p. 1832

THE REWARD (Reliance), March 15.—The plot of this concerns a young girl whose tendency toward romance induces her to leave home and search for a man who loves her for herself alone. She falls into the hands of an unscrupulous reporter, but is saved by her father and sweetheart. Well-pictured but not very strong in plot.

*The Moving Picture World*, March 27, 1915, p. 1933

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Hugh Grey)

Ethnicity: White (Hugh Grey)

Media Category: Newspaper

Job Title: Reporter (Hugh Grey)

Description: Major: Hugh Grey, Very Negative

Description: Minor: None



**The Right to Happiness (1915)**

Newspaper Article. A man reads that his wife has filed a divorce suit and thinks the decree has been granted so he immediately marries the woman he loves.

**THE RIGHT TO HAPPINESS** (Two Parts—June 7).—Joe Blaney's wife, and his employer, who is his father-in-law, believe him guilty of stealing money from the firm. The thief in reality was a firm member, but so cleverly did he cover his tracks, that circumstances point straight to young Blaney. Joe, in sheer despair because even his wife was against him, flees to a small western mining community. He secures a mail route and works so faithfully that he earns the deepest regard and respect of the citizens. Meanwhile Frances, his wife, sues for divorce, but objects to the condition set forth in the decree, so the divorce is not obtained and she and Joe remain husband and wife in the eyes of the law.

In the western mining town Joe is diligent. Elsa, the daughter of the hotel keeper, falls in love with him. She fancies that Joe returns her love, yet she wonders at his continued silence. Carlos, a Mexican, is in love with Elsa and attempts to force her to be his wife. To escape the unwelcome attentions of Carlos, Elsa goes to Joe and tells him of her deep love for him. Joe, like the true man that he is, reveals to Elsa the story of his past. Elsa seeks the solitude of the rugged forest that she may be alone in her deep disappointment. While Joe is in the depths of his sorrow, his eyes chance on a newspaper in which is an account of the divorce suit filed by his wife. He thinks the decree has been granted, and in all haste he seeks Elsa. They are married.

Months later the real thief confesses to the crime of which Joe was accused. Frances Blaney seeks Joe in his mining home and would return to him. In a vine-covered cabin in a mountain nook, Frances comes on Elsa playing with her baby. Joe is away in the mountains prospecting. Frances is on the point of revealing her identity, when word comes that Joe has been hurt and needs help. Oblivious of all but her husband's need, Elsa gives the baby to Frances to care for while she rushes to aid the injured Joe. She causes Joe to be carried into the cabin. Frances witnesses the deep affection between Joe and Elsa, and comes to a realization that Elsa, not herself, has earned the right to happiness with Joe. Frances leaves the lovers, returns to her eastern home, accepts the conditions of the divorce decree, and Joe is left forever with the little mountain girl who won his heart.

*The Moving Picture World*, June 12, 1915, p. 1852.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

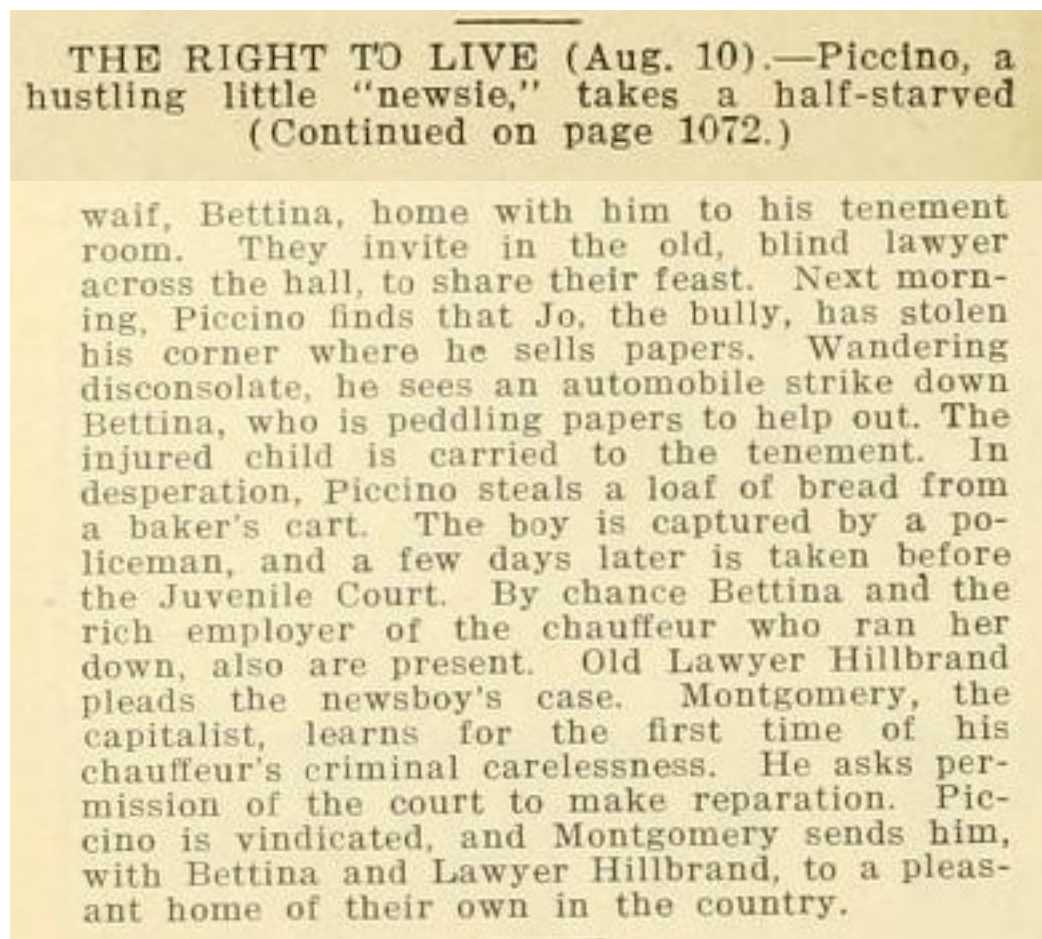
Description: Major: None.

Description: Minor: Unidentified News Staff, Neutral

### **The Right to Live (1915)**

Piccino, the Newsie (Georgie Stone). Jo, the bully newsboy (Violet Radcliffe).

Bettina, the Waif ("Baby" Carmen De Rue) who also sells newspapers.



*The Moving Picture World*, August 7, 1915, pp. 1070, 1072

Status: Unknown



Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Piccino). Female (Jo, Bettina)

Ethnicity: White (Piccino, Jo, Bettina)

Media Category: Newspaper

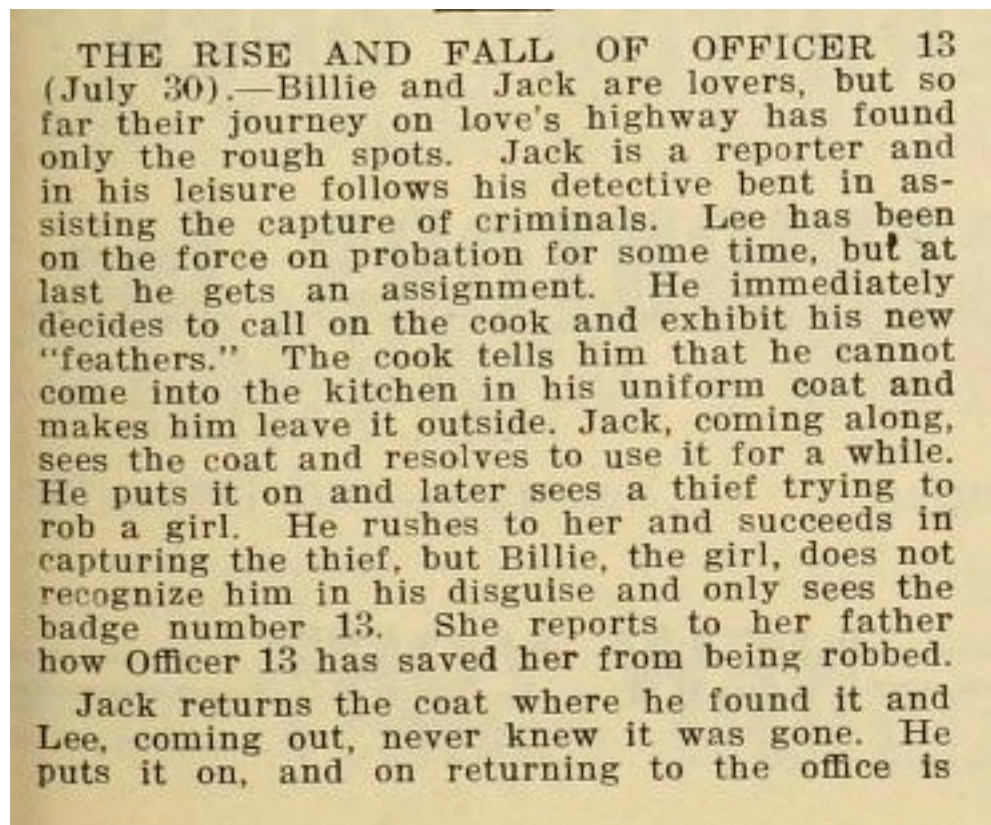
Job Title: News Employee (Piccino, Jo, Bettina)

Description: Major: Piccino, Bettina, Positive

Description: Minor: Jo, Negative

### **The Rise and Fall of Officer 13 (1915)**

Reporter Jack (John Francis Dillon) is an amateur detective who assists in capturing criminals.



overwhelmed with praise and presented with a medal. The next day he returns to the cook's, and leaving his coat outside, composes himself for a pleasant visit. Two crooks happen along, and, seeing the coat, one of them dons it and, breaking into a house, proceeds to plunder it. The house is Billie's home. She discovers the thief. She calls for help and struggles with the burglar. In the melee she snatches off the badge and the burglar escapes. He returns the officer's coat and puts his own on. Jack happens to be near the house and sees the burglar escape with his plunder and join his confederate. He follows them and, just as they are separating their loot, captures them and takes them to the station. Billie tells her father she has been robbed by Officer 13 and that she has the badge to show for it. Lee has left his friend, the cook, and, not noticing the loss of his badge, returns to the station. He is accused of the burglary and his missing badge is pointed out. Billie comes in with the badge and Lee is about to be given the extreme penalty when Jack brings in his prisoners, telling them of his capture. Billie's father is unable to object to such a bright young man and gives his blessing to the children.

*The Moving Picture World*, July 24, 1915, p. 717

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Jack)

Ethnicity: White (Jack)

Media Category: Newspaper

Job Title: Reporter (Jack)

Description: Major: Jack, Very Positive

Description: Minor: None



**The Road o' Strife No. 13 (1915)**

Newspaper Article that a woman has been pardoned and is to be released gives a seriously wounded man some idea of what has happened since he was hurt.

ROAD O' STRIFE NO. 13 ("The Man Who Did Not Die"—June 28).—Seriously wounded, Robert Dane lies in the hospital, a screen separating his cot from the next. On this cot lies Professor Gershom, who disappeared on the day Alene left the House of Secrets, and who was supposed to have been murdered; even Caleb Jerome, the man who struck him down, having been so convinced of his victim's death that his conscience had brought about his own end. Gershom had been rescued from the river, into which his supposedly lifeless body was thrown by Caleb Jerome, and for long weeks has lain in a comatose state in the hospital. His consciousness now returning, he becomes aware that on the other side of the screen someone is speaking. It is a nurse reading aloud to Dane the newspaper announcement that Alene has been pardoned and is to be released. From the article, Gershom gets an idea of the events that have transpired since his disappearance, and finding strength in his iron will, rises and demands his discharge from the hospital. While waiting in the office, Gershom learns the date, and also discovers the famous silver cup, which has been sent to a specialist in poisons, for experimental purposes.

Possessing himself of the cup, Gershom escapes undetected, and reaches the jail just as Alene is made free. The girl finds no happiness in her escape from death. She is unaware of

the part played by Dane in her deliverance, and is brokenhearted at the thought that in her hour of peril he deserted her. She shows no surprise at the reappearance of Gershom, and allows him to conduct her to the office of a distinguished old lawyer, Madison, whose name Gershom is able to recall. Gershom tells the lawyer of the case he wishes to put into his hands—that the fortune supposed to belong to Caleb Jerome was really held in secret trust, to be given Alene, the rightful owner, should she be living on this, the day she is of age. With a penknife he cuts out the bottom of the silver cup, disclosing the fact that this bottom is double, and from the space between the bottom takes several documents and a wonderful jewel, all of which he places in the lawyer's hands. As he reads, Madison's expression changes from incredulity to amazed conviction. Gravely Gershom rises, bows to the weary and indifferent girl, who seems to take no interest in the strange revelations concerning herself, and replies: "This is Her Royal Highness the Princess Alene, rightful heiress to her father's crown and the throne of Urania."

*The Moving Picture World*, June 26, 1915, p. 2154

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 Romance of Elaine (1915) – Serial (12 Chapters)**

Reporter Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories. Craig Kennedy (Arnold Daly). Villain wants to mine all East Coast ports of United States. Elaine (Pearl White). 12-chapter serial.

Some references continue the chapters throughout the entire three serials. Episode One of "The Romance of Elaine" is often listed as Episode 25.

Chapter Titles: 1. The Lost Torpedo. 2. The Gray Friar. 3. The Vanishing Man. 4. The Submarine Harbor. 5. The Conspirators. 6. The Wireless Detective. 7. The Death Cloud. 8. The Search Light Gun. 9. The Life Chain. 10. The Flash. 11. The Disappearing Helmets. 12. The Triumph of Elaine.

**The Romance of Elaine – Serial (12 Episodes)****Episode One: The Lost Torpedo (Episode 25)**

Reporter Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories.

### **"The Romance of Elaine."**

**Opening Episode of the Romantic Period of Elaine's Life  
Introduces Lionel Barrymore and the Mysterious Mr. X.**

Reviewed by Margaret I. MacDonald.

**T**HE LOST TORPEDO," which will be remembered in the last episode of "The Exploits of Elaine," has woven itself into a title for the opening chapter of "The Romance of Elaine." In this continuation of the life story of Elaine, we do not find exactly a continuation of the old series, which dealt altogether with the exploits or adventures of the pretty heroine, but merely a relationship without losing sight entirely of the old thread, and to all intents and purposes a development of the romantic side of Elaine's nature, the revelation of the heart of the woman, and a few more adventures which have their original in the lost torpedo model, the invention of Craig Kennedy, some entirely new faces appear in the cast, including that of Lionel Barrymore and the mysterious Mr. X, whose identity will be revealed to us at some future date. That Creighton Hale and Pearl White are still with us goes without saying, and their pleasant anticipation in the almost certain knowledge that Arnold Daly in the guise of the detective who disappeared will be forthcoming at a not far distant date.

"The Romance of Elaine" has opened with elaborate staging, natural action and logical development, and perhaps a little more domesticity. The foreigner, Marcius Del Mar (Lionel Barrymore), introducing himself to Elaine and Jamieson as a secret service agent from Washington in search of information with regard to Kennedy and the lost torpedo, and the

mysterious man who follows in his wake, temporarily paralyzing with poisonous gas Marcius Del Mar and Elaine, bring with them mystery and thrill that promises to be equal to that experienced in connection with the former series.

*The Moving Picture World*, June 26, 1914, p. 2109



ROMANCE OF ELAINE, NO. 25 (Two Parts—Released Week of June 14).—Craig Kennedy's marvelous invention, a super-force torpedo to revolutionize warfare, has been stolen. Kennedy himself has disappeared, although Elaine has a note from him begging her not to grieve whatever happens, for he is safe. And then, one night, on a barren strip of land jutting out into the Atlantic, a fisherman, concealed behind a rock, sees the periscope of a submarine rise;—sees a man's head and shoulders rise seemingly out of the sea, and sees a pair of athletic arms strike out bravely for the shore.

That night, at a hotel in New York, a distinguished looking foreigner, much resembling the man who seemed to rise up out of the sea, is shadowed by a fussy old gentleman resembling the fisherman of the coast scenes. The foreigner out and the fussy old gentleman goes to his room, where, after a short, sharp struggle with a valet, he searches through all drawers and papers. One paper he pockets with glee, and then departs. Elaine and Jameson are visited by the distinguished-looking foreigner who tells them he is a secret service agent from Washington, and begs to get information with regard to Kennedy and the lost torpedo. Elaine's dog, digging with its forepaws in a pot of palms, unearths the lost torpedo and carries it to the attic, where he drops it behind a trunk. The torpedo's propeller, however, has been left in the palm-pot, where Marcius Del Mar, the foreigner, finds it. Elaine is suspected by him of having concealed the torpedo. The fussy old gentleman, in Del Mar's tracks since he left his rooms, is an interested spectator. He is unaware that Del Mar has spies guarding the house, and is set upon by them. Rushing madly into the conservatory, he faces Del Mar. Both draw their guns, but the fussy old gentleman fires first. His gun is loaded with bullets containing an overpowering gas. Both

Del Mar and Elaine fall suffocated to the floor. How the fussy old gentleman escapes is a fitting climax to this episode. See this installment.

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 Romance of Elaine – Serial (12 Episodes)**

#### **Episode Two: The Gray Friar (Episode 26)**

Reporter Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories.

THE ROMANCE OF ELAINE (Episode No. 26—"The Gray Friar"—Two Parts—Released Week of June 21).—Elaine, informed by a note from her fiancé, Craig Kennedy, that he is still alive and to be figured with, decides to give a masquerade party to celebrate her joy. To this party Del Mar, foreign spy, who professes to be in the United States Government service, is invited. He manages to pass in some of his accomplices, and together they try to locate Kennedy's lost torpedo. There is a little Gray Friar in the party, however, and he keeps them constantly in sight, and overpowers Del Mar after the secret agent forces open a safe in Elaine's bedroom. When Del Mar is discovered, bound, before the opened safe, he explains his position by claiming to have been overpowered by some secret agents when he tried to apprehend them in their investigation. He then persuades Elaine to employ a young woman, an accomplice of his, as maid, saying that he fears the intrigues of spies in the household. Elaine, struck with the honesty of the girl's appearance, hires her. The new maid discovers the lost torpedo in the garret where Elaine's dog brought it a few days before. Hearing Elaine approach, she hurriedly packs it in her trunk, and leaves the room. Elaine, not able to close her trunk, removes the tray containing the torpedo, and substitutes for it a tray from another trunk. The climax of this story comes in



the scene immediately following, when a freight train, an automobile, and four men at cross purposes figure in the destiny of the coveted trunk. One of the men eventually gets it—only to find the missing torpedo still missing.

*The Moving Picture World*, June 26, 1915, p. 2176

ROMANCE OF ELAINE, Episode 2, July.—So far "The Romance of Elaine" gives no clue to what may be expected of people and things in general. Elaine continues to be surrounded by harrassing events, but the relationship between the manipulations of the mysterious Mr. X. and those of Marcus Del Mar is not yet even to be guessed at. There is little if any diminution in the interest which was kept always on the qui vive in the previous episodes of the Elaine story, and there is promise of more startling developments to follow.

*The Moving Picture World*, July 10, 1915, p. 309

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 Romance of Elaine – Serial (12 Episodes)****Episode Three: The Vanishing Man (Episode 27)**

Reporter Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories.

THE ROMANCE OF ELAINE (Episode No. 27—"The Vanishing Man"—Two Parts—Released Week June 28).—Marcus Del Mar, a foreign agent, searching for Craig Kennedy's lost torpedo, and posing to Elaine as an investigator in search of Kennedy, takes up his headquarters close to Elaine's summer home. Elaine, Jameson and Del Mar, while standing on the lawn of the Dodge summer home, are surprised to receive from a farmer Elaine's missing trunk. Elaine and Jameson thank the farmer very cordially and he throws Elaine an apple and departs. Elaine is dumbfounded to find a note cleverly concealed in the apple. It reads, "Be careful of Del Mar." She slowly tears it into small pieces and, thinking she is not observed, throws it away. But Del Mar has noticed, and recovering the torn parts pieces them together and reads. Elaine discovers the lost torpedo in the tray of her trunk and goes quickly to tell Jameson of it. While she is gone, one of Del Mar's men steals the torpedo and is making off with it when he is intercepted by the farmer who threw Elaine the apple containing the warning. They struggle, and in the fight the farmer manages to destroy the torpedo, much to the rage of Del Mar, who comes up just a moment too late to save it. Del Mar sends a note to his agents as follows: "Install submarine bell. Am mining harbors and bridges as per instructions from government."

Great bridges and harbors are being secretly prepared for destruction by Del Mar and his assistants. Elaine and Jameson, out for an auto spin, are compelled to scramble down some huge boulders to the seashore to chase Jameson's hat, and Elaine comes accidentally upon evidence of the wreckers. She starts away quickly, and as she does so a heliograph signal is flashed to the bridge wreckers to blow up the first bridge she attempts to cross. The message is received, not only by the wreckers, but by the seemingly innocent farmer, who manages always to be near Elaine in times of her utmost peril. She and Jameson in her car start to cross the bridge. A description of the end fails its purpose, and the best way to get a knowledge of the closing episode is to see the picture.

*The Moving Picture World*, July 10, 1915, p. 396

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 Romance of Elaine – Serial (12 Episodes)**

#### **Episode Four: The Submarine Harbor (Episode 28)**

Reporter Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories.

THE ROMANCE OF ELAINE, Episode No. 28 ("The Submarine Harbor"—Two Parts—Rel. Wk. July 5).—Marcus Del Mar, a foreign agent, posing to Elaine as an investigator in search of the lost Craig Kennedy, returns from a mysterious mission. He enters his rooms through a secret panel, a diver's helmet in his hands, and his clothes soaking wet. A message awaits him informing him that Elaine is in possession of incriminating evidence against the harbor miners. Del Mar visits Elaine and Jameson, and learns that Jameson is about to post the damaging information to the government. He quickly communicates with his men, who intercept Jameson, and steal the communication which is delivered to Del Mar. In the fields nearby, a busy naturalist in smoked glasses, covertly watches Del Mar as he receives the message from his subordinate. Del Mar starts in his motor boat, and when he has a few minutes' start, is followed by the naturalist, who suddenly becomes unnaturally spry as he jumps into another motor boat and starts to follow. Del Mar discovers he is followed, and quickly donning a diver's suit slips unobserved into the water. He enters his headquarters through an under water passage, and immediately joins, in a private chamber, a meeting of foreign secret service agents. Taking his place at the head of the table, he picks up a map, and pointing to a certain spot thereon, speaks: "If we hold this section, we hold America!"

Elaine, out for a ride, sees evidences of Jameson's struggle, and tracking him to the bridge wrecker's cave, rescues him in a sensational manner. They are about to leave the cave, when out from behind a rock a man's head and shoulders rise cautiously and a man's arm, pointing a revolver, rises to a level with Elaine's

heart. At the same moment, another man, a naturalist in smoked glasses, rises up behind the man with the levelled gun. The climax is tense and thrilling.

*The Moving Picture World*, July 10, 1915, p. 398

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 Romance of Elaine – Serial (12 Episodes)**

#### **Episode Five: The Conspirators. (Episode 29)**

Reporter Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories.

THE ROMANCE OF ELAINE (Episode No. 29, "The Conspirators"—Two Parts—Rel. Wk. July 12).—At Fort Dale, Lieut. Woodward receives an invitation from Elaine Dodge to attend a house party she is to give that night. At the same time he receives a visit from an old man with a dark, heavy beard and spectacles. This man whispers something to Woodward, who starts in amazement and then answers Elaine's note begging permission to bring his friend, Prof. Arnold. Marcus Del Mar, a foreign agent, posing to Elaine as an investigator in search of the lost Craig Kennedy, plans with his fellow-conspirators to cut the great Atlantic cable. That night at the party Elaine discovers a note thrown away by Del Mar. It is undecipherable to her at first, as it represents only a crudely drawn sunrise on the ocean. She is finally struck with the idea that this drawing may represent something of moment to happen on the sea at sunrise the following morning, and prepares to investigate. After the ball, Prof. Arnold, suspecting Del Mar of trickery, goes to his rooms to search for certain papers. He is surprised in his search by Del Mar, and has to use all of his ingenuity to outwit the foreign agent.

The next morning Elaine rises early, and, going down to the ocean, interests herself in the actions of a boat off shore. This is Del Mar's ship, being used on his cable cutting exploit. Del Mar sees her watching, and has her captured and taken aboard. Jameson, off for a fishing trip, sees Elaine's plight, but being alone, is powerless to help her. Rushing off to Fort Dale, he explains the whole situation to Capt. Burnside of the U. S. Aerial Corps. Burnside and Jameson jump into a hydro aeroplane and start off to the rescue. Lieutenant Woodward and Professor Arnold, out for a horseback ride, see Del Mar's crew haul the Atlantic cable on deck preparatory to cutting it. Woodward gallops off to Fort Dale, where he secures a company of soldiers and a field gun, and starts back to bombard the ship. Elaine in the foreigner's ship—the ship bombarded by a field gun and a company of U. S. soldiers—the Atlantic cable about to be severed—and a hydro aeroplane about to descend—do not these things make a climax you are anxious to see? It's all on the film. See it!

*The Moving Picture World*, July 17, 1915, p. 566



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 Romance of Elaine – Serial (12 Episodes)**

**Episode Six: The Wireless Detective (Episode 30)**

Reporter Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories.



Arnold offers the wireless apparatus on his yacht and together they start to make their investigation. Aboard his yacht they intercept a message from one of Del Mar's agents to his chief. The message reads, "Bar Harbor successfully mined." They discover the house receiving messages. It is located in the woods about a half mile off shore. Woodward sends for a troop of cavalry to help in their raid. Del Mar, inside the house, gets word through his valet that the soldiers are coming. He dismantles his wireless station, and slipping on a mask makes his escape from the house to his cave by the water's edge. Arnold and Woodward pursue him. Inside the cave he is confronted by Elaine and Jameson, and finds his escape from the rear of the cave blocked. With Lieutenant Woodward and Professor Arnold on the outside, Jameson and Elaine on the outside and a troop of cavalry stationed around, his chance of escape seems almost nil. But he *does* escape, and in a way that will cause you to gasp with wonder at his intrepid daring.

*Moving Picture World*, July 31, 1915, p. 904

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, Very Positive.

Description: Minor: None.



**The Romance of Elaine – Serial (12 Episodes)****Episode Seven: The Death Cloud (aka The War Cloud) (Episode 31)**

Reporter Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories.

THE ROMANCE OF ELAINE (Episode No. 31—"The War Cloud"—Two Parts—Rel. Wk. of July 26).—Marcus Del Mar, a foreign agent, who is endeavoring to mine America's principal bridges and harbors, receives war munitions in a deserted hotel on the Atlantic Coast. Elaine Dodge, whose sweetheart, Craig Kennedy, has mysteriously disappeared, receives an invitation for herself and friends to join in a fox hunt at the Wilkeshire Country Club. Elaine, Del Mar, Aunt Josephine and Jameson assemble with others of the Wilkeshire Country Club, but just before the start, Del Mar receives an urgent message from his valet, and leaves the rest hurriedly for his storehouse. Elaine gets lost and strays off near the site of the old hotel, or storehouse, in which Del Mar, now disguised in a diver's helmet, stores his contraband. She peeks in at a window on the ground floor, and is immediately spied by Del Mar, who orders her arrest. He learns that his men have another prisoner upstairs, and orders that he be brought down. This prisoner is a mysterious tramp, very much resembling the Mysterious Mr. X. of the previous episodes. He overpowers Del Mar's servant, and taking his clothes, gives them to Elaine, who quickly dons them, and in the disguise starts from the house. She has almost made good her escape, when her hat is blown off, through a clump of bushes. She then scrambles down a deep ravine, the sentry coming after her. Just as she reaches the bottom in a sensational slide, the sentry comes up with her and is about to recapture her, when Jameson, following the hounds in the fox hunt, rides up and with his riding whip knocks the man senseless. The "Tramp" makes his escape and, mounting Del Mar's horse, gallops off to Fort Dale, where he whispers a few words to Lieut. Woodward. Followed by a troop of cavalry, they rush off to Del Mar's storehouse. With the aid of a pair of field glasses, he sees them coming, and arms himself and his companions with chlorine gas bombs. The troops of cavalry arrive, and

are met by Del Mar and his men, armed with the deadly chlorine gas bombs.

*The Moving Picture World*, July 24, 1915, p. 728

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 Romance of Elaine – Serial (12 Episodes)**

#### **Episode Eight: The Search Light Gun (aka The Searchlight Gun) (Episode 32)**

Reporter Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories.

THE ROMANCE OF ELAINE (Episode No. 32, "The Searchlight Gun"—Two Parts—Released Week August 2).—Elaine Dodge, whose sweetheart, Craig Kennedy, has mysteriously disappeared, receives a gift. It is a revolver with a light-casting device under its barrel. Elaine tries it out and finds that the shots go true where the light is cast. Marcus Del Mar, a foreign agent, engaged in mining America's harbors, has found Elaine's presence a great interference to his work. He gives one of his assistants a bomb to be placed in Elaine's house that night. The man takes the bomb to his hiding place on the seashore. Elaine, wandering off down to the shore, comes on the bomb. She is taking it to Prof. Arnold, the mysterious stranger interested in the case of the foreign secret agents, when she and Jameson are attacked by Del Mar's men. Jameson throws the bomb out of their car. It lands in the roadway and there tears a deep gash.

Del Mar's car coming along behind, cannot stop in time to avoid being ditched. Del Mar's chauffeur is killed, but Del Mar rises from the wreck of his car, and with some of his confederates starts in pursuit of Elaine and Jameson. They fire a few shots and disable Elaine's car. Elaine and Jameson abandon their car. Del Mar, weak from loss of blood, abandons the pursuit, which is taken up by his men. In the chase that follows, Elaine uses her new gun to advantage, killing her foremost pursuer and wounding the next in his gun-hand. She and Jameson visit Prof. Arnold aboard his yacht and tell him their story. Meantime, Del Mar, informed by one of his men of Elaine's mission, mans a submarine to torpedo Prof. Arnold's yacht. Jameson sees the periscope of the approaching submarine and shouts his warning. They get off the yacht just in time to avoid being blown to the four winds. They jump into a motorboat and start for the shore. Del Mar, seeing his first torpedo has failed, discharges another at the motorboat. Skillful manipulation of the steering-gear just saves the motorboat. But Marcus Del Mar is now thoroughly aroused, and in the next episode reaches the height of his criminal career.

*The Moving Picture World*, July 31, 1915, p. 904



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 Romance of Elaine – Serial (12 Episodes)**

#### **Episode Nine: The Life Chain (Episode 33)**

Reporter Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories.

THE ROMANCE OF ELAINE (No. 33—Two Parts—Aug. 9).—The plans of Marcus Del Mar, a foreign agent, engaged in mining America's harbors and bridges, have been sorely interfered with by Elaine Dodge. Del Mar engages Mme. Lorens, an adventuress posing as a dressmaker, to help him. Under pretext of showing Elaine some gowns, Mme. Lorens gets her to her rooms in the Hotel St. Germain. There Elaine is overcome by the waiting Del Mar, and spirited away in his automobile to a deserted house in the woods.

But a mysterious naturalist constantly on Del Mar's trail, tracks them and, after a stealthy reconnoitre, in which he uses his pocket periscope to good advantage, manages to free Elaine. She is chased by Del Mar and his men, however, and only succeeds in escaping by jumping into a canoe and braving a swift current. Del Mar fires at her from shore and breaks her paddle, thereby ruining her chances of escape. As she is swept down the stream toward the waterfalls and certain death, the mysterious naturalist and Jameson form a human chain and, swinging out over the stream rescue her as the canoe goes sweeping on to the rocks below. Once he sees she is safe, the mysterious naturalist utterly vanishes, leaving on the faces of Elaine and Jameson a look of wonder that will increase in the next episode. The next episode is called "The Flash."

*The Moving Picture World*, August 7, 1915, p. 1076

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, Very Positive.  
Description: Minor: None.

### **The Romance of Elaine – Serial (12 Episodes)**

#### **Episode Ten: The Flash (Episode 34)**

Reporter Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories.

THE ROMANCE OF ELAINE (No. 34—"The Flash"—Two parts—Aug. 16).—Prof. Arnold, disguised as a fisherman, receives a note from Lieut. Woodward, informing him that J. Smith, a clerk in the War Department, has disappeared with a copy of the Sandy Hook defense plans. Arnold is asked to keep an eye out for him. The only mark of identity is that Smith walks with a slight limp. Prof. Arnold disguises as a chauffeur, and meets the incoming train that night, spots a woman who walks with a slight limp, and secures her as his fare. She gives Del Mar's house as her destination. Arnold sees Del Mar get the stolen plans. He sees Elaine and Jameson driving along in Elaine's car. Stepping out in front of their car, he is knocked down and has to be carried into Del Mar's house, where he manages to secure the plans. He stuffs them into Elaine's purse, which she takes with her, and which, when found are given to Jameson for safe keeping. Del Mar, in examining the injured chauffeur, discovers he is disguised. A great fight follows, resulting in Arnold's escape. Del Mar, however, crawls onto the rear of Arnold's car, and, while running full speed, attacks him. He is repulsed, but fires, severely wounding Prof. Arnold. That night, Jameson arranges a flash-light to get the picture of whoever might tamper with his desk. Del Mar comes, masked, and goes to Jameson's desk to get the coveted plans. Then comes the blinding flash, and with it Del Mar's hands up before his eyes. Jameson, hearing the explosion, chases Del Mar, but the latter gets away. When the picture is developed, however, a peculiar ring is shown on

the hand covering the thief's face. Elaine recognizes it as belonging to Del Mar. The next episode is called "The Disappearing Helmets."



*The Moving Picture World*, August 14, 1915, p. 1231

ROMANCE OF ELAINE (Episode 10), Aug. 16.—“The Flash” gives one more thrilling incident in the romance of pretty Elaine. Prof. Arnold is again on the trail of Del Mar, and for his pains gets a couple of the bullets aimed at him by the foreign agent. The map of the harbors stolen from Del Mar by Prof. Arnold, and secreted in Elaine’s pocketbook keeps the ball of suspense rolling, and leaves us wondering what will happen next.

*The Moving Picture World*, September 4, 1915, p. 1645

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 Romance of Elaine – Serial (12 Episodes)****Episode Eleven: The Disappearing Helmets (Episode 35)**

Reporter Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories.

THE ROMANCE OF ELAINE (Episode No. 35, "The Disappearing Helmets"—Two Parts—Aug. 23).—Elaine discovers the real mission of her pseudo-friend, Marcus Del Mar, and decides to have him apprehended. The mysterious Prof. Arnold captures Del Mar's messenger and finds on him a note from Del Mar to the 'Anti-American League cautioning them to act quickly in their harbor-mining schemes, lest they be discovered.

On an invitation from Del Mar, Elaine and Jameson visit him at his apartments. Elaine's aunt, Josephine, frightened at Elaine's adventurous boldness, goes to Lieutenant Woodward at Fort Dale, and prevails upon him to go with a troop of soldiers to Del Mar's house to insure Elaine and Jameson's safety. The mysterious Prof. Arnold, with the aid of a telphotograph (an instrument for transmitting a picture over a telegraph wire) gets a picture of a certain Martin, a criminal, and finds it is the picture of Del Mar! Disguised, he goes to Del Mar's rooms to apprehend him. Del Mar, with the aid of an electric wire door-mat, renders Jameson powerless, and, overcoming Elaine, encases her in a diver's suit, and disappears with her through his private passage to the seashore just as Prof. Arnold, Lieut. Woodward and the soldiers arrive in his rooms. There is a chase down to the shore where the pursuers stand astounded to see Del Mar, carrying Elaine, disappear into the depths of the sea.

*The Moving Picture World*, August 21, 1915, p. 1396

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 Romance of Elaine – Serial (12 Episodes)**

#### **Episode Twelve: The Triumph of Elaine (Episode 36 – The Final Episode)**

Reporter Walter Jameson (Creighton Hale) of the Star is Craig Kennedy's Dr. Watson, a quick-fisted partner who is a first-rate newspaperman. He is Kennedy's roommate and chronicles the stories.



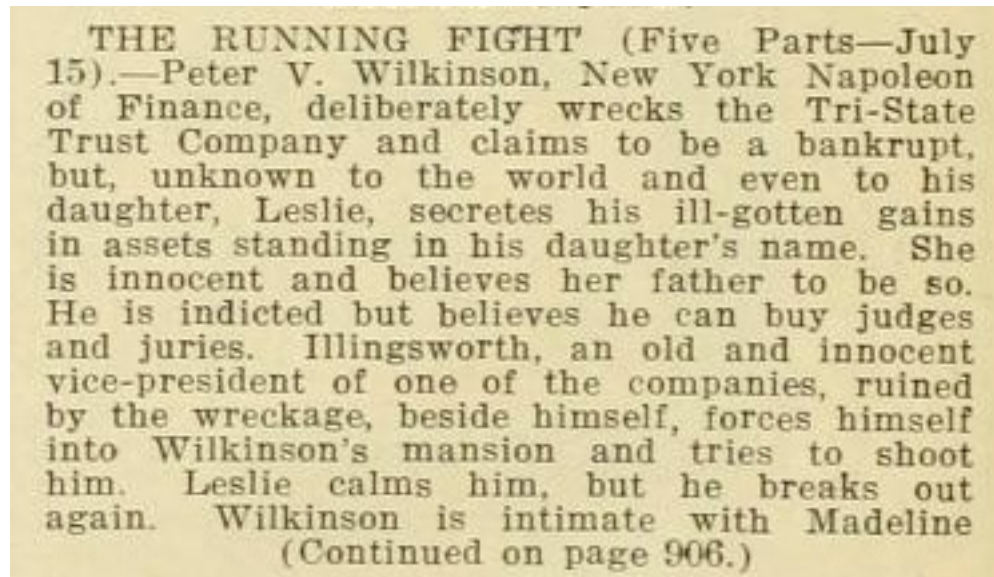
*The Moving Picture World*, August 21, 1915, p. 1396

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 Running Fight (1915)**

Newspapers report that a man who has disappeared is a suicide, but the district attorney doesn't believe it and orders a search for the man.



THE RUNNING FIGHT (Five Parts—July 15).—Peter V. Wilkinson, New York Napoleon of Finance, deliberately wrecks the Tri-State Trust Company and claims to be a bankrupt, but, unknown to the world and even to his daughter, Leslie, secretes his ill-gotten gains in assets standing in his daughter's name. She is innocent and believes her father to be so. He is indicted but believes he can buy judges and juries. Illingsworth, an old and innocent vice-president of one of the companies, ruined by the wreckage, beside himself, forces himself into Wilkinson's mansion and tries to shoot him. Leslie calms him, but he breaks out again. Wilkinson is intimate with Madeline  
(Continued on page 906.)



Illingsworth's revolver is found, and Illingsworth is charged with the crime and ultimately convicted.

Eliot Beekman, a young lawyer, is in love with Leslie, and Beekman also believes in the innocence of Leslie's father. Leslie, stung by the disgrace of her father's conviction, refuses to marry Eliot because she feels she is tainted with this dishonor. Wilkinson commands her to marry Eliot. She refuses. Eliot pleads, but she is adamant. Wilkinson's case goes through the courts, and he finds, much to his chagrin, that he cannot buy judges and juries and courts of appeals as he thought he could, and his ten years' sentence is finally confirmed. He still has his hold on politics. He selects Eliot Beekman as the future Governor of New York and elects him. Before young Governor Beekman come two pardon cases: one, Wilkinson's appeal from his ten-year sentence; another, Illingsworth's petition for clemency from his capital sentence. The Governor pardons the latter because he establishes to his own satisfaction that Illingsworth was with him at the time the murder was said to have been committed, and not at the place of the murder. He reviews Wilkinson's case, and although he formerly believed Wilkinson innocent, he now sees that he is a rascal; he refuses the pardon.

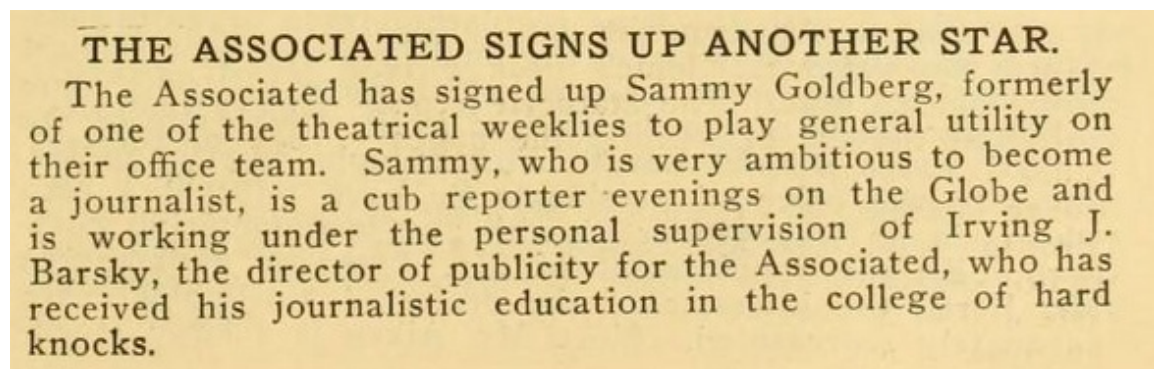
Leslie, beside herself, denounces him. Wilkinson, still under sentence, disappears and is reported by the newspapers as a suicide, but District-Attorney Leech does not place any reliance in the suicide report and starts a quiet search for him. Later, Wilkinson is discovered in disguise in a cafe, and is brought home by the detectives. Leslie and Beekman accidentally overhear a conversation between her father and the District-Attorney which shows her his true character. She also discovers that his stocks and bonds stand in her name, although she did not know this. They confront Wilkinson and together force him to make restitution of the stolen millions.

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

### **Sammy, the Cub Reporter (1915)**

Cub Reporter Sammy (Sammy Goldberg) of the *Globe*.



*The Moving Picture World*, November 20, 1915, p. 1457

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Comedy  
Gender: Male (Sammy, Irving J. Barsky). Group  
Ethnicity: White (Sammy, Irving J. Barsky). Unspecified,  
Media Category: Newspaper  
Job Title: Cub Reporter (Sammy). News Employee (Irving J. Barsky). Miscellaneous.  
Description: Major: Sammy, Positive  
Description: Minor: Irving J. Barsky, Positive. Miscellaneous, Neutral



**Saved by a Skirt (1915)**

Pack Journalists

SAVED BY A SKIRT (Nov. 26).—The cast: Billie Rhodes, Neal Burns, Ray Gallagher.

Ray has just purchased a beautiful ring for his best girl, and leaves to present her with it. The girl's brother is Ray's firm friend, and is very much pleased over the ring. The girl is on the eve of leaving to return to school. The next day Ray bids her good-bye and returns to his apartment, where he receives a letter telling him that unless he marries the next day, his father's fortune will revert to another heir. He is in despair. The girl's brother suggests that he send for Billie, but Ray realizes that by the time she returns it will be too late. He hits upon a brilliant scheme and persuades the girl's brother to disguise as a girl and act as his bride.

The justive, being nearsighted, performs the ceremony without noting the deception, and when the pair come out they are sighted by reporters, who recognize Ray and make him give them an interview regarding the wedding. The boys return to Neal's home, where his mother almost catches them. To keep her from learning the news, Neal climbs out the window. The next day the papers are full of the wedding of the wealthy lumberman's son (Ray) and the girl's father sees the news. He asks Neal about it, but the latter disclaims any knowledge of the fact. At the school, Billie's chums read the news and are engaged in teasing her, when the principal sends for her and orders her to return home as married women are not allowed in the school. Billie can't understand the announcement of her wedding and leaves hurriedly for home.

Meanwhile Ray's lawyer calls upon him with the papers for his wife to sign and there is consternation and dismay. Ray manages to communicate with Neal and tells him to disguise and hurry to his apartments. Neal does so but on the way is spied by a policeman who takes him in as a suspicious character. Ray is having a hard time quieting the lawyer's suspicions and wonders what has become of Neal. Neal finally gets permission to phone home and the phone is answered by Billie, who has just returned. She is told of the ceremony and urged to hurry to the rescue of Ray. She arrives just as the lawyer, his patience exhausted, is leaving, and Ray gets her to sign the papers. The matter is straightened out, and Ray and his girl leave to secure her brother's release. The sergeant grants her request, and the three leave for home to prepare for the real wedding.

*The Moving Picture World*, November 20, 1915, p. 1548

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

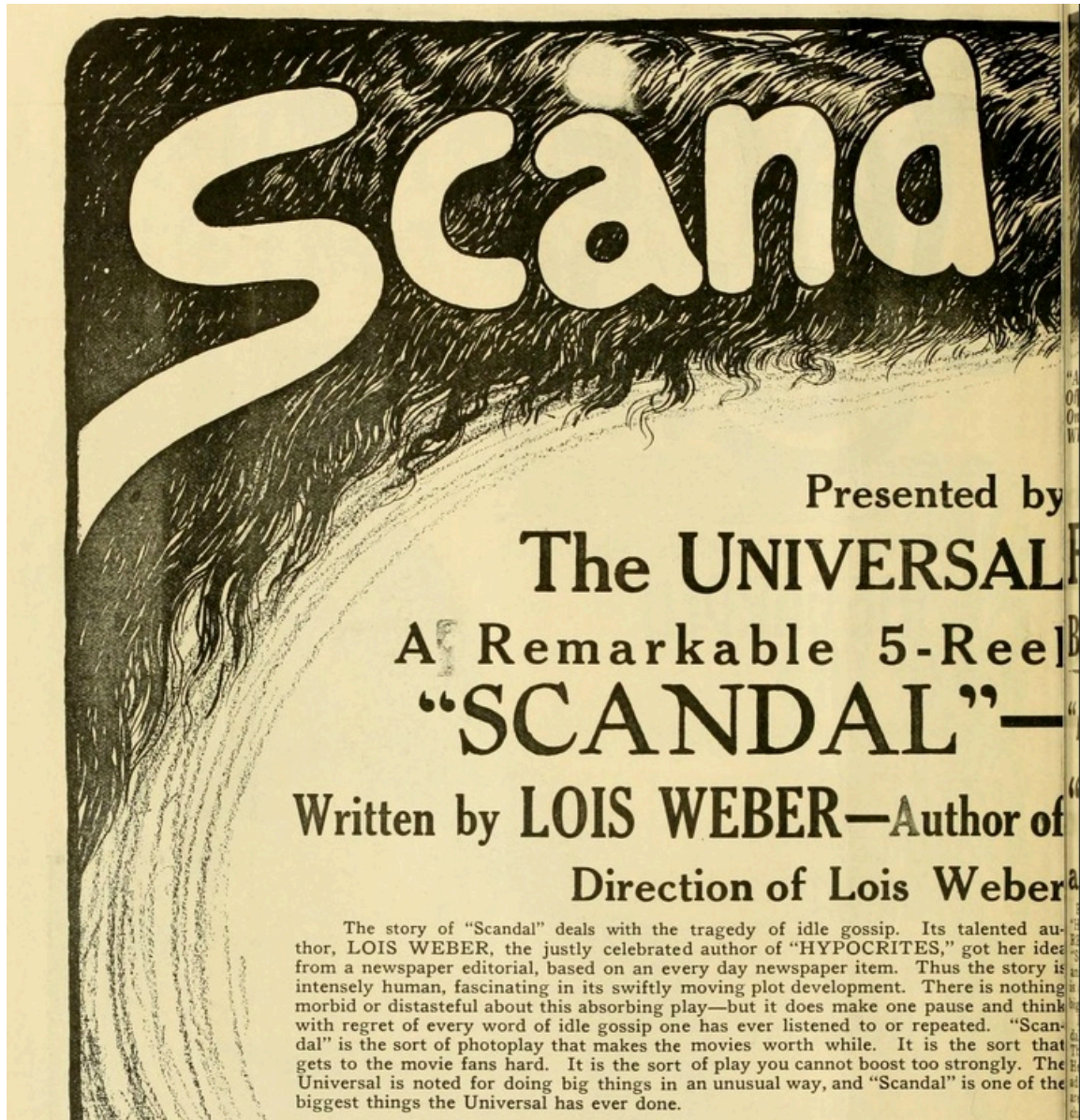
Gender: Group



Ethnicity: Unspecified  
Media Category: Newspaper  
Job Title: Pack Journalists  
Description: Major: None  
Description: Minor: Pack Journalists, Negative

### Scandal (1915)

Gossip – the social media of 1915.



Presented by  
**The UNIVERSAL**  
A Remarkable 5-Reel  
**"SCANDAL"—**  
Written by **LOIS WEBER**—Author of  
Direction of **Lois Weber**

The story of "Scandal" deals with the tragedy of idle gossip. Its talented author, LOIS WEBER, the justly celebrated author of "HYPOCRITES," got her idea from a newspaper editorial, based on an every day newspaper item. Thus the story is intensely human, fascinating in its swiftly moving plot development. There is nothing morbid or distasteful about this absorbing play—but it does make one pause and think with regret of every word of idle gossip one has ever listened to or repeated. "Scandal" is the sort of photoplay that makes the movies worth while. It is the sort that gets to the movie fans hard. It is the sort of play you cannot boost too strongly. The Universal is noted for doing big things in an unusual way, and "Scandal" is one of the biggest things the Universal has ever done.

*The Moving Picture World*, July 3, 1915, p. 6



## “SCANDAL” SHOWN.

A special showing of “Scandal,” the Universal film produced by Lois Webber and Phillip Smalley, was given to a party of exhibitors and newspaper men Wednesday afternoon at the offices of the Consolidated Film and Supply Company, Atlanta agents for the Universal films, in the Rhodes building. It made a great impression on the newspaper men especially. “Scandal” will be booked here by a local exhibitor soon.

*The Moving Picture World*, July 10, 1915, p. 343

## “Scandal.”

**Phillips Smalley and Lois Weber Produce a Notable Five-Reel Drama for Release on the Universal Program.**

Reviewed by Lynde Denig.

**I**N “Hypocrites” Lois Weber aimed to unmask the mean hypocrisies of modern society and how well she succeeded is an old story; in “Scandal,” a really significant photoplay, she selects Gossip, the favored guest at so many of our

social gatherings, dresses him up as a fiendish monster and makes him the motivation of a thoroughly human drama. The picture is uncommon in having a definite theme of true import; it is a striking sermon in the guise of drama; it is completely in accord with the type of purposeful production that is a credit to the industry and should be given every possible encouragement.

Miss Weber attributes her idea for the scenario to a Brisbane editorial which appeared in the Los Angeles Examiner, stating that to sit behind the window of a club facing the

avenue in any great city is to hear more poisonous and dangerous gossip in half an hour than may be heard at a sewing circle during an entire afternoon. Apparently Miss Weber liked the idea of putting the origin of malicious innuendoes squarely up to idle men—the very men who scoff most at the tale-bearing propensities of women—and having selected the central object for attack she imagined a convincing illustration to drive home her conviction. It is not entirely a man-



made scandal; women, too, contribute to the false tales; but the trouble, so far-reaching in its effects, has its inception among a party of men who while away the hours by sitting in a club window and commenting on the passers-by. They do not see, as the audience does, by means of frequent double exposures, the gloating image of Gossip standing at their elbows.

Two marked virtues of this production are its simplicity and its realism, not merely the realism of externals, rather the deeper realism of character and truth to human intercourse. In all of its essentials the story is virtually a page out of life, a fuller development of tragedies such as we find recorded in newspapers day after day. The difference is that Miss Weber strikes deeper than a reporter's story; she looks for the cause; then notes the effects step by step and finds exaggeration unnecessary in the realization of impressive drama. We see the loungers in the club window and how, when Wright passes in an automobile with his stenographer, they place a man-of-the-world construction on the incident. With a fund of detail and perfect naturalness we see how the gossip spreads, although there is not a vestige of foundation for evil reports; how Wright's wife becomes jealous and leaves him; how the neighbors begin to look askance at Daisy and how the happiness of a score of people is destroyed by a network of flimsy circumstantial evidence that is magnified into a case against those who have committed no offense.

The construction of the picture is admirable. It follows facts in showing the spread of evil. The club gossips drop a spark and the resulting fire starts in a small way; then gradually spreads and becomes a veritable conflagration that cannot be checked until it has run its course. The meaning of a half-destroyed letter is misconstrued and Daisy's husband is made to believe that she has resumed an affair with a former admirer. An automobile accident that delays Daisy's return home until the small hours of the morning, added to the evil reports, is taken by the husband as proof conclusive of his wife's infidelity and after a powerfully acted scene he shoots the man whom he supposes has wronged him, thereby adding murder to the long list of crimes directly attributable to Gossip. Daisy wanders off into the country with her baby in her arms and is saved from suicide by Wright, now ruined in business and reputation and living in a little cottage with his aged mother. But the work of Gossip continues unabated, for it is rumored in the club that the stenographer and her former employer are occupying the same house, thereby proving the correctness of previous conclusions.

In matters of production, the picture is always artistic and the sincere acting of Miss Weber and Mr. Smalley is ably seconded by others in the company, including Rupert Julian, Adele Farrington, Abe Mondon and Alice Thomson.

Reviewed by Lynde Denig, *The Moving Picture World*, June 19, 1915, p. 1945.

SCANDAL (Five Parts—July 19).—The story opens with the male gossips inside the club gazing from the window and making comments on the passers-by. Green, a member of the club, lives in the apartment beneath that of William Wright, a broker. Wright is in business difficulties, but his business associates have not yet learned this, as his wife's father has promised to relieve the situation with a loan. Daisy Dean, Wright's stenographer, is in his confidence. Daisy has her foot caught in the elevator of the building and Mr. Wright takes her home in his car. As he passes the club window, the gossips and Green see him with Daisy and slander is started. Green, coming home, tells his wife of Wright's joy ride with his office girl. Their servant overhears and quickly calls the news up the dumb-waiter to Mrs. Wright's maid in the flat above. Mrs. Wright enters in time to hear the discussion and her slumbering jealousy is fanned into a flame.



In Daisy's neighborhood her ride in Mr. Wright's car has occasioned some comment, especially from Susan, an old maid aunt next door, whose brother, Robert, has long loved Daisy in secret. Daisy is engaged to Austin Clark. Mrs. Wright has particularly noted that the stenographer always has a bunch of daisies on her desk. In the most innocent fashion, Mr. Wright comes home with one of the flowers in his button-hole. The fact that Daisy is seen morning and evening in Mr. Wright's car gives color to the lies that are now freely circulating. Daisy and Austin quarrel and part. Mrs. Wright haunts Daisy's neighborhood in a taxicab and has her worse suspicions confirmed in the fact that her husband is seen outside. Without giving him a chance, she leaves him. The father withdraws his financial support and ruin overtakes Wright. One morning the newspaper has an item which reads: "Wife of broker leaves him on eve of his bankruptcy. Mrs. William Wright returns to her father's house. She will apply for divorce from her husband, naming his stenographer, Daisy Dean, as correspondent."

By the time the gossips get through with Daisy Dean, she is glad to marry Robert, next door, for protection. On the day of her wedding, Austin repents his hastiness and writes that he has never ceased to love her, but it is too late and Daisy hides the letter with his photograph. Wright, broken and penniless, is saved from suicide by his old mother. Time passes and the old trouble seems forgotten. In their new happiness, Daisy and Robert and their baby go to a seaside town for the summer. Robert's work calls him away and his sister, Susan, in spite of her dislike of Daisy, comes to stay with her during his absence. In the meantime, Austin, who is now engaged to a girl in the town, comes down for his vacation. He and Daisy meet and he introduces the two women. Daisy remembers his photograph and letter hidden away; gets them out and burns them, but Susan recovers the end of the letter, which was burned and which reads: "I have never ceased to love you. Austin." She sends the letter to her brother. Daisy is included in many of their engagement festivities in a perfectly innocent way, but to Susan's suspicious mind there can only be one conclusion placed upon their intimacy.

The letters and insinuations to Robert breathe such suspicion against Daisy and Austin that

he is driven almost mad. Finally, unable to work, he returns home without notifying his wife. The same evening, Daisy has joined Austin and a party of their friends in an auto ride out of town for dinner. A series of accidents to the car, miles from nowhere, detain them until dawn. A cottager, who proves to be Mr. Wright, assists them. Robert reaches his home about daylight in a condition bordering on insanity. He is met by Susan with the news that Daisy has been out all night with Austin. The auto party, having stopped at the sweetheart's home, drops her and her parents first and Austin then escorts Daisy to her cottage. On entering the house, Daisy is confronted by Robert and Susan. A terrible scene takes place, during which Robert's self-control is entirely lost. Austin, returning from the garage, passes the house and is shot dead by Robert, who is taken into custody. Daisy, terror-stricken, takes her baby and hastens as far from the town as her strength will carry her. At last, more dead than alive, she sees no hope for herself but death and is about to end her life and the baby's when she is saved by Mr. Wright, who takes her to his mother. The shock of the tragedy kills Robert's sister, while Daisy receives the following letter: "Do not come home, I am disgraced enough. Your Mother." News reaches the clubroom that Mr. Wright and Daisy Dean are living in the same house and the scandal goes on.

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*The Moving Picture World*, July 17, 1915, pp. 558-559

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Miscellaneous (Gossip)

Description: Major: Gossip, Very Negative

Description: Minor: None



**The Scoop at Belleville (aka The Scoop at Bellville) (1915)**

Girl Newspaper Reporter (Lorraine Huling). Rival Reporter (Bert Delaney). City Editor.

**EDWIN THANHOUSER**  
PRESENTS  
**THE SCOOP AT BELLVILLE**  
A NOVELTY NEWSPAPER STORY WITH SPICE AND CHARM  
**TWO REELS (INCLUDING SHORT FILLER) TUESDAY OCT. 12<sup>TH</sup>**

*The Moving Picture World*, October 16, 1915, p. 362

THE SCOOP AT BELLEVILLE (Thanhouser), Oct. 12.—Lorraine Huling does unusually attractive work in this two-reel production which deals with an adventure in the life of a woman reporter. The thrill of the story occurs in a race between her and a reporter from a rival publication on getting the story of the capture of a certain criminal to their respective offices. At the top of a telegraph pole she becomes betrothed to the millionaire whom she interviewed a year previous, and who in consequence of her slighting remarks had gone to work to prove that he was able to earn at least a dollar a day. Harry Benham plays the male lead. A short animated cartoon, "Down on the Phony Farm," is on the last reel.

*The Moving Picture World*, October 16, 1915, p. 441

THE SCOOP AT BELVILLE (Two Parts—Oct. 12).—The cast: Lorraine Huling, Bert Delaney and Harry Benham.  
The city editor told the girl reporter to interview a young man who inherited \$10,000,000 and who is spending it very rapidly. The girl reporter, in interviewing the millionaire, learned that he had settled down into a life of complacent laziness and felt vague pity for those who were compelled to earn their own living. She secured other good material and wrote an excellent story. The following morning the young

millionaire got the surprise of his life when he read in his favorite paper an article criticising him in a semi-humorous manner, and remarking that while he pitied the poor, still he himself could not earn a dollar a day if thrown upon his own resources. For a moment he was angry, and then reflection made him change his mind. "She is right," he said to himself. "I am an idler, but I shall prove to her and to the world that I am capable of earning my own living."

A year passed and still no word of the missing millionaire. Then the search for a missing embezzler absorbed the attention of the various newspapers. A report that the fugitive had been seen in a small country town caused the girl to be despatched there to locate him. She arrived in the town in company with the reporter of a rival paper, but they made common cause, and went to the jail where the embezzler, who had just been arrested, was confined. There the reporters gained a confession from the prisoner, but the rival reporter managed to slip away and reached the telegraph office before the girl. He told her that he intended to keep the telegrapher busy until after the newspapers went to press, so that his paper should secure "the scoop" and the girl's paper be beaten.

A recent storm had destroyed telephone communication, so the plucky girl hired an automobile and went out at full speed for the neighboring town. An accident to the automobile left her on a lonely road several miles from town. The only person in sight, besides herself and the chauffeur, was a telegraph lineman, who was just descending a pole. She rushed to him to ask for assistance. The lineman turned to greet her, and she recognized the missing millionaire.

"I am making more than a dollar a day now," he said. "So I guess you were wrong."

The millionaire lineman with his pocket kit cut into the wire and telegraphed the girl's story to her newspaper, while the rival reporter fumed and fretted, wondering why communication was cut off. When the final word had been sent and a "scoop" assured, the millionaire lineman turned to his fair companion.

"I said I would work for a year," he remarked, "and my time is up tomorrow. Won't you marry me and help me spend that ten million?" And as a good little girl should when the right man proposes, the little reporter said yes.



Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Comedy  
Gender: Female (Girl Newspaper Reporter). Males (Rival Reporter, City Editor). Group  
Ethnicity: White (Girl Newspaper Reporter, Rival Reporter, City Editor). Unspecified.  
Media Category: Newspaper  
Job Title: Reporters (Girl Newspaper Reporter, Rival Reporter). Editor (City Editor).  
Miscellaneous  
Description: Major: Girl Newspaper Reporter, Rival Reporter, Transformative Negative.  
Description: Minor: City Editor, Positive. Miscellaneous, Neutral.

### **Selina of the Weeklies (1915) - England**

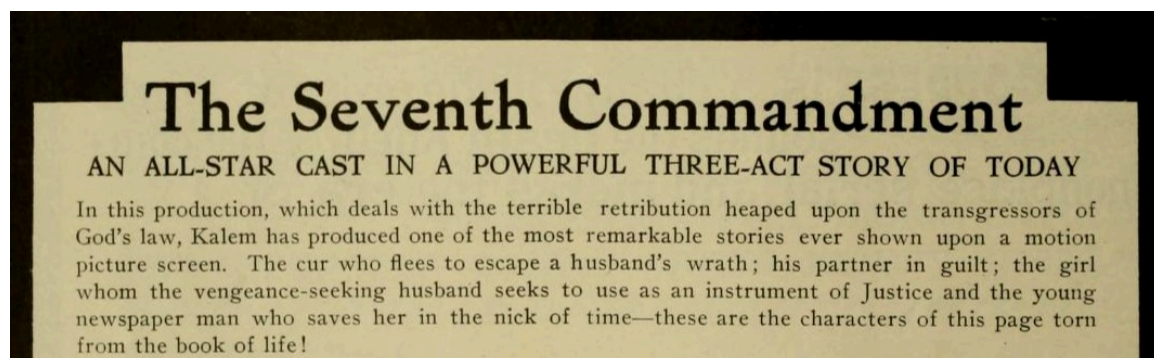
Woman Reporter (Girl Reporter) tracks down spies at Highgate Ponds.  
*British Film Institute Film Database*, 05279.

Status: Unknown  
Unavailable for Viewing

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

### **The Seventh Commandment (1915)**

Reporter Dick Wallace (Tom Moore).



*The Moving Picture World*, June 26, 1915, p. 2068

THE SEVENTH COMMANDMENT (Special—Three Parts—July 5).—Compelled to flee the village to escape the wrath of Amos Mitchel, Jennie's husband, Simon Craig deserts his wife and daughter. Mrs. Craig and Dorothy make their home with relatives. Driving his wife forth, Mitchell vows to make Craig pay a terrible price for the wrong he has caused. Years later finds Craig a wealthy man and a candidate for the mayoralty. Mitchell, who has kept track of the man, obtains a position as Craig's secretary. Craig is in ignorance concerning Mitchell's identity. As the next step in securing vengeance, the secretary sends for Doro-

thy, offering her a position as Craig's stenographer. Father and daughter are unaware of their relationship.

Jennie drifts into town. Dick Wallace, a reporter who has fallen in love with Dorothy, overhears Jennie tell a companion of her hold over the candidate. He learns that she is blackmailing Craig. In the meantime, Craig, instigated by Mitchell, regards Dorothy with lustful eyes. Wallace investigates Craig's past and learns of what had transpired years before. On the day of his election, Craig, highly excited, drinks heavily. Mitchell gloats over the thought of his approaching triumph. The mayor attempts to make love to Dorothy, but the girl flees to her room and locks the door. Wallace enters the house just as Craig is endeavoring to smash the door. Hurling Mitchell, who attempts to stop him, aside, Wallace goes to Dorothy's aid. Then the reporter tells Craig of his relationship to Dorothy. Horrified, the mayor retreats from the door. Jennie enters the house. The sight of the woman drives Mitchell mad. He shoots her and follows this up by slaying Craig. Wallace overpowers the man who, by this time, is a raving maniac. While the police take Mitchell away, Wallace endeavors to comfort the heart-broken Dorothy.

*The Moving Picture World*, July 10, 1915, p. 366

Status: Unknown

Unavailable for Viewing



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

**The Shadow of Fear (1915)**

Newspaper Article concerning the cause of a man's parents' death in an insane asylum is true.

THE SHADOW OF FEAR (Sept. 16).—The cast includes Carolyn Birch, Gladden James, Louise Beaudet, Harry Morey. Continually haunted by the knowledge that his parents both died in an insane asylum, John Sterling summons up all his courage and confesses to his sweetheart, Grace, that the newspaper statement concerning the cause of his parents' death is true. She, urged on by Randolph Polhemus, a rival suitor, tells John she cannot marry him; that she is afraid of the inheritance of insanity. Some months later she becomes engaged to Polhemus and John is in the depth of despair, until the girl's Aunt Mary comes forward with proof that John was only an adopted son, whose real parents were killed in a train wreck. After a complete readjustment of conditions, Grace breaks with Polhemus and finds happiness with John as her husband.

*The Moving Picture World*, September 11, 1915, p. 1892

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Group  
Ethnicity: Unspecified  
Media Category: Newspaper  
Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

**Should a Wife Forgive? (1915)**

Reporter. Mary Holmes, a devoted wife, pretends to be a newspaper reporter to find out about the woman her husband is interested in.

Jack Holmes and his former schoolmate, Alfred Bedford, visit a dance hall where Bedford's sweetheart La Belle Rose works. A strong attraction develops between Jack and Rose, and before long Jack is neglecting his devoted wife Mary to spend time with the seductive entertainer. Despondent over her husband's waning affections, Mary takes her mother to the theater where she spies Jack with Rose. Pretending to be a newspaper reporter, Mary gains entrance into Rose's apartment, answers her telephone and hears Jack's voice on the other end, thus confirming all her suspicions. Devastated by the truth of Jack's marital status, Rose decides to kill herself and tries to goad Jack into a suicide pact. At this moment Bedford, who has been hiding in the room, reveals himself, pistol in hand, and confronts Jack. Rose is shot in the ensuing tussle, but both men escape arrest. Begging for forgiveness, Jack returns home, but is sent away by Mary to ponder his sins alone. *American Film Institute Catalog of Feature Films*



## “Should a Wife Forgive?”

Reviewed by George W. Graves

CONSIDERING the title question, the impression, after seeing this picture, is that she decidedly should not. Such is the extent of our wrath inspired by the deeds of Jack Holmes, practically abandoning the wife who has given him money and a beautiful child, for the affections of a bare-shouldered dance-hall entertainer. Lillian Lorraine, in this role, however, is not without her charms, and they make it easier for us to understand Jack's supreme coldness and indifference towards his affectionate wife, even though it may be difficult for some to comprehend the wife's silent submission to the fate that befalls her.

This is an Equitable Features Corporation production, in five reels. Some of the dramatic situations are very compelling. The several different types of humanity represented have been chosen with great care: each member of the cast proves himself to be ideal for his part. Lillian Lorraine attains the ends of conviction and reality as La Belle Rose, but some of her laurels should properly be shared with Mabel Van Buren, who makes a decided impression as Mary Holmes. In fact, it seems that the latter gets more sympathy, although she is not by any means the only one wronged. Henry King, as Jack Holmes, participates in the rendition of the story as the chief cause of trouble. As well as being causative he is also effective in the results obtained.

Jack Holmes, prosperous on his wife's money, becomes infatuated with La Belle Rose, a dance-hall entertainer, and his affections for his wife, Mary, decrease. To forget her troubles, Mary accompanies her mother to the theater where La Belle Rose is playing and is surprised to see Jack there, as he is supposed to be out of town. Later she witnesses his



*The dance hall beauty and her two infatuated lovers.*

infatuation for the actress at a restaurant, and her suspicions are justified. She then learns from the manager that Jack owns Rose's show—the deposition of a large amount of money she (Mary) had given him some time before. Finally

Mary visits Rose in the sumptuous dwelling that Alfred Bedford, a wealthy young admirer, has placed at her disposal. In the guise of newspaper reporter Mary finds out all she needs to know, i. e., that Rose, thinking Jack unmarried, has accepted his proposal.

Mary loses no time in writing to Rose, telling her that she is Jack's wife, and that her's is the money that Jack has been spending so freely. The letter lies on Rose's desk for some time, but is read while Jack is calling on her that evening. A dramatic scene follows, and Rose writes a note stating that she is ending her life. She then tries to get Holmes to do the same thing, proposing that they die together. At this moment Bedford, her other lover, rushes in with drawn revolver. Holmes turns out the lights and there is a struggle in the dark, in which Rose is shot, and lies apparently dead. The men tumble out of the house in a frenzy and Bedford tells Holmes that he intended to kill him, not Rose. The two men are saved from arrest because the note Rose left on her desk points to attempted suicide. Rose, at a hospital, lives with the hope of becoming Sister of Charity. Holmes begs Mary to take him back, but the wife informs him it is too late. Then Holmes starts forth to win the battle of regaining his self-respect, and to perhaps be, some time in the future, worthy of his wife and child.

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*Motography*, November 13, 1915, pp. 1033-1034.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Mary Holmes)

Ethnicity: White (Mary Holmes)

Media Category: Newspaper

Job Title: Reporter (Mary Holmes)

Description: Major: Mary Holmes, Positive

Description: Minor: None

### **The Slim Princess (1915)**

Magazine. American millionaire shows a princess pictures in a magazine to prove to her that in his country slim persons are considered the most beautiful.



In Morovenia, Turkey, where fatness is considered beautiful, the court is gloomy because the efforts of Count Selim Malagaski to put weight on his slender elder daughter, Princess Kalora, have failed. The princess' tutor Popova has been maliciously encouraging her appetite for pickles, because the count called him a Christian dog. After American millionaire Alexander H. Pike, who falls in love with Kalora, is driven away, the count finds an American magazine filled with pictures of beautiful slim women, which Pike left to comfort Kalora. The count notices an ad for a treatment to cure thinness and sends Kalora to try it in Washington, D.C., where she meets Pike again. Back in Morovenia, the gloom dissipates when Pike convinces the count to give him Kalora's hand, impressing him by claiming to be the Grand Exalted Ruler of a fraternal order, a Knight Templar and the King of the Hoo-Hoos. *American Film Institute Catalog of Feature Films.*

THE SLIM PRINCESS (Essanay—Four Parts—May 24).—Gloom overcasts the palace of Count Selim Nalagaski, governor general of Morovenia, Turkey. All efforts to make the count's elder daughter, the Princess Kalora, fat, synonymous with beauty in that country, failed. Popova, the Princess's tutor, devised a terrible revenge because the count called him a Christian dog. He was feeding the princess pickles to keep her thin. The beaux of the country paid assiduous court to the Princess Jeneka, the younger daughter, but the laws of the country forbade her marrying before her elder sister.

As a last resort the count ordered the slim princess to stuff her clothing with pillows and invited all the dandies to a garden party. But they were deceived. They tried the weight of the princess and found her as light as a feather. Come uninvited to the party Alexander H. Pike, an American millionaire. He falls in love with the princess and comforted her by showing her pictures in a magazine, proving that in his country slim persons are considered most beautiful. But Pike was discovered by the count's slaves and barely escaped with his life. He returned to America.

The count found an advertisement in a magazine Pike had dropped in his flight, which promised to make thin persons fat. He sent the princess to America to try the cure. There she met Pike, who renews his courtship. But the impatient count learns from the ambassador that the princess was getting no fatter and ordered her to return. Pike followed. The young American then visited the court, told the count he was Grand Exalted Ruler of a fraternal order, a Knight Templar and King of the Hoo Hoos and asked for the hand of his daughter. The count, much impressed with the titles, consented, especially after he found that it was the slim princess the American loved. The cloud of

gloom was lifted from the palace and Pike prepared to leave with the princess for America, where she could have all the varieties of pickles to suit her taste.

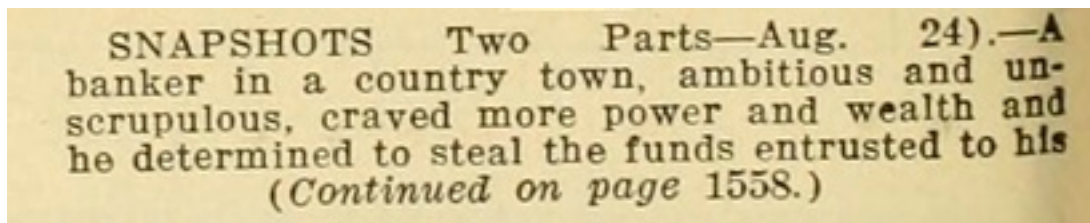


Status: Unknown  
Unavailable for Viewing

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

**Snapshots (1915)**

Editor Henry Spear (Justus D. Barnes), Old Editor of the town newspaper.



SNAPSHOTS Two Parts—Aug. 24).—A  
banker in a country town, ambitious and un-  
scrupulous, craved more power and wealth and  
he determined to steal the funds entrusted to his  
(Continued on page 1558.)

(Continued from page 1554.)

care. The dishonest cashier proved to be a ready tool, and agreed to flee to South America and accepted the blame for the bank's shortage in return for a share of the spoils. The plan was carried out, but, despite all efforts of the police, no clue could be found of the missing man. One person in the town suspected the banker of complicity in the crime. It was the old editor of the town newspaper. With only suspicion for justification, yet feeling morally sure of his right, he conducted a series of attacks upon the banker, until the rich man sent an emissary to the editor with pretended expressions of sympathy. The emissary pressed upon the editor a sum of money sufficient to keep the paper going for several months and secured in return a promissory note which would enable the banker to seize his opponent's plant at any time he might desire.

The editor's daughter left town to visit her aunt in New York, while the banker received a letter from the guilty cashier, who calmly stated that instead of going to South America he had stayed in New York and that unless the banker met him in New York the following day that he would confess to the police. The banker left for New York at once. The editor's daughter visited the park with her little cousin. The youngster was the proud possessor of a small camera and insisted upon taking the girl's picture. Then he wandered off and took other snapshots of famous spots in the park, one of these chanced to also show the banker handing money to his confederate, for the two men had met in the park for their conference. All would have been well, but the boy, putting down his camera for a moment, mislaid it, and later picked up a camera which he thought was his, but belonged to a young man who was taking pictures in the park with a friend. The two cameras were mixed, and when the films were developed there was bewilderment all around.

The small boy was much disgusted, but his girl cousin found much to admire in the young man's picture on the film, while the young westerner who beheld her picture was much impressed. The girl left for home, and the young westerner saw her just as she was about to pass through the train gates. He rushed forward, but the gates shut, and the guard said he didn't know the girl or the station she was bound for. When he found her, the picture of the banker handing money to his accomplice was sufficient to save the old editor from losing his newspaper and to secure punishment for the guilty men. The young westerner's wife isn't a bit jealous of "the girl in the picture," because she's that girl!

*The Moving Picture World*, August 28, 1915, pp. 1554, 1558

Status: Unknown

Unavailable for Viewing



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

### **A Soldier's Oath (1915)**

War Correspondent Lazare (Henry J. Herbert) is a corrupt war journalist who steals jewels given to a soldier by a dying Count. Lazare also kills the wife of the count while stealing the jewels, and later poses as a count to seduce their daughter.

While engaged in battle, Pierre Duval, a French soldier, stumbles onto the mortally wounded Count de Morave. Before dying, the count begs Pierre to deliver some family jewels and papers to the Vicomte Raoul de Reyntiens. At home, Pierre places the jewels in a box that also contains a necklace given to Margot, his wife, by the Duke D'Auberg. While stealing the box, Lazare, a war correspondent who witnessed Pierre's scene with the count, attacks and kills Margot. Found guilty of the crime, Pierre is sentenced to life imprisonment but is pardoned after performing a dangerous jailhouse rescue. Mavis, his daughter, who has been adopted by the duke, falls in love with the poor vicomte but is courted by Lazare, now posing as the Count de Morave. To win her love, Lazare gives her some of the stolen jewels, including the duke's necklace, but when Pierre sees the necklace later, he exposes Lazare and wins retribution. *American Film Institute Catalog of Feature Films/TCM Overview*

**A SOLDIER'S OATH (Dec. 19).—A very well handled human interest drama with war for a background. Oscar C. Apfel supplied a most artistic production and William Farnum is impressive as the soldier whose wife is killed when he goes to war. Fine photography is a notable feature of the picture.**

*The Moving Picture World*, January 1, 1916, pp. 97-98.

## “A Soldier’s Oath”

William Farnum Is Starred in Fox Drama Given an Artistic  
Production by Oscar C. Apfel.

Reviewed by Lynde Denig.

**P**ROBABLY this will be the most popular of recent Fox productions. It lacks the morbid quality that has characterized many of the pictures issued by the same concern, and it has very positive assets in William Farnum as the star, in a dramatic and, at times, distinctly appealing story with war for a background, also in the artistic attractiveness of ingeniously arranged scenes, in which the photographic work is notably fine. The light effects in the picture are, perhaps, its most memorable feature, for they contribute amazingly towards creating the illusion of an actual battlefield at night—a field strewn with the bodies of the dead and dying and occasionally illumined by the flash from a bursting shell. Without using a great number of men and seemingly at a moderate expense, Director Apfel has succeeded as have few others in bringing the horrors of war to the screen.

Interest in a personal relationship is caught in the opening reel that reflects the intimacies of a happy family life shared by Pierre Duval, his wife and their little daughter. There is nothing new in emphasizing the appeal of a pretty child, but scenes such as those acted by Kittens Reichert always may be relied upon to stir an audience. Then comes the call for troops with its foreboding of evil, and the murder of Duval's wife while her little daughter stands pathetically at the other side of a closed door. The story is given an excellent start in this first reel and the interest is well sustained through the quite elaborate chain of circumstances that work the downfall of a successful criminal.

As in previous pictures, Mr. Farnum's acting is forceful in the extreme, also sympathetic when opportunity offers. Dorothy Bernard, H. J. Herbert and Ruth Findley are others in the cast.

*The Moving Picture World*, January 1, 1916, p. 91

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Lazare)

Ethnicity: White (Lazare)

Media Category: Newspaper

Job Title: Reporter-War Correspondent (Lazare)

Description: Major: Lazare, Very Negative.

Description: Minor: None



**Stanley in Darkest Africa (1915) – Serial (7 Episodes)**

Correspondent Henry Morton Stanley (Roy Watson) of the *New York Herald* in Africa searching for Dr. Livingstone. Jack Wilson, the reporter.

Chapter Titles: 1. Stanley's Close Call. 2. Stanley's Search for the Hidden City. 3. The White King of the Zaras. 4. Stanley at Starvation Camp. 5. Stanley and the Slave Traders. 6. Stanley and the Voodoo Worshippers. 7. Stanley in Darkest Africa.

The story concerns the efforts of the Stanley party to rescue Ada Payne (Mona Darkfeather), the sweetheart of Wilson, the reporter, who is a member of the expedition, from the Slave Traders into whose hands she has fallen. A guide attempts to effect Ada's escape, but is caught by the King of the Traders, who condemns him to life. *Various*.

**Stanley in Darkest Africa – Serial (7 Episodes)****Episode One: Stanley's Close Call**

Correspondent Henry Morton Stanley (Roy Watson) of the *New York Herald* in Africa. Jack Wilson, reporter.

**STANLEY'S CLOSE CALL** (Two Parts—Oct. 14).—The cast: Roy Watson, Edw. Roberts, J. McKernon, Mona Darkfeather, Marie Manley, Mr. Tietze, Anna DeLisle.

The wealthy orphan, Ada Payne, determines against the wishes of her guardian to go to Africa and join her lover, Jack Wilson, whom she supposes to be with Stanley's party. Meanwhile Jack and his chum, Tom Dixon, are returning to America with Nina Mannering, whom

they have rescued from the Hidden City. They arrive in New York to find Ada gone and resolve to return to Africa and find her. Tom marries Nina and they start. Ada reaches the Hidden City. The guard left behind by Stanley can give her no information. It is an even chance whether he has joined Stanley or has returned to America or is dead. Ada, half distracted, resolves to push forward and join Stanley's party.

Jack, Tom and Nina land on the coast and push forward to the Hidden City with various adventures with animals and natives.

Stanley, seized with fever, is delayed weeks in an interior town. Jack, Tom and Nina reach the Hidden City and find that Ada has been there and has gone forward. Ada falls in with an eccentric old man with an elephant, known as the Jungle Rat. He becomes the companion of her wanderings. Stanley recovers and moves on up the Congo River by boat. Jack is seized with fever and lies at death's door. Ada is captured by natives. The Jungle Rat is left for dead. Stanley is attacked by natives, but beats them off and fires their town, escaping in the confusion.

*The Moving Picture World*, October 16, 1915, pp. 512, 514.

STANLEY'S CLOSE CALL (Centaur), Oct. 14.—Mona Darkfeather plays the feminine lead in this two-reel animal drama, which takes us into the wilds of Africa, or supposedly so. The young woman of the story follows her lover thither, and is rescued from a tribe of cannibals by the Stanley party. The production is of moderate interest, as far as the story goes, but is above the average in animal acting; elephants, lions and leopards doing more than is expected of these wild beasts by way of picture acting.

*The Moving Picture World*, October 23, 1915, p. 620

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Serial

Gender: Male (Henry Stanley, Jack Wilson, Tom Dixon)

Ethnicity: White (Henry Stanley, Jack Wilson, Tom Dixon)

Media Category: Newspaper

Job Title: Reporter (Henry Stanley, Jack Wilson, Tom Dixon)

Description: Major: Henry Stanley, Jack Wilson, Tom Dixon, Positive

Description: Minor: None



**Stanley in Darkest Africa – Serial (7 Episodes)****Episode Two: Stanley's Search for the Hidden City**

Correspondent Henry Morton Stanley (Roy Watson) in Africa.

**STANLEY'S SEARCH FOR THE HIDDEN CITY (Two Parts—Sept. 30).—**Dr. Archibald Mannering, the famous botanist, is wrecked on the West African coast with his little daughter. They are captured by cannibals and taken to the Hidden City. The doctor is saved from the cannibal feast by curing the King of violent stomach trouble. Years pass, doctor and the King die. Nina becomes white mascot of the tribe.

The New York Herald sends H. M. Stanley to Africa to find the Hidden City. Stanley takes with him two young reporters, Jack Wilson and Tom Dixon. Jack is engaged to wealthy Ada Pyne. She resents his going and breaks the engagement. Back in the Hidden City, where the former lion tamer is now King, Nina has grown to be a beautiful young woman. The King makes love to her. The Queen is jealous. Stanley lands. On the march Jack and Tom become separated from the party.

They fall in with two Arab traders who kill each other in a knife duel. Their Hindoo guide makes friends with the boys. They enter the Hidden City on the traders' elephants. Stanley marches on. The queen decides to escape with Nina, having fallen in love with Jack. Tom falls in love with Nina. The King orders the boys beheaded but the Queen arranges a getaway in canoes. The King and attendants pursue. The Queen is killed in the mixup, while the rest escape and reach the coast where they are picked up by an English liner. Stanley occupies the Hidden City after a stirring fight.

*The Moving Picture World*, October 2, 1915, p. 146

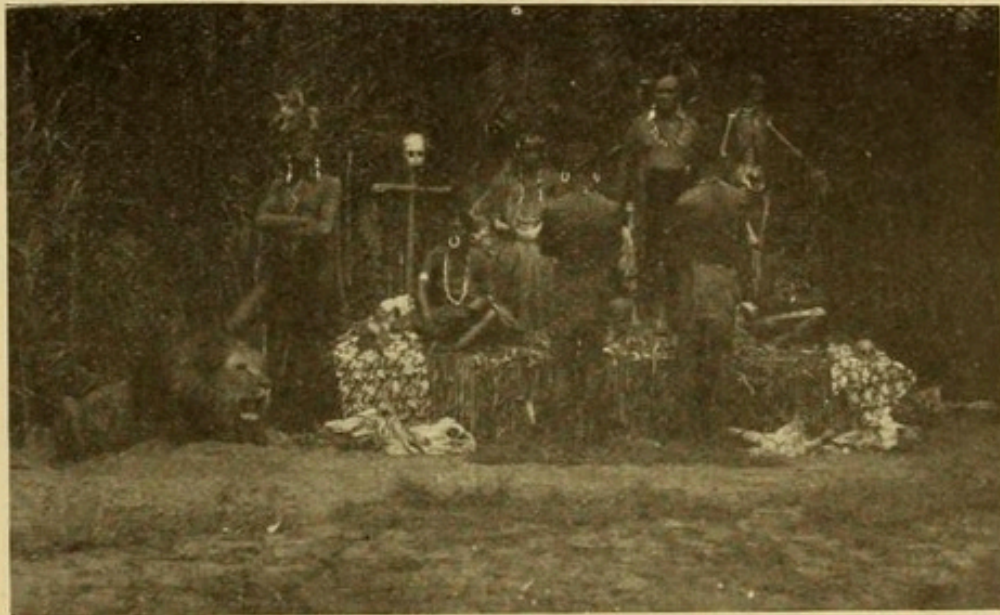
**STANLEY'S SEARCH FOR THE HIDDEN CITY (Centaur), Sept. 30.—**A fairly interesting two-reel production in which the Bostock animals are used to advantage. The story of the search for the hidden city, inhabited by cannibals, and the rescue of the white girl who has lived among them since her childhood is attractive. The young reporter of the Stanley party falls in love with the girl regardless of his sweetheart at home.

*The Moving Picture World*, October 16, 1915, p. 440

## **"STANLEY'S SEARCH FOR THE HIDDEN CITY" (Horsley).**

Considerable interest is attached to "Stanley's Search for the Hidden City," the title of the Centaur Feature release for September 30th on the Mutual program, as it marks the picturization of Francis Worcester Doughty's first scenario under the arrangement recently made with David Horsley by which the famous fiction author is to write all the stories for the Centaur Features.

Anyone who has read any of Mr. Doughty's works is aware that the creator of "The James Boys," "King Brady," "The Young Sleuth," and over twelve hundred stories of a like nature is possessed of a most vivid imagination and a fertile brain to concoct scenarios that embody suspense and thrills.



**Scene from "Stanley's Search for the Hidden City"  
(Centaur).**

A spectacular theme with these phases he has used in "Stanley's Search for the Hidden City."

The story deals with H. M. Stanley's mission to Africa on behalf of the New York Herald to locate a hidden city. He is accompanied by two young reporters, Jack Wilson and Tom Dixon.

Stanley succeeds in his quest and occupies the Hidden City at the end of a stirring fight with the king and his followers.

In the cast are the famous Bostock animals and Captain Jack Bonavita supported by a strong cast of plays.



Status: Unknown  
 Unavailable for Viewing.

Type: Movie  
 Genre: Serial  
 Gender: Male (Henry Stanley, Jack Wilson, Tom Dixon)  
 Ethnicity: White (Henry Stanley, Jack Wilson, Tom Dixon)  
 Media Category: Newspaper  
 Job Title: Reporter (Henry Stanley, Jack Wilson, Tom Dixon)  
 Description: Major: Henry Stanley, Jack Wilson, Tom Dixon, Positive  
 Description: Minor: None

### **Stanley in Darkest Africa – Serial (7 Episodes)**

#### **Episode Three: The White King of the Zaras**

Correspondent Henry Morton Stanley (Roy Watson) in Africa.

THE WHITE KING OF THE ZARAS (Centaur), Oct. 28.—The attraction of this two-part film lies chiefly in the acting of the animals. It is one of the Stanley series, and purports to take us into the African jungles. There is less realism than there might be about the sand storm scene where the habitations of the villagers are supposed to be blown over by a terrific wind.

*The Moving Picture World*, October 30, 1915, p. 968

### **CENTAUR.**

THE WHITE KING OF THE ZARAS (Two Parts—Oct. 28).—The cast: Roy Watson, Edw. Roberts, Marie Manley, Princess Mona Darkfeather, Anna DeLisle, Chas. Gay, Leo Hayes, Mr. Tietz and Agnes Stanley.

Ada Payne is now in Africa seeking to join Stanley in the hope of finding her lover, Jack. She meets with various stirring adventures and is captured by the people of a French adventurer, who has made himself king of the Zara tribe. This man has discovered a diamond mine which he has forced the natives to work for him very much to his own advantage. Jack pushes ahead with Nina after his recovery from an attack of fever. Andre Despard, the white king of the Zaras, falls in love with Ada. He is a man who exercises a strange power over wild animals. Lions and elephants figure in his court. Ada, of course, rejects his advances. Jack and his party come upon the diamond

mine while the king is showing it to Ada. A joyful reunion follows.

The king is jealous of Jack and resolves to poison him. He bargains with a witch woman, who has previously given him a love potion to use on Ada. It is put in her food, but, of course, fails. Through the offices of an old hag the plan is not carried out and the king, upon learning of it, makes Jack a prisoner. Again the old hag intervenes and the whole party escapes just as the king is about to feed them to the lions. The king and the natives start in pursuit. Meanwhile Stanley and his party go forward, meeting with numerous harrassing escapades. They are mired in a swamp, encounter a cyclone, are nearly swamped by a rise of the Congo, engage in a fight with the natives, but finally outwit their pursuers.

*The Moving Picture World*, October 23, 1915, pp. 674, 676.

### BIG STORM SCENE IN CENTAUR FEATURE.

In "The White King of the Zaras," a two reel Centaur Feature with Bostock animals and Captain Jack Bonavita the principals in the cast, which is to be released October 28 on the Mutual program, a sand and rain storm scene has been obtained that is said to be the most realistic thing of the kind ever attempted in motion pictures.

Elaborate arrangements were made for this spectacle. The locale is laid in Africa, the picture being the third of the "Stanley's Adventures in Africa" series, which is now being carried on in the Centaur Features. There was constructed an African village of straw huts, in the foreground of which Henry M. Stanley, the explorer, is encamped in a tent. The terrific storm, accompanied by high winds, strikes the village without warning at night when every inhabitant is asleep. The huts rock in the gale and the frightened natives come pouring forth and flee in all directions. Stanley (Roy Watson) and his followers endeavor to buffet the angry elements but are blinded by the grit of the nearby desert, the effect resembling the famous Santa Annas of southern California, when the velocity of the wind causes giant clouds of fine earth to rise and obscure the sun.

The huts are blown down and the rain falls in mighty torrents. The Stanley party and the natives fight desperately to save themselves. The tornado passes and the sand settles revealing a scene of desolation.

*The Moving Picture World*, October 23, 1915, p. 637

Status: Unknown

Unavailable for Viewing.



Type: Movie  
 Genre: Serial  
 Gender: Male (Henry Stanley, Jack Wilson)  
 Ethnicity: White (Henry Stanley, Jack Wilson)  
 Media Category: Newspaper  
 Job Title: Reporter (Henry Stanley, Jack Wilson)  
 Description: Major: Henry Stanley, Jack Wilson, Positive  
 Description: Minor: None

**Stanley in Darkest Africa – Serial (7 Episodes)**

**Episode Four: Stanley at Starvation Camp**

Correspondent Henry Morton Stanley (Roy Watson) in Africa.

STANLEY IN STARVATION CAMP (Centaur), Nov. 11.—An entertaining instalment of the Stanley series, featuring a competent cast, including Roy Watson, Mona Darkfeather, Edward Roberts and others. This is located in the heart of the jungle country and the native villages are very realistic. The Bostock wild animals perform well in this number. The plot consists of the capture of Ada by the White King and Jack's efforts to recover her. At the close the Stanley rescue party appears just as the girl has been spirited away.

*The Moving Picture World*, November 13, 1915, p. 1313

STANLEY AT STARVATION CAMP (Fourth of the "Stanley's Adventures in Africa" series—Two Parts—Nov. 11).—The cast: Roy Watson, Princess Mona Darkfeather, Marie Manley, Ed. Roberts, Anna DeLyle, Court Tietze, Chas. Gay, A. VanAntwerp, Charles Wheelock, Capt. Jack Bonavita.

H. M. Stanley exploring Darkest Africa, struggles on through the jungle with his dissatisfied native followers. With the assistance of Bonavita, who has joined him, and the exercise of the strictest discipline, he manages to keep his load bearers on the move. But when his alert eye relaxes for a moment there are

desertions. Food is scarce and complaints are so numerous that Stanley, coming upon a small village, decides to pitch his camp. Subsequently, when death from lack of provisions is imminent, Stanley names this resting place "Starvation Camp." The fast disappearing rations are measured out in small quantities and close guard is kept over the scant supplies. Ada, Nina and Jack, with the Old Hag as a guide, decide to keep near Stanley. The White King, being more determined than ever to regain possession of Ada and force her to become his wife, formulates a plot to lead the little party astray. He sends a trusted lieutenant to intercept them. The lieutenant declares that he has forsaken allegiance to the White King and wishes to help Ada. Promising to lead them to a place where great quantities of food is hidden, they unsuspectingly follow.

As night falls they prepare their camp and light a fire to keep the animals away. This serves as a beacon for the White King. In the middle of the night a powerful hand is placed over Ada's mouth, her cries are stifled and she is abducted without abducting Jack, Nina or any of the others. Ada is conveyed to the edge of a remote village. The White King arranges that a missionary perform the marriage ceremony. While the White King is gloating over Ada's helplessness a hue and cry arises from the village. The Raiding King has entered the village to sack it and make slaves of its inhabitants.

Being rivals in the practice of cruelty, the White King dashes away to gather his shattered forces and to offer battle. While they are away Ada escapes and rides into the jungle, where she meets Bonavita, Jack and Nina with their followers who have organized a searching party for her. They witness the fight between the two kings. The Raiding King wins the battle and the White King's escaping natives. Ada, with her companions, is captured and brought back to camp. The guiding party from Stanley's camp being too small to effect a rescue, hurries back to Stanley for reinforcements.

Stanley and his entire party start on a rescue trip. Meanwhile Ada is obliged to undergo the torments of the White King and the Raiding King, both of whom curvy her friendship. The Old Hermit is impatient and hurries ahead of Stanley's party. Through a ruse he effects the release of his friends and they have started to escape when an alarm is sounded. In the blackest of the night another battle follows. Stanley's party arrives on the scene and, pitching into the natives, conquer them. The slaves are released and a search instituted for Ada, Jack, Nina and their party. They have disappeared, however, as if swallowed up by the earth. Disconsolately, Stanley retraces his steps. His next move is to locate the missing party.



Status: Unknown  
Unavailable for Viewing.

Type: Movie  
Genre: Serial  
Gender: Male (Henry Stanley, Jack Wilson)  
Ethnicity: White (Henry Stanley, Jack Wilson)  
Media Category: Newspaper  
Job Title: Reporter (Henry Stanley, Jack Wilson)  
Description: Major: Henry Stanley, Jack Wilson Positive  
Description: Minor: None

**Stanley in Darkest Africa – Serial (7 Episodes)**

**Episode Five: Stanley and the Slave Traders**

Correspondent Henry Morton Stanley (Roy Watson) in Africa.

STANLEY AND THE SLAVE TRADERS (The Fifth Episode of the "Stanley Series"—Two Parts—Nov. 25).—The cast: Roy Watson, Herr Batty, Edward Roberts, Court Tietze, Charles Gay, Mona Darkfeather, Marie Manley, Anna De Lisle.

Ada has been taken captive by the White King. His village is attacked by slave traders, the huts are destroyed, and Ada and the king are seized. Meanwhile, Jack Wilson, Ada's sweetheart, has set forth single-handed to rescue the girl he loves. He is joined, en route, by Nina and the old Hag. Captain Batty rouses Stanley to a realization of the seriousness of the situation, and folding their tent, the explorer and his party start after the slave traders. Ada defends herself from the chief of the slave traders with her gun. The White King, however, under false overtures of friendship, contrives to disarm the girl and lead her before the chief. She and the king both are tied to trees. Jack Wilson knocks senseless a sentinel and succeeds in freeing Ada.

After a brief battle he escapes from the village, taking Nina, the Old Hag, Ada and the White King with him. Stanley, meanwhile arrives, surrounds the settlement, and takes the slave trader captive. Wilson and his friends push on into the jungle. A halt is called while Jack and the White King go in search of food. During their absence Ada is attacked by a lion. She fights desperately. Wilson, hearing her cries, rushes back just in time to save her life by shooting the beast. Stanley's party continue their quest of Wilson and Ada.

*The Moving Picture World*, November 27, 1915, p. 1726

Status: Unknown  
Unavailable for Viewing.

Type: Movie  
Genre: Serial  
Gender: Male (Henry Stanley, Jack Wilson)  
Ethnicity: White (Henry Stanley, Jack Wilson)  
Media Category: Newspaper  
Job Title: Reporter (Henry Stanley, Jack Wilson)  
Description: Major: Henry Stanley, Jack Wilson Positive  
Description: Minor: None

**Stanley in Darkest Africa – Serial (7 Episodes)**

**Episode Six: Stanley and the Voodoo Worshippers (aka Stanley Among the Voo Doo Worshippers).**

Correspondent Henry Morton Stanley (Roy Watson) in Africa.

STANLEY AND THE VOO DOO WORSHIPPERS (Centaury), Dec. 2.—  
A two-part picture with Mona Darkfeather, Capt. Jack Bonavita and  
others usually in the cast of Centaur animal pictures. The at-  
mosphere of the production is very well maintained, and the story as it  
progresses is fairly interesting, although we must admit that the oftener  
the animal actors make their appearance the more pleasing the picture  
is. The elephant, the lions, the tiger, leopards, etc., that the Horsley  
menagerie affords are not without their charms.

*The Moving Picture World*, December 4, 1915, p. 1853



STANLEY AMONG THE VOO DOO WORSHIPPERS (Sixth Episode of the "Stanley in Africa" Series—Two Parts—Dec. 2).—The cast: Roy Watson, Herr Batty, Edward Roberts, Court Tietze, Charles Gay, Mona Darkfeather, Marle Manley and Anna DeLyle.

Jack, Ada, Tietze, Nina, the old Hag, and Andrea, estranged from the Stanley party, and, having escaped the Slave Traders, into whose hands they were thrown by the treachery of Andrea, proceed through the jungles. Ada forgives the White King, but Jack shows his contempt for him by making him burden bearer. Andrea sulks and indicates that he will await his chance to get even by stealing the party's supplies and carrying away Ada. They pass on while Stanley prepares to take up the march in search of them. As they wander through the jungle a great leopard, hanging from the limb of a tree, drops down upon Ada. Her screams attract Jack and Tietze, and after a fight they spear it.

Further ahead in the jungle is the village of the Bungangetas, who are called Voo Doo worshippers. They set up for their king a horrible idol and offer it young native girls as sacrifices. The party is ambushed by scouts of the Voo Doo worshippers and taken before the shrine. Andrea alone escapes by hiding in the bushes. The Witch Doctor, of the Voo Doos, decrees that Ada shall be the sacrifice to their god. She is placed upon the sacrificial stone and preparations for the rites begun.

In the meantime Stanley, Batty and their party hurry through the jungles. They meet the Voo Doo Worshippers, but, being outnumbered, they lose the fight which follows, and retreat to await more favorable time for action. In the skirmish Batty, who has been riding his elephant, falls into a pit set by the Voo Doos to trap animals. Discovering his predicament, the witch doctor, in high glee at the sport of the venture, drops a lion into the pit. Being unarmed, Batty is compelled to meet the lion with his bare hands. After a furious battle Batty conquers the lion, to the astonishment of the natives, who carry Batty back to camp as an extra fine sacrifice to their idol.

While the witch doctor has been gone Andrea, seeing his opportunity to avenge the fancied wrongs of Jack, blackens his body with berry juice and, posing as one of the natives, slips into the hollow idol, usurping the place of the witch doctor, who, upon his return, is deposed. Andrea, as the witch doctor, orders the death of Jack and Batty. The preliminary ceremony lasts long into the night, and at last natives and captives fall asleep. Andrea then silently releases Ada and takes her with him into the jungles.

At dawn Nina, who has been taken to a hut, slips, unobserved, to the stakes where Jack and Batty are chained and cuts their bonds. They immediately start a search for Ada and Andrea but discover they have gone. Enraged at Andrea's perfidy, Jack and Batty prepare to go into the jungles after the White King, but be-

(Continued on page 1726.)

*(Continued from page 1723.)*

fore they have advanced any material distance the deposed Witch Doctor discovers their departure and, rousing the natives, sets out and recaptures them. Jack and Batty are again chained to stakes and the sacrificial fires lighted when Stanley and his followers, mounted on Elephants, and leading Ada's pony, attack the camp. The horse dashes into the camp, kicks the embers away from about Jack's and Batty's feet, grabs a native by the breechclout, shakes him, while an elephant twists his trunk about the Witch Doctor, dashes his head against a tree and tosses the body over his back. The natives are scattered, Stanley, Jack, Nina and the hag are restored to the party, while Andrea drags Ada through the jungle and gloats over her misery.

*The Moving Picture World*, November 27, 1915, pp. 1723, 1726

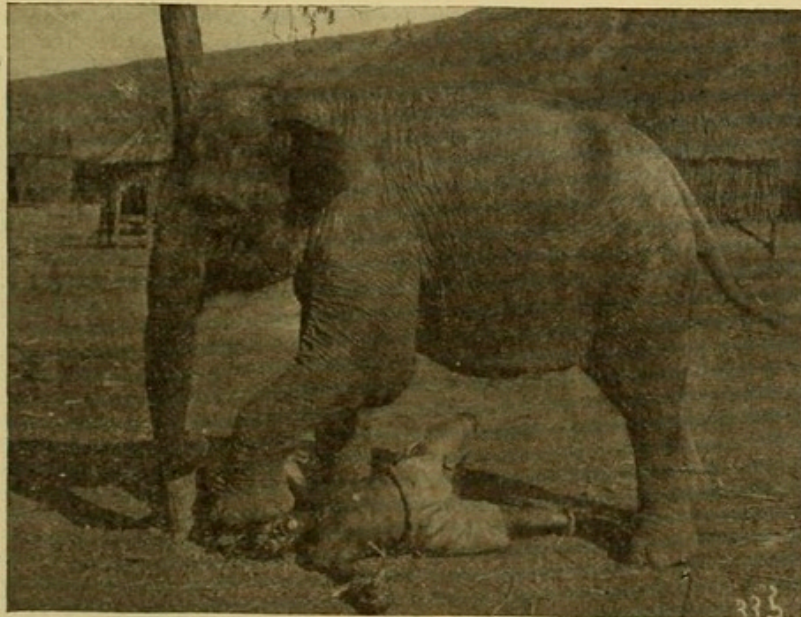


## Thrills in Centaur Features

### Bostock Animals Take Part in Unusual Scenes Before Camera in the Stanley Series.

**A**N INSTANCE of the thrills provided in the Centaur Features, which are animal subjects in an advanced form, is shown from the following reproduction of a scene from "Stanley Among the Voo Doo Worshippers," the sixth episode of the "Stanley in Africa" series, which is founded on the Stanley expedition sent into Africa by the New York Herald to recover Livingston, the lost missionary, and which is to be released December 2 on the Mutual program.

The story, in brief, concerns the efforts of the Stanley party to rescue Ada, the sweetheart of Wilson, the reporter, who is a member of the expedition, from the Slave Traders into whose hands she has fallen. A guide attempts to effect Ada's escape, but is caught by the King of the Traders, who condemns him to die. A particularly savage elephant is brought forward and, encircling the man's body with his trunk, throws him into a tree. Stunned and weakened the man falls to the



Scene from "Stanley Among the Voo Doo Worshippers" (Centaur).

ground and as he lies prostrate the elephant walks over his form as if to crush him.

Later in the story Jack causes Ada's release. With Ada and her companions he makes into the jungle, which offers a degree of safety against discovery. Jack goes in search of food and during his absence a lion appears over a rocky ledge immediately in back of Ada. Before she has a chance to heed the warning cry of her companions the lion springs upon her, bearing her heavily to the ground.

While the scenes are staged, the effect is made realistic through the excellent training of the Bostock animals, which assist in playing these scenes under the direction of Captain Jack Bonavita.

Status: Unknown  
Unavailable for Viewing.

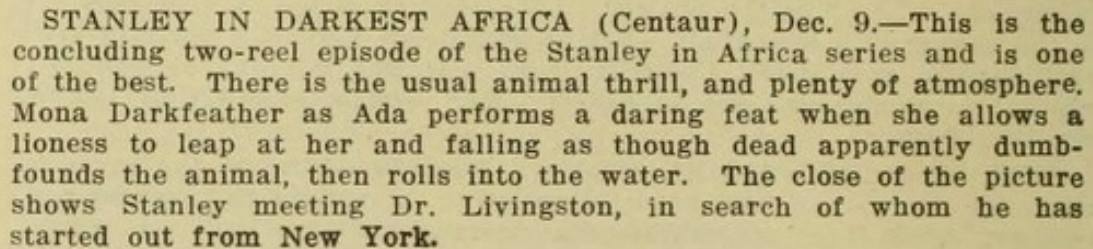
Type: Movie  
Genre: Serial  
Gender: Male (Henry Stanley, Jack Wilson)  
Ethnicity: White (Henry Stanley, Jack Wilson)  
Media Category: Newspaper  
Job Title: Reporter (Henry Stanley, Jack Wilson)  
Description: Major: Henry Stanley, Jack Wilson, Positive  
Description: Minor: None

**Stanley in Darkest Africa – Serial (7 Episodes)**

**Episode Seven: Stanley in Darkest Africa (Concluding Episode).**

Correspondent Henry Morton Stanley (Roy Watson) in Africa.

In Chapter 7 and the concluding chapter in the series, “Stanley in Darkest Africa), Stanley and his party move onward to find Ada. Jack Wilson, the reporter.



STANLEY IN DARKEST AFRICA (Centaur), Dec. 9.—This is the concluding two-reel episode of the Stanley in Africa series and is one of the best. There is the usual animal thrill, and plenty of atmosphere. Mona Darkfeather as Ada performs a daring feat when she allows a lioness to leap at her and falling as though dead apparently dumbfounds the animal, then rolls into the water. The close of the picture shows Stanley meeting Dr. Livingston, in search of whom he has started out from New York.

*The Moving Picture World*, December 9, 1915, p. 2032



**STANLEY IN DARKEST AFRICA** (Seventh and Concluding Episode of the Stanley in Africa Series—Two Parts—Dec. 9).—The cast: Henry M. Stanley (Roy Watson); Capt. Batty (Herr Batty); Jack Wilson (Edward Roberts); Tietze (Court Tietze); Andrea (Chas. Gay); Ada, Jack's sweetheart (Mona Darkfeather); Nina, her companion (Marie Manley); Old Hag, her guide (Anna DeLisle).

Having conquered the Bungangetas and destroyed their village, Stanley and his party move onward to find Ada, who has been kidnapped by Andrea and taken through the jungle to reach Andrea's home. Jack, Ada's sweetheart, becomes impatient at the slow progress, and hurries ahead. In the jungle a tiger separates Andrea and Ada. She takes refuge in the hollow of a giant tree trunk where she finds some lion cubs. As she fondles them the lioness approaches and plunges at Ada, who drops prone to the ground. Her presence of mind has saved her for the animal, mystified, stands over her for a moment and then returns to her cubs. Ada silently rolls into a creek running close by.

Ada unsuspectingly walks into the camp of the Babusosses, a band of crocodile worshippers, while they are making the religious sacrifice of throwing their girl-babies to the crocodiles. She denounces the ceremony and as the headman tosses an infant form into the water, Ada swims after and rescues it. A giant monster of the deep makes its way toward Ada but Jack, who has just arrived on the scene, takes in the situation at a glance, and swimming to her aid brings her to the shore unharmed. The incident is witnessed from the distance by Andrea who, realizing in it an opportunity to gain possession of Ada, explains to the headman that the act is a desecration to the Babusosses idol, and incites them to punish the malefactors. Andrea holds a peculiar authority over the Babusosses. At his command they tie Jack to a stake and send for a witch-doctor to marry Andrea and Ada.

Preparations for the ceremony are well underway when native scouts report the approach of Stanley. The active force is divided into sections to meet the invaders. A pitched battle follows, Stanley's party is compelled to retreat and Stanley is captured. Ada and Jack escape, however. Not to be thwarted Andrea, now the spokesman for the victors, sends word to Ada that he will release Stanley if she will surrender herself to him, reminding her that Stanley has done so much to help her that she should not deny him. He adds unless she consents he will kill Stanley.

The party is at its wits end at this news. Proceeding further in order to be out of the range of the Babusosses and to formulate plans for regaining Stanley, they meet Livingston. The forces of the two parties united, an attack is made upon Andrea with the result that the Babusosses are overwhelmingly defeated. Stanley and Livingston meet, Ada and Jack are united, and all the expedition turned into success.

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Serial  
Gender: Male (Henry Stanley, Jack Wilson)  
Ethnicity: White (Henry Stanley, Jack Wilson)  
Media Category: Newspaper  
Job Title: Reporter-Correspondent (Henry Stanley, Jack Wilson)  
Description: Major: Henry Stanley, Jack Wilson, Positive.  
Description: Minor: None



**The Starring of Flora Finchurch (1915)**

Reporter. Editor on the local newspaper.

THE STARRING OF FLORA FINCHURCH (May 28).—Upon receiving word from her friend, Annabelle Mason, president of the Mothers' Charitable Organization, that she has been selected to give her famous recital, "Curfew Shall Not Ring Tonight," Flora Finchurch immediately gets busy and with Hiram, her former sweetheart, for an audience, recites and recites, until the poor fellow falls fast asleep. She is shocked at the effect of her speech and angrily tells him to go home and sleep it out. A reporter is sent to write up the Charitable Organization's entertainment, and he gives Flora's recitation an awful roast, but the editor makes him change it to a highly commendatory writeup, in the name of sweet Charity. Shortly afterwards, Flora receives a handsome legacy and, remembering the splendid writeup in the local newspaper, at once advertises for a theatrical director to manage her planned theatrical venture. Senor Bird, a down-and-out "ham" actor, applies for and gets the position. Of course he tells her she has a splendid theatrical future before her, so they organize a company and start on tour. By distributing plenty of advertising, they secure some good advance press notices, while Hiram stays home and raves helplessly. At the very first town where they open, the show—particularly Flora's "acting"—is so poor the actors are hooted off the stage. Two weeks later, after another trying time at their next stand, in the language of the stage—the show "goes broke." Flora's five thousand has vanished, and in that town's local paper ap-

pears a notice containing the interesting sentence: "Another example of a talentless amateur trying to force herself on the public!" Hiram is the only one who feels at all sorry for her, and with her pride completely humbled, Flora sadly and wearily wends her way back to the home village and Hiram, on "Shank's Mare," by the arduous, but inexpensive route of the ties.

*The Moving Picture World*, May 22, 1915, p. 1309

Status: Unknown  
Unavailable for Viewing

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



**The Stolen Ruby (1915)**

Newspaper Article reports on a confession made in the police station and this unravels the entire mystery for the audience.

## “The Stolen Ruby”

Two-Reel Picture of Clever Thief and Her Dupe—Novel Treatment Gives It Freshness and Sense of Mystery (Kalem).

Reviewed by Hanford C. Judson.

**W**HENEVER a sense of mystery can be created and maintained by a picture, that picture by that very fact, and no matter what it deals with, will leave a fresh impression on the spectator and give him a new experience. Pictures are for no other purpose than to give that new experience and though the depth and value may vary in every case, it is always welcome and of some value—leaving out, of course, the few instances where the producer has a vicious purpose. It is strange that another man's way of looking at things is always a new experience to us; but all we care for is that he shall make his idea, the condition that is giv-



Scene from “The Stolen Ruby” (Kalem).

ing him emotion, clear to us. He gives us his emotion and it is new to us.

C. Doty Hobart wrote this picture, "The Stolen Ruby," and Robert Vignola directed it. The things that are utilized are not at all new, and the experience that it gives us is not deep, but it is fresh. It teases us with a sense of something unexplained and makes us strive to understand and unravel the complex of the evidence that it presents. The sole reason why it is a success is that it keeps adding only just enough evidence to give us a feeling not so much of progress toward a solution as of collecting bits that may be of use to us in putting the whole together at the end. Only at the proper place does it explain the seemingly inexplicable and close with the whole made clear.

The central figure of the story is the "softy" son of a policeman, played by Harry Millard. Over-sensitive, emotional and flighty, he himself doesn't clearly know what has happened. When first presented he is found in his room by his father and a few policemen who have chased fugitives to the house. The boy can hardly hide the fact that he has been shot in the arm. They leave him and soon the father comes back to find him senseless on the floor. Brought to he knows that someone has hit him on the head with a chair but cannot ever guess who. He confesses to his father his part and tells of a pretty woman (Alice Hollister) with whom he had fallen in love. He thought she was eloping with him when they were chased by two men and the shot was fired. To escape from the police he brought her to his room and hid her in a trunk. After the father, with the policeman, had gone she had come out and then he found that she had a great ruby. He was trying to save it from her when he was knocked on the head. Next morning the newspaper tells of a confession made in the police station and this unravels the whole mystery for us.

It is a well directed, well made and photographed offering, is not quite two reels long, and ought to go very well indeed with the public.

*The Moving Picture World*, January 2, 1915, p. 57

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 Studio Escapade (1915)**

Reporter David Rood (Edward Peil Sr.)

A STUDIO ESCAPADE (Selig), July 5.—This two-part drama is without a strong central motive. The raid on the studio is entirely unjustified, the revel which takes place being a very innocuous affair. The entire picture lacks vitality. The photography is of the best, and Bessie Eyton, Lillian Hayward, Edward J. Peil and their associates do all in their power to give the play life and reality.

*The Moving Picture World*, July 24, 1915, p. 649

A STUDIO ESCAPADE (Special—Two Parts—July 5).—Blanche Whitman, an artist's model, tires of Bohemian merrymaking. David Rood has no assignment and leaves the newspaper office at midnight. Collins escorts Blanche from the studio. When they enter an automobile Collins endeavors to embrace Blanche and she struggles and escapes from the auto into her boarding house. David Rood, about to enter his room, sees Blanche's distress. Beach resolves to give a party and tells Collins in his studio that he will engage Blanche for a refined song or two. A milliner admires Blanche's hat and is told by Blanche that she trimmed it herself. The milliner then says: "If you could raise \$500.00 I would take you as a partner." Rent day comes and Blanche has no money. She receives a letter from Beach offering her \$20.00 to sing at the Bohemian party the next Sunday night.

Beach's Bohemian parties have become notorious and the police resolve to raid the place. A tip comes to the newspaper office, and David Rood is assigned to the story. The revelry is at its height at Beach's studio. Beach endeavors to become familiar with Blanche. David Rood, the reporter, enters and, seeing Beach's action, strikes him on the jaw, and Beach drops across the table. Blanche clings to David and says: "He only did what a real man would do. You are a set of cowards." David then tells Beach of Blanche's opportunity to enter the millinery business. Beach sends Blanche a check for \$500.00.

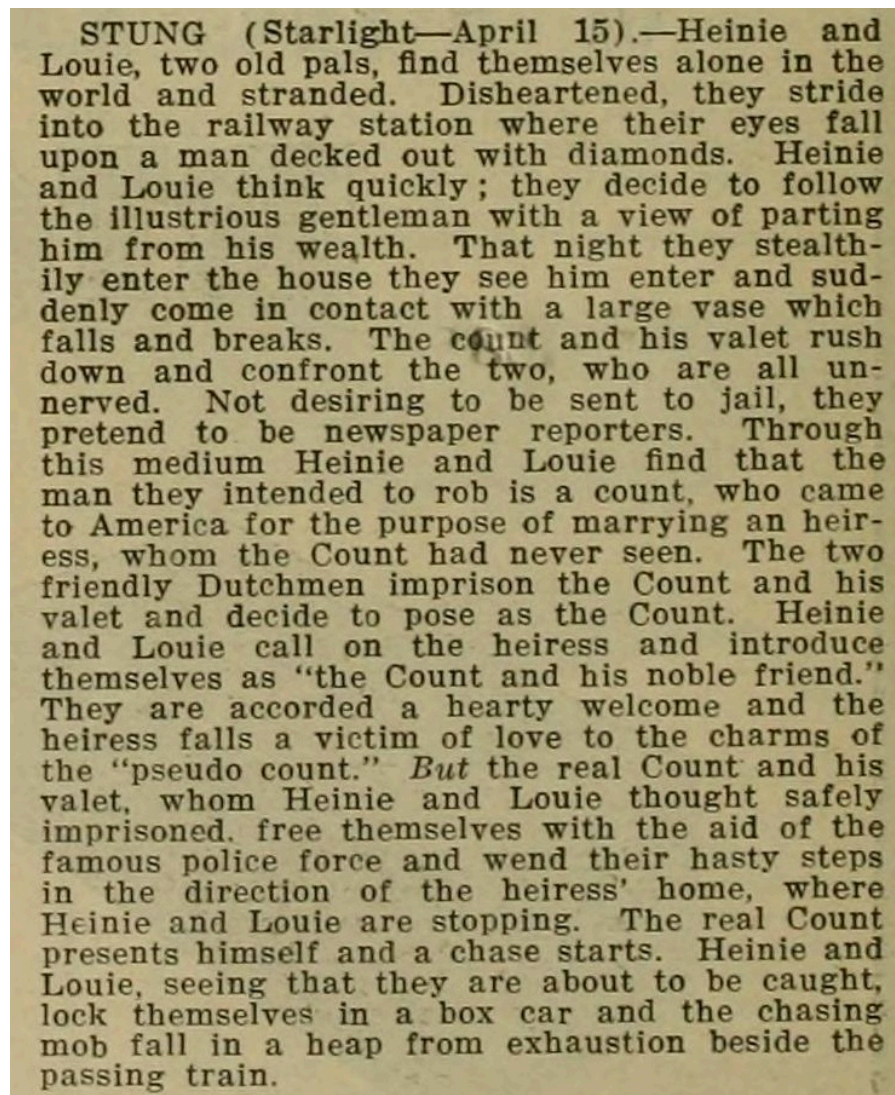
*The Moving Picture World*, July 10, 1915, p. 374

Status: Unknown  
Unavailable for Viewing

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

### **Stung (1915)**

Newspaper Reporters. Two men pretend to be newspaper reporters to keep out of jail.



STUNG (Starlight—April 15).—Heinie and Louie, two old pals, find themselves alone in the world and stranded. Disheartened, they stride into the railway station where their eyes fall upon a man decked out with diamonds. Heinie and Louie think quickly; they decide to follow the illustrious gentleman with a view of parting him from his wealth. That night they stealthily enter the house they see him enter and suddenly come in contact with a large vase which falls and breaks. The count and his valet rush down and confront the two, who are all unnerved. Not desiring to be sent to jail, they pretend to be newspaper reporters. Through this medium Heinie and Louie find that the man they intended to rob is a count, who came to America for the purpose of marrying an heiress, whom the Count had never seen. The two friendly Dutchmen imprison the Count and his valet and decide to pose as the Count. Heinie and Louie call on the heiress and introduce themselves as "the Count and his noble friend." They are accorded a hearty welcome and the heiress falls a victim of love to the charms of the "pseudo count." But the real Count and his valet, whom Heinie and Louie thought safely imprisoned, free themselves with the aid of the famous police force and wend their hasty steps in the direction of the heiress' home, where Heinie and Louie are stopping. The real Count presents himself and a chase starts. Heinie and Louie, seeing that they are about to be caught, lock themselves in a box car and the chasing mob fall in a heap from exhaustion beside the passing train.

*The Moving Picture World*, April 17, 1915, p. 466

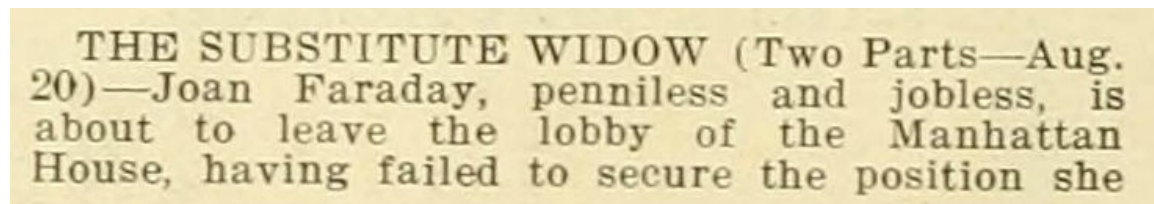


Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Male (Newspaper Reporter #1, Newspaper Reporter #2)  
Ethnicity: White (Newspaper Reporter #1, Newspaper Reporter #2)  
Media Category: Newspaper  
Job Title: Reporter (Newspaper Reporter #1, Newspaper Reporter #2)  
Description: Major: None  
Description: Minor: Newspaper Reporter #1, Newspaper Reporter #2, Negative.

**A Substitute Widow (1915)**

Newspaper Article describes the latest exploit of diamond thieves alerting a young woman that she might be in danger.



THE SUBSTITUTE WIDOW (Two Parts—Aug. 20)—Joan Faraday, penniless and jobless, is about to leave the lobby of the Manhattan House, having failed to secure the position she

applied for, when a veiled young woman introduces herself as Mrs. Burgess, a widow. The stranger offers Joan \$100 to change places with her for a day, name, room and all. She explains that there is nothing wrong, but that she has to get away immediately and secretly under the very nose of several spies in the street who are watching her. Joan consents and takes charge of room 1660, while the real owner slips away. Joan is puzzling over the significance of a jeweled hatpin which Mrs. Burgess has given her, when she picks up a newspaper with a marked article describing the latest exploit of "Gentleman" Hawkins in connection with the Maddock diamonds. Joan sees the connection between the pair and her one thought is to escape from the hotel.

She is about to leave, when "Gentleman" Hawkins himself is announced. When Joan refuses to see him the redoubtable scoundrel engages the adjoining empty room and loses no time in making for room 1660 by way of the fire escape, while the house detective, who has observed his movements, notifies the police. The "gentleman" enters room 1660 and overpowers Joan after a struggle in which her veil drops. The thief's amazement and curses are interrupted by the police, who take charge of him and Joan, his supposed wife and confederate. As Joan is led away the jade head of her hatpin falls to the ground and reveals a letter explaining that the "widow," really Ada Hawkins, anxious to lead an honest life, has, by substituting Joan in her place, given her husband's spies the slip, thus enabling her to restore the diamonds to the Maddock family. A message from the Maddock house substantiates Joan's story and proves to the police that "Mrs. Burgess" is there with the diamonds. Joan is released with a reward.

*The Moving Picture World*, August 14, 1915, 1214

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 Suburban (1915)**

Newspaper Article reveals that a man's father has staked his fortune on a race that the man knows is fixed. He decides to take action to help his father.

THE SUBURBAN (Four Parts—Sept. 17).—Robert Gordon, wealthy stock owner, has a home near Sheepshead Bay. His son, Donald, loves the lodge-keeper's daughter. Gordon is informed that Sir Ralph Gordon and his sister are to visit them. Gordon gets the idea that Donald should marry Helen, and tells him so. Donald, however, is not interested, and, later, marries Alice, the lodge-keeper's daughter. The guests arrive. Ralph covets Alice. He is a gambler, and begins playing in Thurston's faro joint, finally falling into Thurston's power.

Gordon tries to force matters and Donald tells of his marriage with Alice. Donald's father disinherits him and the boy, leaving home, takes the stocks and bonds willed him by his mother. He leaves a note for his father and does not close the safe. Sir Ralph, to pay Thurston, takes a large amount of money from the open safe, and Hyde, the butler, catches him and gets a written confession from him. Donald hunts work and leaves Alice in the care of Joe, the stable boy, who is ever her guardian angel. The time of the Suburban arrives, and Gordon puts all of his fortune on the race. Sir Ralph plots with Tom, the jockey, to throw the race and let Thurston's horse win, thereby evening up Ralph's I. O. U.'s to Thurston. Tom, the jockey, thwarted by Joe while trying to give the powder to Gordon's horse, fights with him and is worsted. In another city, Donald sees in the newspapers that his father has staked his fortune on the race and decides to go back. He receives a letter from Joe and immediately leaves for his home. There he finds Ralph making love to Alice, and, after a thrashing, Sir Ralph is ejected from the house. The day of the great race arrives and Donald goes to the course. There he finds that Tom has been bribed to throw the race for Thurston's horse, and, after a heated argument with his father, who doubts that Donald tells the truth, he substitutes Joe to ride his horse and wins the race.

Later they go to the house. In the meantime Sir Ralph receives a note from Hyde demanding money or he (Hyde) will turn over Sir Ralph's written confession to Gordon. Ralph kills Hyde as Don and Alice come upon the scene, but before dying Hyde manages to get the paper to Donald who takes it to his father. The police bring on Ralph and a big scene ensues. Sir Ralph asks to be allowed time to get his coat, and in his absence the father makes everything right with Donald and Alice. They hear a shot and, rushing to the hall, find Ralph stretched dead on the floor.

*The Moving Picture World*, September 18, 1915, p. 2063

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

### **Such a War (1915)**

Newspaper Accounts of victories won by each country are sent by two men engaged in many heated arguments about the war.

SUCH A WAR (Pyramid).—Herr Dill and Monsieur Pomme, veterans of the Franco-Prussian War, had been great friends for a number of years, but at the breaking out of the European war, they immediately became bitter enemies, as did their respective wives. Dill's son and Pomme's daughter, however, were too much in love to allow the war to interfere with their happiness, so are married on the quiet. In the meantime their fathers are engaging in many heated arguments about the war, and are sending each other newspapers containing vivid accounts of the victories won by their respective countries.

To get the German's "goat," Monsieur Pomme attires himself in his old soldier uniform and struts up and down in front of the German's store, shouting "Vive La France!" This proves too much for Dill, who appears at an upper window with a barrel of sauerkraut which he empties upon the Frenchman's head. Later, he also dons his uniform and parades past Pomme's door, yelling "Hoch der Kaiser!" whereupon the Frenchman squirts the contents of a bottle of selzer in the German's face. They then decide upon a duel, the weapons to be a dill pickel for the German and a loaf of French bread for Pomme. In addition, they each arm themselves with a sword.

Returning from their elopement, the young couple discover that their fathers's swords are missing. Becoming alarmed, they summon the police and arrive on the scene just as their parents are about to start a duel. A ducking from a nearby fire hose promptly serves to dampen their ardor, and the appearance of a newsboy with an "extra" announcing "Peace has been declared and the United States is named Mediator" reconciles the warring families. All adjourn to Dill's house, where the

*The Moving Picture World*, February 20, 1915, p. 1206



Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Group-2  
Ethnicity: Unspecified-2  
Media Category: Newspaper  
Job Title: Unidentified News Staff-2  
Description: Major: None  
Description: Minor: Unidentified News Staff-2, Neutral

### **Sue (1915)**

Reporter Jack Rankin (Albert Roscoe) of the *Herald*. City Editor (Charles J. Stine).

SUE (May 3).—Sue Newland, the daughter of Senator Newland, a millionaire, sees in the *Herald* the notice of a contest to decide the most beautiful girl in the city to play the part of "Sue" in an Essanay photoplay. She decides to enter and sends her picture to the editor of the *Herald*. A few days later she receives notice that she is among the lucky girls who are to pose for their pictures at the Essanay studio. This posing is to decide who will be the winner. Jack Rankin, a star reporter on the *Herald*, is assigned to the story and goes out to the studio in a very peevish frame of mind. There, however, he loses it, for he meets Sue and they fall in love at first sight. J. Mortimer Rose, a dissipated son of a millionaire who has a lot of newspaper influence, learns that Sue has entered the contest. He follows her out and tries to make her give up the project. That night Rose is arrested in a gambling raid and released through Jack's influence with the captain. Later Jack hears that Sue has been chosen. He brings the good news to her and they declare their love.

*The Moving Picture World*, May 1, 1915, p. 778

SUE (Essanay), May 3.—This is the Chicago Herald prize contest film, featuring Dorothy Warshauer. The story is built around the contest, a star reporter and a love motive being worked into the plot. The subject makes a very fair offering and also illustrates the Chicago idea of female loveliness. Albert Roscoe and Charles Stine have little difficulty in handling their respective roles.

*The Moving Picture World*, May 22, 1915, p. 1259

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Jack Rankin, City Editor)

Ethnicity: White (Jack Rankin, City Editor)

Media Category: Newspaper

Job Title: Reporter (Jack Rankin). Editor (City Editor)

Description: Major: Jack Rankin, Positive

Description: Minor: City Editor, Positive



**The Supreme Impulse (1915)**

Newspaper Article on the number of divorces questioning whether matrimony is a failure causes a woman to wonder about her relationship

THE SUPREME IMPULSE (March 29).—Ann Donnelson waiting for the arrival of her sweetheart, picks up a newspaper and reads an article showing the number of divorces and questioning whether matrimony is a failure. Earl arrives, and Ann shows him the story. He is impressed. They go to have dinner with married friends. The husband is late and they go to dinner without him. The wife is very angry and when husband finally arrives there is a bitter quarrel in which words and more tangible things fly. It ends by the wife putting on her hat and coat and "going home to mother."

Taking Ann home, they discuss the matrimonial situation and evolve a plan. They are both very happy as sweethearts. They hear so much about the sorrows of the married that they think it foolhardy to chance it. They will be sweethearts all their lives, he to live his life and she to live her's. Like many other couples they decide that they will not restrict each other's liberties. Other men may call on Ann, and Earl can enjoy the society of other girls, according to their agreement. The next afternoon, Earl sees Ann walking with another fellow, John Dearborn, whom he knows to be a formidable rival. He is jealous, notwithstanding his agreement.

Several days later Ann perceives Earl about to enter a moving picture show with a girl whom Earl had been "sweet on" before she eclipsed her. When he calls that evening she is cold and distant but refuses to tell him what is the matter. Earl, somewhat peeved over having seen her with John Dearborn, is not over sweet and his stay is short and disagreeable.

The following afternoon Ann and another girl, sitting at the table, sees Earl and a strange girl enter. He does not see her and Ann's jealousy rises to the boiling point. Furious, she goes to his table, and, much to his astonishment, reproaches him for his "horridness." He reminds her that this was their agreement, but logic means nothing to Ann's feminine feelings. There is a lively oral combat on the spot, Earl's girl companion runs away fearing for her hair. Ann goes out crying and Earl tries vainly to induce Ann's companion to intercede for him with Ann. That evening Earl calls. His card is refused. He pushes past the servant and en-

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

### **Tangled Paths (1915)**

Newspaper Article on engagement of a girl he loved prompts a man to take action.

#### **“TANGLED PATHS” (Majestic).**

Sam De Grasse is featured and Francelia Billington, Alfred Paget, Kate Toncray and Ora Carew are prominent in his support in the two-reel Majestic feature produced by Director W. C. Cabanne, “Tangled Paths.”

An unusual use of gypsies is made in “Tangled Paths.” Two lovers have been separated and a gypsy who is in love with the man tells the fortune of each. She is self-sacrificing and wishes to bring them together, knowing that the man can never

love her. She is in an exceptional position for a fortune-teller for she is able to make good her prophecies. The scenes in which the gypsy, played by Ora Carew, archly draws together Nell Summers (Francelia Billington) and Ben Rand (Sam De Grasse) are exquisite in their values as photoplay products.

The lovers have not come to the end of their difficulties without many adventures. Ben Rand (Sam De Grasse) and Jack Doe (Alfred Paget) are both in love with Nell Summers (Francelia Billington). The girl, however, rejects Doe and accepts Rand. Rand is thereupon seized with an ambition to make money. He decides to go to Western goldfields. He induces Jack, his chum, to go with him. After many days of prospecting in the mountains they strike gold. Ben starts back for the county seat to register his claim. Jack follows and shoots him in the back. Jack then registers the claim as his own.

Ben, however, is not dead, and is heard moaning by a gypsy encampment. A gypsy girl (Ora Carew) nurses him back to health and strength. When he is completely himself Ben decides to return to his home. He gets to the railroad station, buys a newspaper and discovers a notice of the engagement of Nell to Jack. He gives his ticket to a tramp and returns to the gypsies.

Scenes at a beach resort to which the gypsies travel, and in which the two lovers are brought together, follow.

*The Moving Picture World*, July 31, 1915, p. 837



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 Test (1915)**

Newspaperman George Laughlin (John Sturgeon)

THE TEST (Special—Three Parts—June 4). —Tom Neil, clerk in the law office of Robert Poindexter, is a man of no principles or ethics. When reproached by John Burly, a lawyer in the office, for studying the "dope" sheet of a newspaper so as to get a line on the horses, he resents it strongly, and the seeds of hatred are sown. Subsequently, Burly, in debt to the extent of \$300, to George Laughlin, a newspaperman, steals the money from the Poindexter office, as the back of Luke Jackson, the cashier, is turned. Because of inaccuracies discovered in Neil's accounts previous, the charge of theft is made against Neil. Burly, however, admits the theft, and writes out a confession to that effect. He is then dismissed and the police are not advised.

Previous to the theft, Helen Poindexter, niece of Robert, had visited in New York, and became acquainted with Burly, through her uncle. A warm friendship springs up between them. After the trouble at the office, Burly leaves the city and ceases to correspond with Helen, resolving at first to make good. Helen soon returns to her home in the West. Almost a year has passed, and Burly has turned up in the West, in the same town where Helen resides. Daily, in the public square, Helen, her features obscured by a heavy veil, dispenses food to the poor. On one occasion she hands food to Burly,

who has kept straight and paid back some of the money to Robert Poindexter. A note is slipped into her hand by Burly, who does not recognize her. She reads the note, which is an appeal for assistance. The following day she decides to test him and drops her purse where he sees it. A few hours after, Burly returns the purse to her at her home when he faints from hunger. He recognizes her later and is persuaded to remain in Helen's home until he recovers. Helen writes to her uncle in New York telling how straight she has found Burly to be, with the result that a recommendation is sent on for Burly by Robert Poindexter and his confession is torn up. Neil, through the keyhole, sees his employer tear up the confession and gets it and pastes it together.

With revenge in his heart and seeing a chance to blackmail Burly, now a lawyer in the office of ex-Judge Gary, Neil goes West and puts it up to Burly, who buys the confession. Neil substitutes a decoy for the original, which he sells to District Attorney Wallace, Burly's opponent for political office. George Laughlin, now editor of the newspaper in the same western town, supports Burly strongly for the office, but Wallace's disclosures of the theft are endangering Burly's chances. Helen, whom Wallace has been paying attentions to, succeeds in tearing off the signature from the confession in Wallace's office, so when the confession is shown to newspaper men, it has no signature and is declared a forgery. Consequently Burly wins both the election and Helen's hand.

*The Moving Picture World*, June 5, 1915, pp. 1658-1659

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (George Laughlin). Group.

Ethnicity: White (George Laughlin). Unspecified.

Media Category: Newspaper

Job Title: Editor (George Laughlin). News Conference.

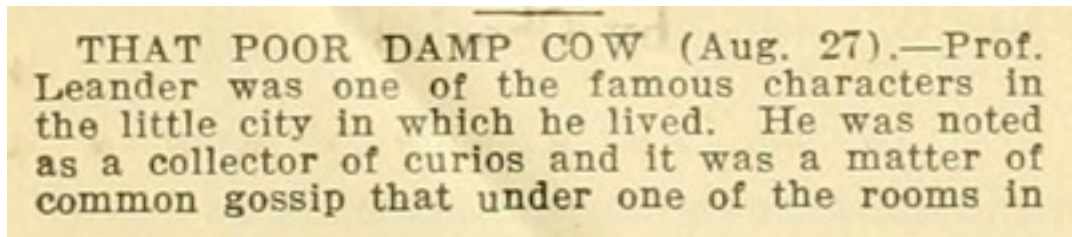
Description: Major: George Laughlin, Positive

Description: Minor: News Conference, Neutral



**That Poor Damp Cow (1915)**

Reporter is tipped that a new gem is added to a collection and publishes the news, which is read by two crooks who determine to steal the gem.



THAT POOR DAMP COW (Aug. 27).—Prof. Leander was one of the famous characters in the little city in which he lived. He was noted as a collector of curios and it was a matter of common gossip that under one of the rooms in

his house was a wonderful subterranean vault, which was filled with many artistic treasures, therefore when a local reporter received a tip that a new gem was to be added to the professor's collection it made a fine item. The news was published and no one read it with more interest than did two "gentlemen of leisure," who were looking for a chance to gain wealth without honest toil. They determined to go to the professor's house and get some of his treasures.

While they were making preparations, the heir received his gift, and it came as a sad surprise. It was not a priceless jewel; it was simply a cow. The professor told his servant to take the cow to the police station, but the servant was stopped on the way for not having a "permit" saying he could take the animal through the streets. The servant brought the cow back and tied her to the front porch. His disappointment and sorrow wore upon the professor and he took numerous drinks in an effort to forget his troubles. Later in the evening his disposition became more mellow, and when a storm came up he saw the cow out in the rain and shed tears. He brought her into the house, went to sleep on the sofa himself while the cow browsed around.

Later in the evening the two "gentlemen" entered the house by a side window, found the entrance to the vault, opened it and descended the stairs. They were feasting their eyes upon the treasures and selecting the ones they thought most valuable, when the door of the vault, which was in the floor of the room above, was suddenly slammed shut. They tried to open it but failed. The cow had wandered into the room and stumbled against the door, slamming it shut and then had gone peacefully to sleep on the woodwork, effectually preventing the escape of the intruders. The frenzied work of the excited men awakened the professor, who came in with a revolver to investigate. He summoned assistance and turned his visitors over to a husky policeman, who, after looking over the captives, said that there was a reward of \$5,000 out for each of the men and that the professor had every reason to feel pleased with his night's work.

So the poor damp cow was a successful investment and paid the professor many times over for his kindness in bringing her into the house when she was exposed to the pouring rain.



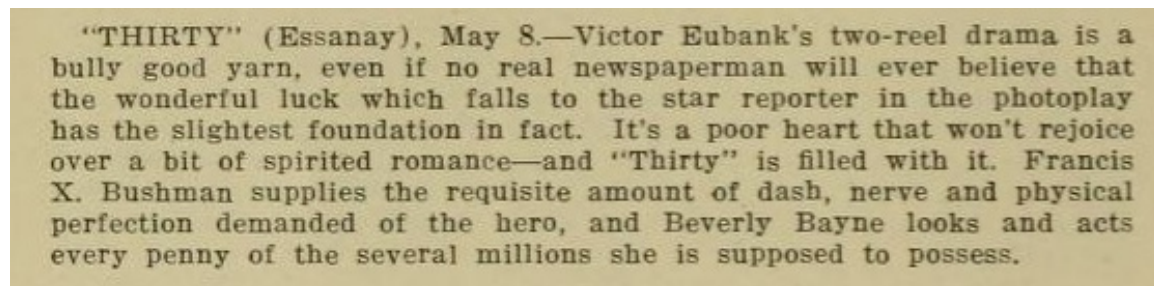
Status: Unknown  
Unavailable for Viewing

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

### **Thirty (1915)**

Enterprising young reporter Dick Thompson (Francis X. Bushman) courts elusive millionairess only to learn that she is the owner of the newspaper for which he works.

“Star Reporter and poker player” Dick Thompson for the *Clarion* is assigned to get a story on the engagement of a millionaire, Ellen March (Beverly Bayne) who hates the press. When confronted by March after sneaking onto her estate, Thompson falls for her and agrees not to run the story. He then starts a rumor that anarchists are going to blow up her neighbors. He is mistaken for one of the anarchists and falls into March’s arms, who admits she loves him. March also discovers she owns the paper and makes him managing editor. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, pp. 13-14.



“THIRTY” (Essanay), May 8.—Victor Eubank's two-reel drama is a bully good yarn, even if no real newspaperman will ever believe that the wonderful luck which falls to the star reporter in the photoplay has the slightest foundation in fact. It's a poor heart that won't rejoice over a bit of spirited romance—and “Thirty” is filled with it. Francis X. Bushman supplies the requisite amount of dash, nerve and physical perfection demanded of the hero, and Beverly Bayne looks and acts every penny of the several millions she is supposed to possess.

*The Moving Picture World*, May 22, 1915, p. 1260

THIRTY (Special—Two Parts—May 8).—Ellen March, several times a millionairess, has a deep rooted hatred for the press and all that pertained to newspapers. So when a rumor of her engagement to Count Dangloff reached the city room of the Clarion and the city editor sent Dick Thompson, star reporter and poker player, out on the story, he had his work cut out for him. He climbed the wall and entered the garden of Miss March's home only to be set upon and beaten by two giant guards. The guards lead him into Ellen's presence, where Dick proceeds to fall in love with her. She told him that if he didn't keep her name out of the papers she would put him in jail. He, because he loved her, said he would, and started a rumor that anarchists were going to blow up old man Rockford, a neighbor of Ellen's. In the manufacture of his plot, he was shot as an anarchist and fell wounded into Ellen's arms. Ellen admits that she loves him, finds out that she owns the Clarion and makes Dick her husband and managing editor of the great newspaper.

*The Moving Picture World*, May 1, 1915, p. 779

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Dick Thompson, City Editor). Female (Ellen March). Group

Ethnicity: White (Dick Thompson, City Editor, Ellen March). Unspecified.

Media Category: Newspaper.

Job Title: Reporter (Dick Thompson). Editor (City Editor). Publisher (Ellen March).  
Miscellaneous.

Description: Major: Dick Thompson, Transformative Positive. Ellen March, Positive.

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



**Thou Shalt Not Kill (1915)**

Newspaper Article reveals that a man a judge has sentenced to death was found to be innocent when the real murderer makes a death-bed confession.

THOU SHALT NOT KILL (Five-parts, Dec. 13.—The cast: Rose Coghlan, Chas. Coghlan and others.

Judge Meredith, of Lexington, Kentucky, has two sons, Harry and Douglas, Harry, the younger, being a Civil Engineer, and Douglas, the elder, an Attorney-at-law.

At the opening of the story, Judge Meredith returns home in the evening, after having sentenced to death James Wilmot, who has been found guilty. Shortly afterwards, Harry, the younger son, goes to the mountains of Kentucky on his first job, to survey a branch railroad. He falls in love with a mountain girl and is secretly married to her. He continues his habit of drinking, which causes much friction with Zeke, the father of the girl. A tramp visits the mountains and is arrested for trespassing upon the neighborhood. Out of revenge, he sets fire to the neighbor's place. Meantime, the little mountain girl wife has written to Judge Meredith that his son is drinking and not attending to his work, which causes the Judge to send his son, Douglas, to the mountain to correct the younger brother.

Harry has an altercation with his wife's father in the presence of the Sheriff and Deputy, and threatens to "get even," with his father-in-law. At this time, the Sheriff appoints Zeke, and his son Jack, deputies to assist him in tracking and arresting the tramp for his crime. A little later, Harry Meredith returns to the cabin in hopes of seeing his young wife and sets his shot gun, which was presented him by his brother. Harry hears his father-in-law approaching and conceals himself. Zeke coming upon the tramp attempts to arrest him and is fatally shot. The tramp escapes through the under-brush. Harry goes to the assistance of his father-in-law who dies in his arms. In this position, his own shot-gun still hot from the discharge of its load, Harry is found by the Sheriff, and is taken into custody on the charge of murder. The young wife also witnesses the incriminating scene, and suffers the agonies of torment between her love for her reckless young husband and her duty as a Kentucky mountain girl to avenge her father's death.

Meantime, Harry's mother, while attending a social function, has a premonition that her boy is in danger, and goes to the mountains to see him. She learns that he is accused of murder and telegraphs her husband, the Judge, to come at once. That same night the Judge has read in the newspaper that the man, James Wilmont, has been found to be absolutely innocent by the death-bed confession of the real murderer and immediately upon the head of this he receives his wife's telegram that his own son is accused of murder. He leaves at once to join her. Harry Meredith is tried and convicted upon circumstantial evidence, which apparently leaves no room for doubt that he committed the crime, is sentenced to death and is executed. The tramp having been crushed between freight cars, sends for the Priest, on the night of the day of the execution, confesses the crime, thus proving Harry Meredith innocent.

*The Moving Picture World*, December 4, 1915, p. 1912.

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 Toy-Maker of Leyden (1915)**

Newspaper Article informs a man about a doctor that has cured consumption so he sets out to find the doctor for his sick grand-daughter.

THE TOY-MAKER OF LEYDEN (June 5).— Old Hans is an old toy-maker in a little Holland village. He is assisted by Freda, his granddaughter and Karl. Freda shows symptoms of consumption. At this time, Dr. Von Holm comes all the way from Rotterdam and lectures to the city fathers on the dangerous spread of germs from the great white plague. The city fathers determine to stamp out the dread disease and one day they walk into the quaint old shop and make a bonfire of all the toys behind the house, telling Old Hans that Freda is in consumption and must not be allowed to spread infections by making any more toys. Hans reads in a newspaper of how Dr. Von Holm, of Rotterdam, has cured consumption in cases that have been checked in time. Hans counts his small savings and, bidding Freda and Karl a cheery good-bye, sets out on his walk to Rotterdam, thirty miles away. Admitted to the private office of Dr. Von Holm, he tells the object of his coming. The great doctor shakes his head dubiously and is not inclined to take the case. Thereupon, Old Hans kneels down on the floor, pours his pitiful savings at the doctor's feet, and pleads for the life of Freda. Dr. Von Holm is touched by this pathetic appeal. He drives to the little village in a big car and takes Freda and Hans and Karl to his bungalow in the pine woods. Thus Freda is enabled to shake off the touch of the white plague and returns home, entirely cured. The doctor, who has fallen in love with his fascinating patient, comes back after a month to make her his wife and Old Hans is once more installed in his toy-shop with those he loves around him to make his declining days prosperous and happy.

*The Moving Picture World*, June 12, 1915, p. 1844

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 Truth About Helen (1915)**

Newspaper editor helps to clear a man falsely accused.

While eloping, Helen Moore and Raoul Kent, the nephew of Senator Foote, experience car trouble and go to a hotel where Kent makes unwanted advances toward his fiancée. Hearing Helen's screams, Hugh Graham, a candidate for district attorney, breaks into the room to save her but is seen exiting by Gregory, a political rival who threatens to destroy him with this seemingly compromising situation. Hugh agrees to withdraw from the race, and Helen moves to Washington, D.C. to work for Senator Foote's wife. While on business in the city, Hugh spies Helen at the theater with the senator and assumes a romance. Following her back to the senator's home, Hugh catches Kent stealing confidential papers from his uncle's safe and in the ensuing struggle, kills the nephew. Hugh resolves to run for Congress, but once again Gregory threatens to ruin him with the hotel incident. His chances for success with Helen and politics dim, Hugh is vindicated by a conscientious newspaper editor, who reveals the entire truth about Helen's innocence and reunites the couple. *American Film Institute Catalog of Feature Films/TCM Overview.*



**THE TRUTH ABOUT HELEN.** (Special—Four Parts—Nov. 12).—The cast: Grace Williams, Harry Linson, Robert Conness, August Phillips, Carlton King, Bigelow Cooper, Mrs. Wallace Erskine, Robert Brower, Herbert Prior.

Helen Moore and Raoul Kent, nephew of Senator Foote, plan to elope. Raoul's machine breaks down on the road, and they go to a suburban hotel until morning. At the hotel, the "Boss" is holding a conference to decide upon the candidate for the office of district attorney. Hugh Graham, the Boss' choice, and once betrothed to Helen, enters the hotel to attend the conference. Passing the parlor, he hears Helen's scream. Raoul is making ugly advances to her, but Hugh breaks down the door, and beats Raoul for his viciousness. As Hugh emerges from the room with Helen to take her home, Gregory, defeated by Hugh for the candidanship, spies them. He draws his own conclusions from the scene. Helen, wrecked in health by her experiences, begs her father to take her away. He brings her to Washington to the home of his chum, Senator Foote, where she is to act as companion to Mrs. Foote. Hugh has, meanwhile, declined the nomination, under the threat from Gregory of exposure of the incident with Helen on the night of the Boss' conference.

A year has passed and election time draws near again. Called on business to Washington, Hugh sees Helen, gorgeously gowned, at the theater with Senator Foote. Unconscious of the Senator's identity, he follows them home, for his suspicions have been aroused. Raoul, leading a life of dissipation, climbs into the window of the Senator's library, bent on a mission to steal some important papers. Hugh, seeing him, senses a robbery and follows him into the house. In the struggle, Raoul is killed. Helen and the Senator rush into the room, and Hugh's suspicion of her seems to be confirmed. This time, Hugh accepts the nomination for Congress, and Gregory prepares to make public what he saw at the suburban hotel. He gives his story to the daily newspaper. The editor of the paper, anxious to ascertain the truth of Gregory's accusation, begins an investigation of the case. His efforts serve to clear up the entire story. Hugh discovers how Helen came to enter the Senator's household. Election day is over. Congressman Hugh Graham is making

preparations to take up his duties at Washington, and foremost among these duties is the choosing of his home, so that he may spend his days at the Capitol, together with his wife, Helen Moore Graham.

Status: Unknown  
Unavailable for Viewing

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



**Two and Two (1915)**

Newspaper Article gives two lazy husbands an idea of taking poison so their wives will feel sorry for abusing them.

TWO AND TWO (March 5).—Completely disgusted with their husbands, because of their laziness and refusal to help in the smallest degree with the housework, Mrs. Bunty and Mrs. Doty, living in adjoining houses, attend a suffrage meeting. There the speaker's words being in sympathy with their own thoughts, the women become full-fledged suffragettes, and on their return home, commence to propagate their newly-acquired theories. Instead of letting their good-for-nothing husbands loaf around the house, while they do the work, they make things so hot for their hubbies, the men are thankful when, the following Saturday, the women attend another suffrage meeting. During their absence, Bunty signals to Doty to come over and play pinochle. They talk over their troubles and Bunty gets an idea from a newspaper item. He suggests they pretend to take poison and in that way make their wives feel sorry for all their abuse. Doty is delighted. They get a bottle of bichloride of mercury tablets and a smaller one labelled "Dyspepsia Tablets." They accordingly take several of the "Dyspepsia" tablets, spill a lot of Mercury tablets on the table and when their wives return, begin kicking and screaming, as if in great pain. The women are greatly shocked on learning the reason for their actions, and hastily call a doctor. The physician arrives in a hurry, and after a careful examination, takes the women aside and whispers, "They're faking! Put them on bread and water until they confess." The men are nearly starved, but the women tell them they must wait until the doctor comes before they can have regular meals. On his arrival, he surreptitiously pastes a poison label on the bottle of dyspepsia tablets and convinces them they really did take poison. Both men beseech him to give them something, but he tells them the

only cure he knows of is to exercise the poison out of their systems, so Doty and Bunty both make a rush for the woodpile and the carpet-beater, making themselves generally useful, while the doctor winks at the two smiling women and departs.

*The Moving Picture World*, February 27, 1915, p. 1332

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

### **Two Women and One Hat (1915)**

Newspaper Article about two wives whose hats were ruined in a series of mix-ups gives the husbands a chance to make things right.

TWO WOMEN AND ONE HAT (April 2).—The Mesdames Brown and Jones are neighbors and the best of friends. However, on a shopping expedition they both select the same hat. It is a high priced hat and neither lady has sufficient money to buy it. Mrs. Jones sells some old clothing, secures the price, and heads for the millinery shop. She has just paid for the hat when Mrs. Brown comes rushing in to buy it. Mrs. Brown won't have another hat, and the ladies quarrel.

Mrs. Brown, in passing the Jones' home, notices Mrs. Jones' hat on a table near the window. She studies the trimmings and later makes a cheap duplicate. Both ladies wear their hats to a garden party, and their millinery becomes ruined in a series of mix-ups.

A newspaper article read by the husbands of the two ladies make the men regret that they did not let their wives have new head-gear, and when each man's spouse comes home with a tale of woe, the husbands buy them each a swell hat. The ladies are so happy that they kiss and are friends again.

*The Moving Picture World*, April 24, 1915, p. 619

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 Unafraid (1915)**

Newspaper picture of a rich New York heiress gives an irresponsible young man an idea to marry her for her money.

THE UNAFRAID (Lasky—Four Parts—April 1).—In Montenegro two brothers, Stefan and Michael Balsic, are at enmity because of opposite political views. Stefan, the elder and the head of his ancient house, is a loyal and favorite subject of King Nikolas; Micheal is dissolute and conspires with the Dual Empire against his own country, hoping to gain position and wealth when the enemy takes possession of the land. He is the instigator of a revolution, which is being financed by the Secret Agent of the Empire. The money which is given him for the purpose of starting this revolution, however, he squanders in Paris on wine and women. When he is called to account for this by the Secret Agent, who threatens to turn him over to the King of Montenegro for punishment, he pleads for just one week in which to make good the loss and start the revolt. At about this time Michael sees a newspaper picture of Delight Warren, a rich New York heiress, and schemes to marry her, using her money to reinstate himself and carry out his plans. He meets Delight, who is impressionable, and at once captivates her, so that she determines to marry him in spite of the opposition of her uncle and aunt and also in spite of the warning of Count Stefan, who calls upon her to try and make her see her mistake. When she tells Michael that Stefan has been to see her, Michael replies that it is true Stefan is his brother, but that his reputation is such his name is never mentioned in the family.

Delight goes to Montenegro, accompanied only by her racing chauffeur, Jack McCarty, who

proves loyal when even her maid refuses to go. On the day of her arrival, Michael has been summoned to a Court function from which he does not dare to absent himself, and sends his secretary to meet Delight. On the way to the castle of her fiance she is kidnapped by Count Stefan, who explains that he must hold her a prisoner in order that she shall not put her wealth at the disposal of his treacherous brother. He says that the only honorable manner in which he can take her to his home is to marry her, and as there is no other way out of the difficulty, she finally consents to the ceremony. At his castle, Count Stefan treats her with the utmost civility and even with formality. She is not convinced of Michael's guilt, but is forced to believe in Stefan's sincerity, especially as he says that she need only remain in his own house until Michael is either convicted or cleared from his accusation, and that she can then return to America and have her marriage to him annulled. Michael, hearing of what has transpired, goes with McCarty to the American minister, and lodges a complaint against his brother. McCarty has already become suspicious of Michael and refuses to take any definite stand. The American minister decides to go and see for himself. Delight consents to dine with her husband and the minister, and during the dinner prevents Stefan from being poisoned by one of Michael's men. The minister decides that there is no reason for him to interfere.

Once again the Agent of the Dual Empire comes to remind Michael that his time to make his promises good has expired. This time he pleads for only a delay of one day, and within the space of that time succeeds in kidnapping Delight and taking her to his own castle. He also captures Danilo—Stefan's right-hand man—and threatens to put out the eyes of this man unless Delight pays him an enormous sum of money. Delight pays the money, but at this time Stefan and his men arrive. During the ensuing fight between the two brothers and their respective henchmen, Stefan finally blows in the doors of the castle. Michael finally kills himself rather than submit to capture and disgrace. Delight then confesses her love for Stefan.



Status: Print exists in the George Eastman Museum film archive  
Unavailable for Viewing

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

### **Uncle John (1915)**

Newsboy Jimmy Moore

UNCLE JOHN (Two Parts—March 8).—Jimmy Moore, age eight, earned enough money by selling newspapers for supper for Alice and Pudge, who were waiting for him in the tenement. It was a bitter cold day. The father hadn't shown up for more than a week and the three children were trying to keep the little home together.

Old John Waldron, many times a millionaire, never had any patience with charity and settlement work. When Horace, his only son, took it up with the fortune left him by his mother, the Old Man was disgusted.

The discussions between father and son on charity and how the old man is getting more penurious every day get more and more acrimonious, until finally one day, Waldron ordered his son out of the office. Horace, with the impetuosity of youth, left home and settled down in a modest room to help the poor. Some days before, Horace obtained permission from his father to collect rents of one of his East Side tenements.

He thought a great deal about Helen, the girl across the hall, who is endowed with the gift of an artist. She was poor, so he sent a friend to buy some of her pictures which Horace took off his hands. Horace offered, by letter, to buy the tenement from his father. The Old Man tore up the letter in a rage, and then made up his mind that he would go to see this tenement which was causing so much trouble.

As he entered, any one who saw him would have concluded that he lived there. He climbed the rickety stairs and looked all about him; nothing seemed very remarkable. On his way down, he didn't see the broken step, and he landed in the hall before the little Moores' door, with a badly sprained ankle, saving himself from breaking his neck only by hanging on to the banister. The three little Moores heard the fall, came out and found the old man. They supported him into their rooms, and after they made him as comfortable as possible, they held a consultation. Here was a stranger within their gates; he surely needed a little liniment for that ankle, and he looked as though a little food wouldn't hurt him. Alice emptied the coffee pot of its pennies and Jimmy went out to get the food. Waldron tried to hear what the conspiracy was all about, but couldn't quite get it. Jimmy returned with a small package of tea, an orange and a bottle of vile smelling liniment. Jimmy treated Waldron's ankle and Alice served the tea and the orange. Waldron admired their generosity, and was astonished to learn upon inquiry that they were not to have any supper that night as they had spent all their pennies. At that moment in walked two officials of the "Gerry Society." "To what do I owe this unwarranted intrusion?" said Waldron. "You should be prosecuted for disturbing my family, I am their uncle." That night, Waldron lay upon the rickety couch and pondered many things. He concluded that it might not be such a bad thing to stay a few days with the children, completely hidden from the cares of business and study a little sociology, himself. Little Pudge asked the old man to stay with them a few days. He agrees when he is permitted to pay his board in advance. Telling the children what a good cook he is he tells Jimmy to get a quantity of eatables. The little folks put an apron on him and Jimmy goes across the hall and got Helen to see the fun.



Helen entered into the fun; she tested Uncle John's cooking and pretended it made her sick; and Uncle John threatened her with a big spoon and got so excited that he let the toast burn and was made, by Pudge, to make some more, though he tried to beg off. Just at this time Horace Waldron sat in his rooms looking at the pictures which he had bought from Helen, by proxy.

But, as he looked, always a vision came of her as he saw her first, sitting cross-legged, wrapped in her big coat, eating crackers and milk and reading a book. And the more Horace thought about it, the more he became convinced that a few painting lessons would help him in his work among the poor. He got his courage up and went to see Helen about it. The door was open and he went timidly in. Helen came back from the Moores to find him standing in admiration before her easel. After a good deal of hemming and hawing, the matter was arranged and Horace went to work at it, though he was always trying to draw pictures of Helen, who scolded him and tore up the pictures. But his entree was established, and he came regularly.

John Waldron was too big a man to drop out of sight for a week unnoticed. And one evening he read in the paper an account of his

disappearance. He laughed. A knock came on the door and Waldron ducked into the inner room. It was Jenks, the collector. Alice was a few cents shy and wanted Jenks to come back for it. "No," said Jenks, "the old skinflint who owns the building would fire me if he thought I would trust anyone for fifteen cents. I'll pay it myself." Waldron, of course, heard it and was inclined to be angry at first and then he laughed, for he knew Jenks was right. And again listening through the same door, he heard Horace tell Helen that his father had disappeared and that while he had parted with him in anger, he was very dear to him and that he would never be happy until he found him. For a certainty, John Waldron was getting humanized. And that evening, Pudge had too much jam and the resultant "tummyache." Waldron was very worried about her and started out for the doctor.

An incoming "drunk" lit a cigarette in the hall and threw the blazing match into a pile of rubbish. When Waldron and the doctor got back, smoke poured in volumes from the entrance. He and the doctor plunged into the house, the doctor to come staggering out in a moment, blinded by the smoke. Waldron kept on, rushed to the room and burst in the door. The children had fallen asleep when Pudge's ache stopped and were just awakening and groping in the smoke. Waldron wrapped clothes about their heads and sent Jimmy and Alice down the stairs. He picked up Pudge and started to follow, but the stairs fell, blocking the door. He then went out of the window to the fire escape and down to the floor below. The escape on the floor below was hopelessly blocked with the boxes and refuse that the East Sider usually keeps there. As he stood for a moment irresolute, Horace and Helen, who had come to the scene, saw him.

"Oh! It is Uncle John," said Helen.

"It is my father!" said Horace, and he plunged into the building. He got them just in time and fought his way down the blazing stairs with his double burden. A week later "Uncle John" sat in the big library before the fire. Behind him, at the window, stood Horace and Helen, very close together, looking at two pictures which seemed to interest Helen greatly. In bounded Alice and Jimmy, well dressed and with schoolbooks in their hands, and Pudge trailing along behind. They swarmed all over Uncle John, until the observing Pudge directed their attention to Horace and Helen. Uncle John had to turn clear around in his chair.

Horace was holding Helen very tight and whispering to her. Uncle John pretended that



it was a great breach of etiquette to look, and he turned their heads about for them, but they broke away and ran to Helen, who took them into her arms. And then, somehow, the picture got blurred until all you could see was Uncle John as he sat looking into the fire and smiling.

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

### **Uncle's Last Letter (1915)**

Newspaper Reporters report the death of a man based on identification in a collision, but it turns out it's the wrong person.

UNCLE'S LAST LETTER (Surreba—April 20).—Uncle Jabez, whose health is failing, decides to go away to the country for a complete rest. Before leaving, he makes his will, en-

closes it in an envelope on which he writes: "Not to be opened until after my death," and places it in a book on the library table. In another note addressed "To My Anxious Relatives" he writes, "To that one of you who finds my will I bequeath this house and \$100,000.00." On his way to the country his valise, which was carelessly attached to the automobile, falls off unseen by Uncle. Charlie, a passerby, sees it, picks it up and goes home with it. Helen, Jabez's niece, who has made herself mistress of the household, in exploring her Uncle's home in quest of his will, finds the note "To My Anxious Relatives." She starts out to find the will and is soon joined in her search by all the relations, and the chairs, tables, desks, buffets, hat racks and everything that tends to hinder the progress are thrown pell-mell in all directions.

In the meantime, Charlie, having been called away on business to the coast, takes Uncle Jabez's suitcase with him. A collision occurs in which Charlie is killed. There being nothing else to identify him except the valise, the newspaper reporters record his name as "Jabez Smart." Uncle Jabez reads of the accident, and, knowing his relations better than they think, he decides to return to his home before they find the will. While everything is in a state of confusion at his home, Jabez enters and finds his relatives at their work. They sneakily exit, leaving Uncle Jabez to brood over his wrecked home.

*The Moving Picture World*, April 24, 1916, pp. 640, 642

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified.

Media Category: Newspaper

Job Title: Pack Journalists

Description: Major: None

Description: Minor: Pack Journalists, Neutral



**The Urchin (1915)**

Newsboy (Brooks McCloskey – The Urchin)

THE URCHIN (Nov. 5).—The cast: Francis Joyner, Brooks McCloskey, Edith Ritchie, Eleanor Dunn, Charles Ebbinger, Richard Wangemann, Jack Lamb.

The urchin lives in a poverty-stricken attic with his old grandfather, a musician. The boy is passionately fond of the old man's violin and has become a student of it after the old man's heart. Unable to get money or food, the old man finds they are facing starvation. The boy learns the truth and gets the violin away without his grandfather's knowledge. He sells it for little or nothing and buys bread. Upon his return he finds it is too late; his grandfather is dead. He manages to sell back the bread, though his empty stomach demands food, and buys back the violin from the kind-hearted dealer. He makes a few pennies by playing in the streets and falls asleep on a park bench. A tramp steals the violin and when the boy awakes he tells his troubles to a policeman, who laughs and sends him on his way unbelieving.

Broken-hearted, he uses his few pennies to buy newspapers and starts out to make a living. The tramp sells the violin to a little girl, who, with her mother, is just coming away from the conservatory of music. Later the little girl's auto runs down the urchin and he is taken to her home. There recovery seems slight because the boy has lost his desire to live. The little girl taking her violin lesson awakens the boy's consciousness to things around him. He recognizes the tones of his old violin. The lesson over, he crawls downstairs and getting his beloved violin in his arms, starts playing. The others return and his story is told. A happy future opens before him, now that life again holds out alluring arms, and the prospect of a real home is outweighed only by the return of his old violin.

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: Newsboy, Positive  
Description: Minor: None

### **The Van Thornton Diamonds (1915)**

Reporter. Katherine Selwyn (Edith Johnson) pretends to be a reporter to get information.





Lamar Johnstone, Franklyn Hall and Catherine Henry are featured.

Alan Thurston is a clever thief who preys on society, selecting the wealthy classes as his victims. He carries out the role of a man of ample means.

Katherine Selwyn, an orphan, is an art devotee, and earns a modest living by painting landscapes. Thurston creeps into her good graces and finally marries her. He wishes for a partner in his crimes, but Katherine is entirely ignorant of Thurston's profession. After they are wedded, Thurston tells his bride what he expects of her and, horror-stricken, she flees from the roof of her newly-made husband.

Mrs. Van Thornton issues invitations to a house party and Thurston resolves to be a guest for the opportunity it may give him to steal the Van Thornton diamonds. He accidentally meets Katherine once more, pays her rent in the tenement and, in desperation, she agrees to come back to him.

Thurston attends the party and directs Katherine to come in the guise of a newspaper reporter to interview the hostess in reference to the approaching festivities. He directs that she shall pretend to sprain her ankle in order to permit her to remain in the house and locate the diamonds.

The trick succeeds and Katherine locates the jewel casket, but in a fit of remorse, she refuses to state the whereabouts of the jewels to Thurston, and she places them in another locality so that he cannot find them.

Mrs. Van Thornton's brother becomes suspicious of Thurston, and succeeds in rescuing Katherine from the

thief's anger, when she refuses to tell him where the jewels are concealed. Thurston draws a revolver and attempts to shoot the intruder. In the struggle the revolver is accidentally discharged by Thurston, the bullet enters Thurston's body with fatal results. The inference is then drawn by all the guests that Thurston has committed suicide.

Katherine is forgiven and the interest shown by Mrs. Van Thornton's brother in the beautiful artist, indicates that future happiness is in store for them.



THE VAN THORNTON DIAMONDS (Special—Two Parts—Feb. 15).—Alan Thurston, a clever thief, poses as a retired broker, and his successful depredations have supplied him with funds so that he carries out the role of a man of ample means. Katherine Selwyn, an orphan, is an art devotee. She earns a precarious living by painting, her favorite subjects being landscapes. One day while working at her easel at the seashore, Thurston spies her and introduces himself as an admirer of her pictures. Katherine is entirely ignorant of Thurston's profession. His attentions are pleasing and agreeable, and being without anyone to guide or assist her, she falls an easy victim to his wiles and agrees to marry him. As his wife Thurston can train her to become a clever confederate, while their marital relations, he believes, will prevent her from being called as a witness against him in case of detection.

After they are married Thurston tells his bride what he expects of her; that he is a society thief; that he requires her aid as an accomplice and that she must help him. In horror, she realizes for the first time that he has not married her for love. Heartbroken and horror stricken, she flees from the roof of her newly made husband, and returns to her precarious existence of painting landscapes for the market.

Thurston continues his thieving expeditions with such cleverness as to avoid detection. He receives an invitation to attend a house party at the villa of Mrs. Van Thornton, an invitation which he accepts with avidity, because he realizes that such invitations supply him with opportunities for abstracting valuable jewelry. On the street, one day, he accidentally espies Katherine returning to her humble apartment, filled with dejection and anxiety because she has been unable to dispose of her art. Carefully he follows her to the tenement house where she has a poorly furnished room. He hears a voice raised



in anger and discovers that the landlady is threatening Katherine with eviction if she does not pay her arrears in rent immediately.

Thurston intrudes, with apologies and being well supplied with funds, pays Katherine's rent. Then, with clever argument, he tells Katherine why she should return to him and help him in his nefarious profession. Driven to desperation, she agrees to come back to him. Thurston attends the house party. He directs Katherine to come in the guise of a newspaper reporter to interview Mrs. Van Thornton in reference to the approaching festivities. He directs that Katherine shall pretend to sprain her ankle in order to permit her to remain in the house and locate the depository for Mrs. Van Thornton's diamonds.

The trick succeeds. Katherine locates the jewel casket, but in a fit of remorse, she refuses to disclose the whereabouts of the jewels to Thurston. She places them in another hiding place so that he cannot find them.

Mrs. Van Thornton's brother has become suspicious of Thurston, and succeeds in rescuing Katherine from the thief's anger when she refuses to tell him where the jewels are concealed. The brother intercedes, upon which Thurston draws a revolver and attempts to shoot the intruder. A struggle follows and the revolver is accidentally discharged by Thurston, so that the bullet enters a vital spot in his own body, with fatal results.

The body of the dead thief is hastily carried to his room and the inference is drawn by all that he has committed suicide. Katherine is forgiven and the interest shown by Mrs. Van Thornton's brother in the beautiful artist, indicates that they are candidates for future happiness.

*The Moving Picture World*, February 13, 1915, pp. 1036, 1038

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Katherine Selwyn)

Ethnicity: White (Katherine Selwyn)  
Media Category: Newspaper  
Job Title: Reporter (Katherine Selwyn)  
Description: Major: Katherine Selwyn, Negative  
Description: Minor: None

**The Vanishing Cinderella (1915)**

Reporter Florence Kingdon (Dorothy Davenport), a newspaper reporter

VANISHING CINDERELLA, Week of May 31.—A very acceptable comedy in which a young woman reporter succeeds in the most novel manner in interviewing a successful young author, who has persistently eluded her. She takes a room in the same house in which he has his apartment. In fact, the room occupied by her is directly above his. On the morning after her arrival she makes a smoky fire in her waste basket, and then proceeding to climb down the fire escape, faints in the arms of the author and is carried into his apartment.

*The Moving Picture World*, June 12, 1915, p. 1778



THE VANISHING CINDERELLA (Released week of May 31).—Tom Watson, a young novelist, lately famous for his book, "The Happy Life," receives a letter from his father advising him that he will shortly be favored with a visit from his fiancée and her mother. He loathes the idea, that is, the mother-in-law part of it, but is resigned to Fate. Florence Kingdon, a young newspaper woman, reads his book and wants to interview him, but he will not talk for publication, and tells her so. Finally, made desperate by his repeated refusal to talk, she decides to interview him by strategy. She goes to a hotel and takes an apartment directly over his. She makes a fake fire with plenty of smoke, jumps out on her fire escape and screams loudly for help.

Watson "rescues" her and is trying to revive her in his rooms when he hears a knock on the door. He conceals her in his back room, but has to tie her bodily to a chair to prevent her "limp" body from falling to the floor. She enjoys it immensely. His fiancée and her mother enter and at once discover a girl's slipper on his floor. A search is made, the girl found trussed to a chair, and the two indignant females file out, followed by Watson vainly pleading. While he is gone Florence escapes to her own room. Watson has been so impressed by the girl's charm that he writes a touching story called "The Vanishing Cinderella," and sells it to the newspaper on which Florence is employed. She reads it and knows she is the Cinderella whose loss the author so touchingly mourns. That night, walking in the park, Watson comes unexpectedly upon his "Vanishing Cinderella," who cannot disclaim the lost slipper, and would not if she could.

*The Moving Picture World*, June 5, 1915, p. 1690

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Female (Florence Kingdon). Male (Tom Watson).

Ethnicity: White (Florence Kingdon, Tom Watson).

Media Category: Newspaper

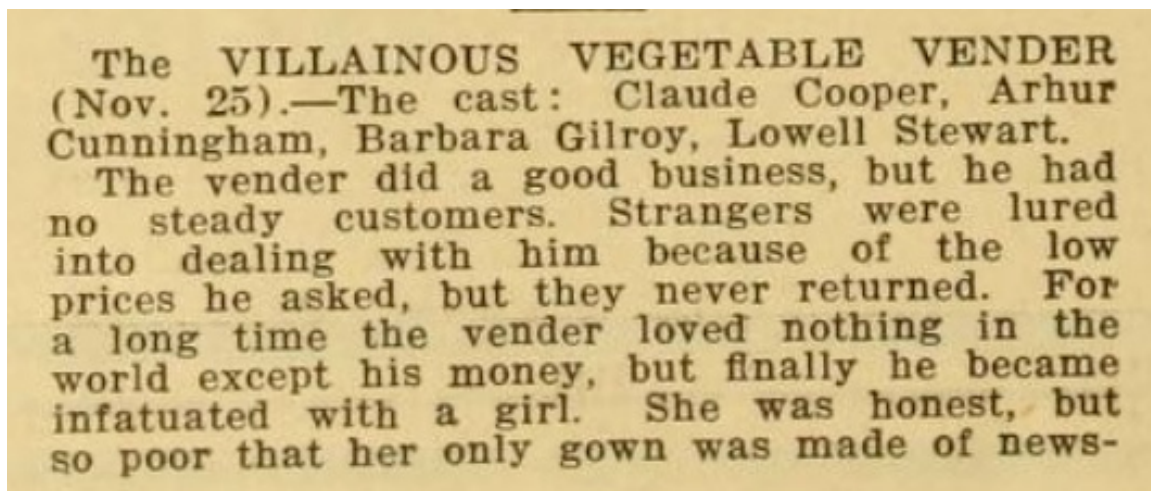
Job Title: Reporter (Florence Kingdon, Tom Watson)

Description: Major: Florence Kingdon, Positive

Description: Minor: Tom Watson, Positive

### **The Villainous Vegetable Vendor (1915)**

Newspapers report that the son of a millionaire's wife has disappeared and police are looking for him.





papers. One day misfortune came to the girl. A goat, attracted by her daily costumes, tried to devour it. She struggled in vain, but help arrived in the shape of a raggedly garbed man with a bright red nose. He drove the goat away, and most naturally the girl agreed to marry her preserver. The villainous vegetable vender was indignant when he heard they were wedded. Then the husband revealed the fact that he was a millionaire, interested in work among the poor, and had disguised himself to make his investigations easier.

Several years passed, and the villainous vegetable vender grew more and more villainous. One day he read in the newspapers that the son of the millionaire's wife had disappeared and the police were looking for him, while his mother was heartbroken. It was explained that he could be identified by a strawberry mark on his right arm and a locket with his mother's picture. The villain found the boy, imprisoned him in a vegetable bin, and told him he would remain in that unpleasant prison for many years. Fortunately for the child, he was quick witted. On the back of the locket he scratched the letters "C. Q. D." and hid it in a tomato. He hoped that some kind hearted person would buy the tomato, and notify his parents.

By good luck his own father's cook bought the tomato, and father tried to eat it. He injured his teeth on the locket, but forgot his pain when he read the pitiful call for help. It was easy to trace the villain down, and father consigned the criminal to prison.

*The Moving Picture World*, November 27, 1915, p. 1726

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 Voice From the Sea (1915)**

Newspaper Article about a robbery reveals the truth to the man who rescued the robbers from a supposed shipwreck.

A VOICE FROM THE SEA (Paragon—Two Parts).—Walter Hanford advertises for a companion for his invalid mother. Arnold Roberts, an adventurer, sees the advertisement and, being slightly acquainted with Walter, asks that the position be given a friend of his who is in need of work. Walter goes and Belle Thorne, an accomplice of Arnold's is given the position.

Later, when Arnold plans to enter Walter's home and secure the Hanford jewels, he tells Belle that he will require her assistance. Belle, however, has fallen in love with Walter and refuses to aid in the robbery. Arnold then threatens to tell Walter that Belle was his mistress unless she obeys him. Rather than have this happen, Belle admits Arnold into the home at the appointed time.

Walter discovers Arnold at the robbery, while Belle watches outside. A struggle follows, during which the mask is torn from Arnold's face. He recognizes Arnold just before he receives a blow which knocks him senseless and Arnold escapes with the jewels. Out side, he tells Belle that Walter has been killed, and she flees with him. Walter recovers, but, to save Belle, gives a different account of the robbery to the newspapers, stating that Belle came to his aid, but was carried away by his assailants. Meanwhile, Arnold and Belle, to escape from recognition, go to the seashore, steal a boat, change their clothes and land at a point on the coast, where they allow themselves to be rescued and tell their rescuer that they are the sole survivors of a shipwreck.

Old Ben, their rescuer, takes them to his home and accepts their story. Later, however, a copy of the newspaper giving an account of the robbery falls into his hands. Belle's picture identifies her, and he immediately writes to Walter that both Belle and Arnold are in the village with him. Walter comes to the village but does not make his presence known. Instead, he shadows Belle and Arnold and overhears enough of Belle's talk with Arnold, when she refuses to marry him, to know that she has been forced into the course she follows. Arnold threatens Belle who leaves him. Walter, hiding behind the rocks on the cliff, calls to Arnold and accuses him of the murder. Frightened as Walter appears and, believing him to be a ghost of his victim, Arnold backs over the edge of the cliff and falls into the sea below.

Walter returns to Old Ben's cottage, where he finds Belle, who has gone to Old Ben to make a confession and ask his aid. He and Belle are reunited and together return to the city to Walter's mother.

*The Moving Picture World*, March 27, 1915, p. 1994.

Status: Unknown

Unavailable for Viewing



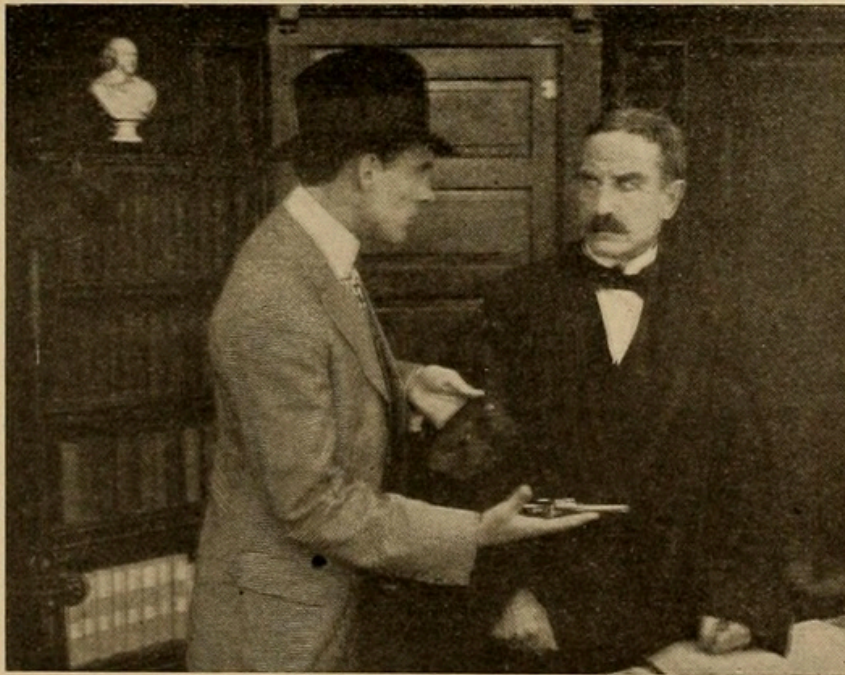
Type: Movie  
Genre: Drama  
Gender: Group  
Ethnicity: Unspecified  
Media Category: Newspaper  
Job Title: Unidentified News Staff  
Description: Major: None  
Description: Minor: Unidentified News Staff, Neutral

**The Voice in the Night (1915) (aka A Voice in the Night)**

Reporter Rex Malden (Henry Stanley) is the star reporter on *The Times*.

**"A VOICE IN THE NIGHT" (Eclair).**

There is always something mysterious and unexplained connected with the darkness of night and its strange noises, and it is through the peculiar circumstance of a cry in the dark and its stirring results that the story of "A Voice in the Night," the two-part Eclair drama, grips and holds us. From



Scene from "Voice in the Night" (Eclair).

the brain of Anthony P. Kelly, the versatile creator of original photoplay plots, the story is most strange and interest-compelling. A young reporter passing a lonesome spot hears the sounds of a death struggle and then a voice. The murderer escapes, but the voice remains in the memory of the reporter, and he wages he will capture the guilty one

through it. Time passes, and, sent one day to cover a murder trial, the reporter is dumfounded to hear issuing from the lips of the stern judge on the bench the voice. After the session he goes to the judicial chambers and there hears unfolded a strange tale of a sister in the power of an unscrupulous government agent who has entrapped her husband, a government official. The scoundrel demands his price; the wife, to save her husband, is about to pay it, when she thinks of her brother, the judge. She tells him the story. He sees but one way out of it; the rest the reporter knows. Leaving the judge's chambers he passes slowly down the steps with the memory of the voice silent forever in his bosom. H. Stanley, as the young newspaper man, and Lottie Fowler, as the wife, give finished and artistic performances of the two difficult roles. This Eclair production will be released Wednesday, February 17th.

*The Moving Picture World*, February 20, 1915, p. 1005

THE VOICE IN THE NIGHT (Eclair), Feb. 17.—An unusually good mystery story in two reels. In a few vivid scenes the death of a man is pictured, the sole observer being a reporter who afterwards unravels the case. The photography could have been a little better in places and there are a few minor faults in construction, but the story is well above the average of its type. The solution is surprising and yet accounted for in a natural way. A good mystery production.

*The Moving Picture World*, February 13, 1915, p. 11141

A VOICE IN THE NIGHT (Two Parts—Feb. 17).—Rex Malden is the star reporter on "The Times." He is walking home when he stops at the sound of a girl's voice pleading with a man. The man breaks away from her, however, when she attempts to hold him, and the girl, seeing that to plead with him is useless, walks sadly away. As she comes up to him, Malden looks deep into her eyes and is struck by the look of terror which is mirrored there. He is about to speak to the young woman when she turns and flees.

Malden then huries down street after the



man whom she has just left. He finds the man who had been talking to the girl masked and struggling with an armed figure in the street. In the struggle the masked man secures the revolver and a shot is fired in the air. As the masked man flees he admonishes Malden:

"My cause is a just one. It will be best for you to say nothing of what you have seen." Malden makes his way to the prostrate body and finds that it is that of Pollard, a government agent, whose name has been connected with several unsavory affairs but who has never been "caught with the goods."

Malden then hurries back after the masked man. From a safe distance he watches the latter hide his revolver and mask. The masked man then makes his way into the best residential section of the town and suddenly disappears into one of the mansions when Malden is several block away.

Malden reports the murder to his old friend, the sergeant at the West Locust street police station. The sergeant orders an investigation, but when Malden requests that he alone be permitted to handle the case the sergeant consents. Malden admits that the only clue he has is the voice of the masked man.

The papers, of course, are full of the tragedy, for Pollard, the dead government agent, had been prominent in the last political campaign. Various theories are offered and Pollard's political enemies at first are suspected, but this theory later is dropped.

Malden, quite by accident, comes across the picture of a young society woman in a New York periodical devoted to chronicling the doings of the smart sets in large cities all over the country. He recognizes the girl as the one who ran past him on the night of the tragedy. Acting at once upon the clue, the reporter calls on the young woman, whose name, as indicated by a caption under her photograph is "Mrs. Braybach of Sheridan Park," one of the best known society leaders of the younger set. Malden calls on Mrs. Braybach on the pretense of obtaining society notes, but the butler will not permit him to enter.



Malden then tries to peer through the windows of the Braybach home, but is ejected from the grounds by one of the gardeners. For the time he is forced to give up his endeavor to see Mrs. Braybach. The managing editor calls Malden into his office and tells him to get into the jail and secure the life story of Jim Graham, a murderer, who is to be sentenced that day for murder. Malden elbows into the courtroom in an effort to secure permission from one of the attendants to visit the murderer in his cell.

As he enters the courtroom Graham is led in to be sentenced. Malden is astounded when he hears the judge on the bench pronounce sentence, for in a moment he realizes that he has found his man, whose voice only he remembers. And the man he is looking for is not Jim Graham the murderer, but the judge on the bench! The reporter laughs loud and long, for he realizes that the judge is judging: that a murderer is passing sentence on the murderer.

Malden returns to the sergeant and tells him to have the money ready, for he has his man. He then gets the mask and gun the murderer discarded and an hour later stands before the judge in the latter's home. The judge, confronted by his accuser, admits the crime and tells his story.

His sister, Mrs. Braybach, was happily married until Pollard, the dead man, came to her home, secured papers incriminating her husband from a government official as security for a loan. Pollard coveted Mrs. Braybach and refused to restore the papers which would ruin Braybach until Mrs. Braybach had bowed to his will. Mrs. Braybach appealed to her father, the judge, and the latter in the struggle which Malden witnessed, takes Pollard's revolver from him and kills the scoundrel. Shaking the judge by the hand, Malden assures him that he did perfectly right and returns to the sergeant to whom he gives back the money he has wagered. "I lose," Malden explains. "I had the wrong man."

The police sergeant later learns the facts of the case, but agrees that justice has been done.



Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Male (Rex Malden, Managing Editor). Group.  
Ethnicity: White (Rex Malden, Managing Editor). Unspecified.  
Media Category: Newspaper  
Job Title: Reporter (Rex Malden). Editor (Managing Editor). Miscellaneous.  
Description: Major: Rex Malden, Transformative Negative  
Description: Minor: Managing Editor, Positive. Miscellaneous, Neutral.

### **The Waif (1915)**

Newsboy

The Waif, who has been kidnapped from his family and then abandoned by Tony, a discharged, drunken chauffeur, makes his bed in a barrel and earns a few pennies shining shoes and selling newspapers. Eventually, the Waif hooks up with Henry Irvington, an elderly, destitute actor, who allows him to share his lodging. The Waif reads about a casting call in the newspaper and goes to see Bradley, the theater manager, in hopes of landing the starring role. For his audition, the Waif impersonates Sarah Bernhardt in a scene from *La Tosca*, as well as performing scenes as Fagin and Sherlock Holmes. The Waif is cast and the play is such a huge success that Henry is hired to direct the Waif in the film version. Because of his fame, the Waif is invited to the Bradley's country estate where Mrs. Bradley tells the story of her kidnapped son. After verifying the Waif's identity through the presence of an unusual birthmark, Mrs. Bradley and the Waif reunite as mother and son. *American Film Institute Catalog of Feature Films*.

## "The Waif"

Aurora Film Plays Corporation Gives Private Exhibition of  
Film Exploiting Talent of Child Actor.

Reviewed by Margaret L. MacDonald.

**M**ATTY ROUBERT, formerly of the Universal Film Manufacturing Company, is the clever child actor who held the attention of an audience at the Wurlitzer Fine Arts theater on Saturday afternoon, Dec. 4. The subject of the occasion was a five-reel picture production directed by William L. Roubert, father of the Matty, a production especially attractive because of its human quality and the sincerity with which the character of the precocious child of the slums has been portrayed.

Supporting Matty are Morgan Philthorpe, who as the old ac-



Scene from "The Waif" (Aurora).



tor who gave the waif a share in his lodging place, although he had no food to offer him, gives a particularly sympathetic portrayal of the character; Harry Weise as Tony the drunken Italian who stole the waif as a baby and made him earn money by selling papers at night to buy him beer, Wm. Heldloff as the father, Bessie Shanklein as the Italian woman, and Jennie Gilbert as the waif's real mother.

The first glimpse of the waif that we get in the picture shows him in the barrel of straw in which he has bunked ever since he ran away from the wicked Italian people, and from which he emerges with his shoe shining outfit, makes his morning toilet in a horse trough and starts out with a businesslike air to hustle a breakfast.

The first three reels of the picture are brim full of heart interest. And while there may be a difference of opinion as to the construction of the latter part of the story, still we must admit that the production is one that will hold any audience. Children will be delighted with the work of little Matty. The play is clean and wholesome, and of fine moral tone throughout. Matty has done his part in a manner that would put many older heads in the business to shame. The film is well photographed and well supplied with appropriate atmosphere, and it is unfortunate that space will not permit a brief outline of the story, which is a good one.

*The Moving Picture World*, December 11, 1915, p. 2028.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Mystery

Gender: Male (Newsboy)

Ethnicity: White (Newsboy)

Media Category: Newspaper

Job Title: News Employee (Newsboy)

Description: Major: Newsboy, Positive

Description: Minor: None

### **Wasted Lives (1915)**

Reporter Bobby Sharp (Leo Delaney)

WASTED LIVES (Broadway Star Feature—  
Three Parts—Dec. 7).—The cast: Graham  
Stuart (Robert Whitworth); Ann Bogart (Julia  
Swayne Gordon); Reginald Bogart (Arthur Co-  
zine); Marion and Lois (Arline Pretty); Tim

Bates (Edward Elkas); Mary Bates (Bernice Berner); Bobby Sharp (Leo Delaney).

Hysterical with grief at her husband's intrigue with Ann Bogart, an opera singer and neighbor, Marion Stuart attempts to drown herself, but is rescued by Tim and Mary Bates, the aged caretakers of the Bogart estate. They take her to their cabin nearby and an hour later Marion dies in giving birth to a daughter. Ann, on learning of this, forces the old couple to keep the birth a secret, in order that she and her son, Reginald (the singer is a widow), may eventually inherit Graham Stuart's fortune. Marion's body is found and buried and Graham becomes a recluse, but after a short time a letter from Ann reaches him. The slender cord of resolve is broken and he is soon at her feet once more. Together, they launch forth on a professional musical career, are successful, marry and go to Europe to live.

Seventeen years later, Graham, Ann and Reginald, now a neurotic young spendthrift, return to America. Reginald meets Lois, Marion's daughter, whom everyone supposes to be the daughter of Tim and Mary, and attempts to force his attentions upon her. Reginald goes from bad to worse, forging checks and gambles wildly, finally killing and robbing Graham, allowing old Tim to be accused of the crime. But Bobbie Sharp, a young newspaper reporter, discovers several clues which put him on the right track; also proving Lois to be the missing daughter of Marion Stuart. Reginald is cornered and in an intensely dramatic scene, forced to confess the murder. Ann is then confronted with similar evidence, and while fatally ill, confesses the whole truth before she dies. Lois is reinstated in her rightful position as Graham's heiress, Bobby marries her and the old caretakers, Tim and Mary, are made comfortable for the rest of their lives.

*The Moving Picture World*, December 4, 1915, pp. 1892, 1894

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Bobbie Sharp)

Ethnicity: White (Bobbie Sharp)



Media Category: Newspaper

Job Title: Reporter (Bobbie Sharp)

Description: Major: Bobbie Sharp, Positive

Description: Minor: None

### **The Way He Won the Widow (1915)**

Newspaper Article about a boy's boxing prowess scares his mother to death, but results in a happy ending.

THE WAY HE WON THE WIDOW (April 17).— The widow will not accept the drummer's proposal of marriage because he is "too sporty." She prefers old Doc. Smart. Now the widow has a son Aggie. She has made an awful pet of this poor chap, keeping him in short trousers and frills long after his twenty-first birthday. When Aggie shows the slightest sign of sickness, mamma is thrown into hysterics with worry. Aggie is now taken mysteriously ill. Doc. Smart is frantically called in. He shakes his head gravely and bundles the "dear boy" in heaps of blankets and feeds him awful medicine. The drummer calls. He also examines Aggie. "What your precious darling needs," he says, "is exercise." The widow is indignant and horrified at his suggestions. She shows the drummer the door.

The next day, however, the drummer gets his chance when Aggie is wheeled into the park by his nurse "to take the air." He hires some tough boys to abuse Aggie until they arouse the latter's ire. The scheme works. The drummer "happens along." "If I only knew boxing, I'd knock their horrid heads off," cries Aggie. This is what the drummer wants. He sneaks Aggie to his room and starts instructing the lad in the art of boxing and exercising until after a few weeks, he develops Aggie into a whirlwind.

Later, while the drummer and Aggie are attending a prize fight, Aggie has a bout with one of the principals and covers himself with glory. The next day mamma reads all about it in the newspapers and faints dead away. The lad now decides he certainly prefers the drummer as his "governor." He finally lays the matter before his horrified mamma, first, however, forcibly showing "that shrimp," Doc. Smart, the door. The widow soon realizes that the drummer's methods of restoring her "pet" to health are decidedly the most effective and gladly gives him her hand.

*The Moving Picture World*, April 10, 1915, p. 290

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

### **What Will People Say? (1915-1916)**

Newspaper Reporter.

**WHAT WILL PEOPLE SAY? (Five Parts—Popular Plays and Players—Jan. 3).—The cast:** Persis Cabot (Mme. Petrova); Willie Enslee (Fraunie Fraunholz); Harvey Forbes (Fritz de Lint); Senator Tate (Chas. Dungan); James Cabot (John Dudley); Mrs. Neff (Zadee Burbank); Alice Neff (Marilyn Reid); Murray Ten Eycke (Wm. Morse); Michette (Elenore Sutter); Zoe Potter (Jean Thomas).

Persis Cabot, daughter of a multi-millionaire, meets a young officer, Harvey Forbes, coming from the Philippines and they fall in love. Owing to her father's financial reverses, it is impossible for her to marry Harvey Forbes. She contracts a marriage with Willie Enslee, whose immense fortune makes it possible for her to reinstate her father and give her all the luxuries she has been used to. The marriage is a failure. Persis meets Forbes at a reception given by the Ambassador and they both confess their love to each other.

Persis discovers a liasion of her husband with a former mistress and decides that she has a right to take the love which Forbes offers her. On the first occasion of their being alone together, Willie Enslee discovers them and accuses Persis of infidelity. Forbes commands her to choose between them. Persis refuses, and Forbes leaves her in desperation. Left alone together, Willie, maddened by jealousy, stabs his wife. A newspaper reporter visits the house and gains information which leads him to believe that Forbes is implicated in the attempted murder. He also visits Forbes and informs him of the fact that Persis has been stabbed by her husband. Forbes hurries back to the Enslee home and tells Persis that he will take her with him, even though she is not willing to go, as they are mated to each other. After the necessary divorce proceedings have been obtained, Persis marries Harvey Forbes.

*The Moving Picture World*, December 25, 1915, p. 2452

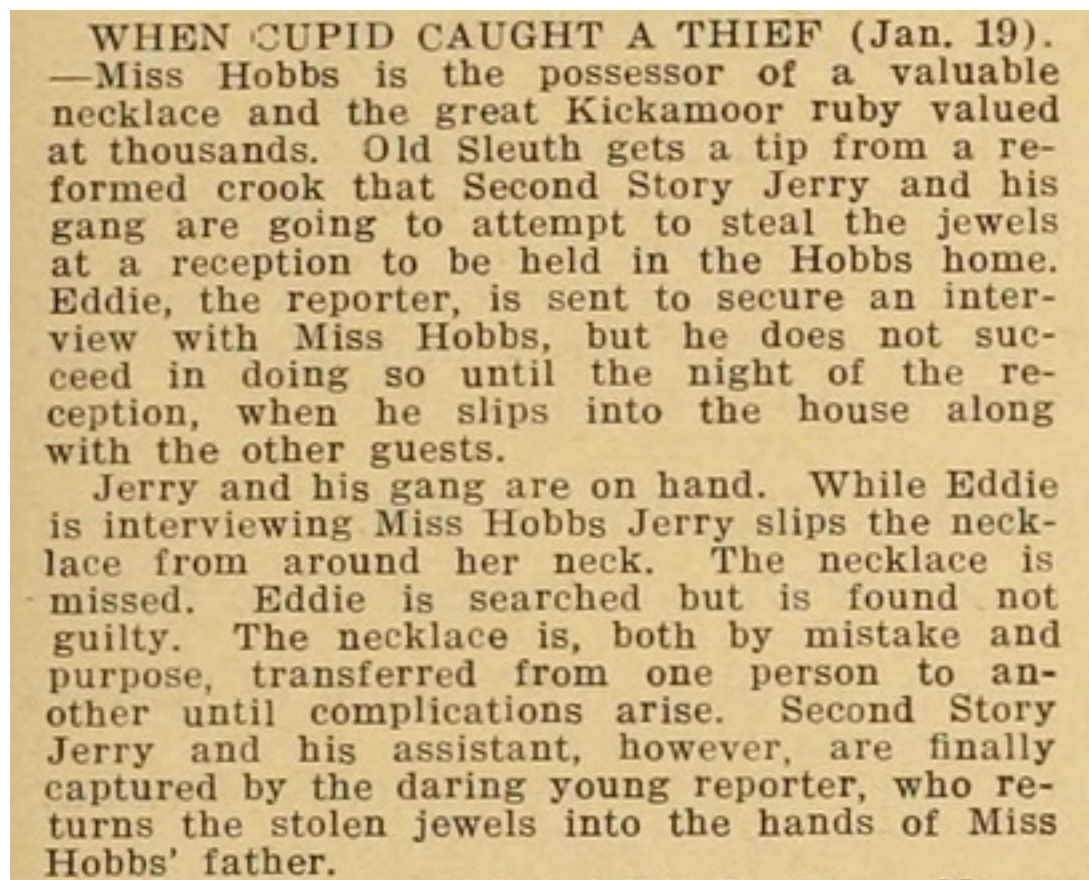


Status: Unknown  
Unavailable for Viewing

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

### **When Cupid Caught a Thief (1915)**

Reporter Eddie (Eddie Lyons).



WHEN CUPID CAUGHT A THIEF (Jan. 19). —Miss Hobbs is the possessor of a valuable necklace and the great Kickamoor ruby valued at thousands. Old Sleuth gets a tip from a reformed crook that Second Story Jerry and his gang are going to attempt to steal the jewels at a reception to be held in the Hobbs home. Eddie, the reporter, is sent to secure an interview with Miss Hobbs, but he does not succeed in doing so until the night of the reception, when he slips into the house along with the other guests.

Jerry and his gang are on hand. While Eddie is interviewing Miss Hobbs Jerry slips the necklace from around her neck. The necklace is missed. Eddie is searched but is found not guilty. The necklace is, both by mistake and purpose, transferred from one person to another until complications arise. Second Story Jerry and his assistant, however, are finally captured by the daring young reporter, who returns the stolen jewels into the hands of Miss Hobbs' father.

*The Moving Picture World*, January 16, 1915, p. 417

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama

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

### **When Empty Hearts Are Filled (1915)**

Newspaper Article reveals that a couple had lost a child in a ship wreck five years ago. The couple who found the child now realizes they might lose him to his original parents.

WHEN EMPTY HEARTS ARE FILLED (May 5).—Paul Latham and his wife, Nancy, live in a small fishing village and by careful saving, not only own their home, but have purchased a fishing boat. One day their happy existence receives a severe shock. Paul meets with an accident which leaves him a cripple for life and in his helplessness decides to end it all by suicide. He is prevented by Nancy, who has found, strapped to a hatch, a three-year-old child evidently washed ashore from some wreck. Unable to trace the boy's identity, his presence brings a new interest into the cripple's life and his wife prays that the child will never be taken from them.

Three years pass by, and little Tom has grown to be a sturdy boy of six when Paul's heart is again made empty by reading a newspaper article stating that a Mr. and Mrs. Bayly, whose child was lost in the wreck of the Oceanic on Jan. 20, 1910, were stopping at a nearby hotel. The article also stated that the child had been strapped to a hatch by the nurse, but that no trace has ever been found of the boy. Paul consults his diary, where he finds an entry under date of Jan. 20, 1910, reading, "Nancy found a baby boy washed ashore on the beach," and, feeling sure that little Tommy is Mrs. Bayly's child, it is decided to let the parents know that their child is alive. This heart breaking duty performed, Paul's life becomes a misery to him, awaiting the arrival of the people who are to take the child away. When the child is presented to the Bayly's the anxious parents declare that their child was a girl, and Paul's empty heart is again filled with joy, which remains until his death.

*The Moving Picture World*, May 1, 1915, p. 804

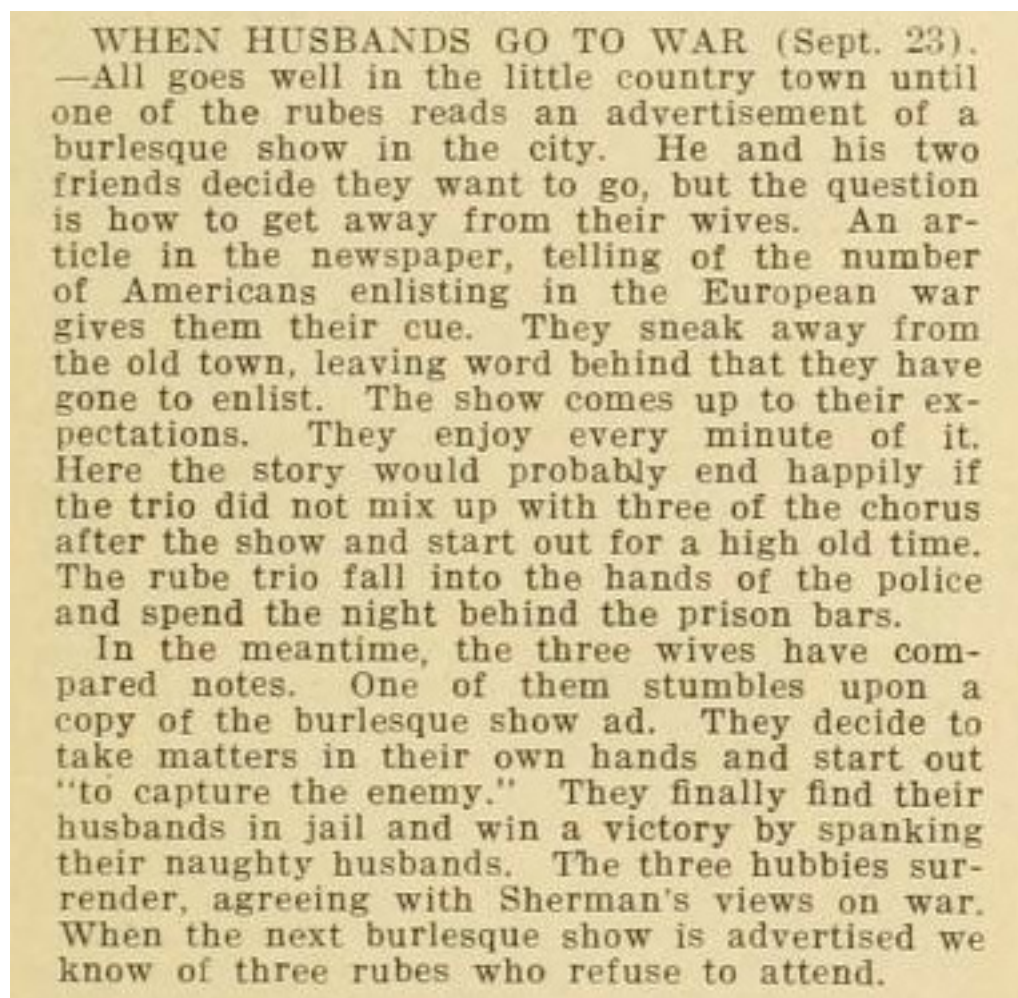


Status: Unknown  
Unavailable for Viewing

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

### **When Husbands Go to War (1915)**

Newspaper Article tells of the number of Americans enlisting in the European war and two men decide to pretend to enlist so they can go to a burlesque show without their wives knowing.



*The Moving Picture World*, September 25, 1915, p. 2231

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

### **When Love Is Love (1915)**

Newspaper Article reveals that a woman's lottery ticket has won the top prize.

WHEN LOVE IS LOVE (Two Parts—May 22).—Amy Wood awakens from her dream of a career devoted to art to find herself stenographer at Day Smith's Department Store. Her auburn curls are derided by the girls of the store and they nickname her "Red-head." Will Braddon, the cashier, rebukes the girls for their rude conduct. Amy silently worships him from that moment.

Will's brother, Dick, is buyer for the store, but is always in difficulties. At last he gets into serious trouble over a bogus check. Will gives him his savings, but they are small compared to the amount of the check. But Dick does not worry. He goes carelessly on his way, making love to his employer's daughter. Will also cherishes fond hopes in that direction, but Sylvia shows her preference for Dick. Amy sadly watches the brothers vie for the favor of Sylvia Smith. A lottery man goes his rounds of the store. Amy buys a ticket; Will is also induced to buy. He tosses the ticket into a drawer in his desk and forgets it. Amy places her's carefully in her purse.

Dick is threatened with jail by Dan Reeve, who holds his bogus check. In order to pay his debts Dick goes into his brother's office and steals the money. The theft is witnessed by Amy. Will discovers the loss later, and ac-



cuses his brother, who confesses. Thoughts of their aged mother's love for Dick come to Will, and he decides to shoulder the blame. Amy, in perusing the newspaper, finds that her lottery ticket has drawn the capital prize. At the office the next day, Will receives word from his employer that he and his partner wish to balance accounts. Will, distracted, knowing that exposure is imminent, goes out to buy a revolver, with which to end it all. Amy, who has watched him closely, makes a search and discovers the letter he had written the night before when contemplating suicide. On the impulse of the moment, Amy changes the lottery tickets, placing her winning ticket in Will's desk. Surprised by hearing the approach of some one, she bangs the drawer shut, catching one of her long curls. To her consternation she finds she is a prisoner, held by her hair. She hastily cuts the curl and frees herself, leaving the tell-tale lock of red hair—mute evidence of her sacrifice.

The lottery man enters and tells Amy the winning ticket is the one sold in that office; he sees the one she holds is not the number and just as Will is returning to the office, despondent and desperate, the lottery man tells him he has won the capital prize. Will is overcome at his good fortune, but his happiness is short lived, for he sees there is some mistake—the number is not the same as on the ticket he purchased. He accepts the temporary relief the prize money affords, but determines to solve the mystery. Money's magic touch is soon felt by Will, for now Sylvia smiles on him, turning a cold shoulder on his brother. Glancing through his desk for a document, he discovers the lock of red hair in the drawer in which he had placed his lottery ticket. He glances toward Amy. She becomes conscious of his intent and shows confusion.

The hours he spends with Sylvia begin to lose their charm, for he is ever haunted by Amy's sweet face and the remembrance of the sacrifice which he is pretty sure she has made for him. At last he saves enough to replace the money he has used, and writes a check for the amount of the prize money which he presents to Amy. She asks him how he found her out and he shows her the curl. She is reluctant to accept the check, but he closes her hand over it and tenderly draws her into his arms.

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 the Wires Crossed (1915)**

Newspaper Reporter

WHEN THE WIRES CROSSED (Oct. 1).—The cast: L. C. Shumway, Adda Gleason, George Routh, Vivian Caples, Jay Morley, Melvin Mayo. Oliver Kemp is candidate for mayor. Jim McEwen, boss leader of "Little Hell," goes to Kemp's home and tries to bribe him to withdraw from the ticket. Kemp advertises this fact and McEwen vows vengeance. Cyril Hays, McEwen's girl, plans a "Badger Game" on Kemp when she hears that Kemp has gone to his country home alone to rest. Mrs. Kemp while shopping steps into a telephone booth. The wires have become crossed and this message comes to her: "——Sherman Park Road, first house to right, I'll be ——" Why, that's our country home! She tries to hear more but in vain. On leaving the booth she sees a woman leaving one of the booths ahead of her and recognizes in her the original of a photograph she found at home, and which her husband said McEwen must have dropped!



Mrs. Kemp mistrusts her husband and that evening goes out to their country place to see how things are. Meanwhile Cyril and Spaulding, McEwen's henchman, have motored out to Kemp's country home. Spaulding remains outside and Cyril alone rings the door bell, and asks Kemp if she may come in and telephone her garage, as her machine has broken down. She telephones to McEwen that the coast is clear and he hurries out there with a newspaper reporter. Cyril once inside the house, takes off hat and coat, and feigns illness while waiting for help. Mrs. Kemp arrives in her limousine and looking in the window sees Cyril alone with her husband. An automobile turns in at the driveway and she watches while McEwen and the reporter get out. Spaulding, hidden in the shrubbery, cautiously tells McEwen that everything is all right and the three ring the door bell and Kemp lets them inside. Mrs. Kemp realizes then that the whole affair is a frame-up, and that her husband's good name is at stake, and resolves to thwart their plan. She climbs in a window leading to the dining room, removes her wraps, and fixes a tray with a decanter and three wine glasses, and enters the living room just as McEwen in a jealous rage is sneeringly accusing Kemp and Cyril, all of which the reporter is taking in, and promising to publish. McEwen and Cyril on seeing Mrs. Kemp realize their plot has failed, and they leave in a rage.

*The Moving Picture is World*, October 2, 1915, p. 126

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Newspaper Reporter)

Ethnicity: White (Newspaper Reporter)

Media Category: Newspaper

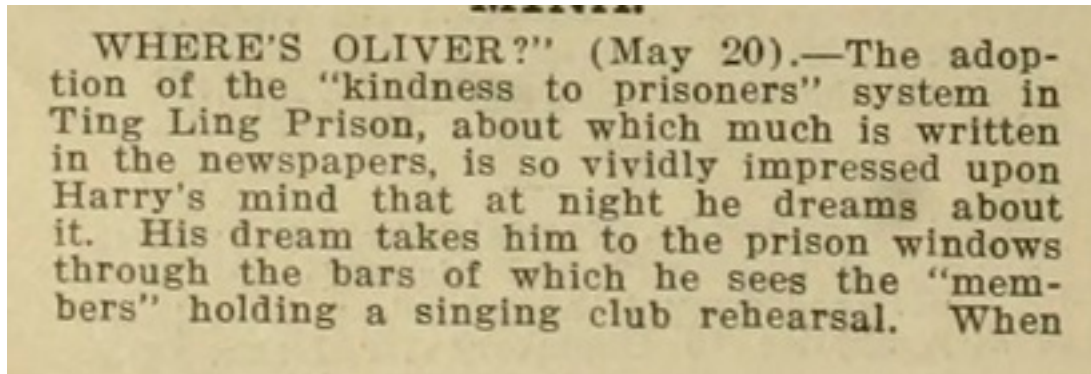
Job Title: Reporter (Newspaper Reporter)

Description: Major: None

Description: Minor: Newspaper Reporter, Positive

**Where's Oliver (1915)**

Newspapers write about the adoption of the “kindness to prisoners” system in one prison and it impresses a male reader so much that he dreams about it.





the rehearsal becomes too strenuous the solicitous warden passes cigars and refreshments and takes other measures to make the poor downtrodden prisoners comfortable.

To Harry Ting Ling Prison is a haven of bliss and forthwith he makes application for membership. He is told that the only way admittance may be gained is to get "in dutch with the law" and this he immediately proceeds to do by pouncing upon an officer. But that worthy, being compassionate, refuses to arrest Harry. Next he tries rough-housing a cafe. The police come to quell the disturbance and cart off in the patrol wagon all the participants in the melee except Harry. Very much annoyed by the unexpected turn of events, but not at all dejected, Harry follows the wagon to the station and there tries to saw his way into paradise. In the midst of his operations he is commanded by the guard to "move on" as only real criminals are wanted in jail. Driven desperate, Harry steals a Flivver car and races through the streets and roads bowling down every pedestrian in his path. The police pursue him and when he is caught he is carted to jail. But alas and alack! In his frenzied flight with the Flivver he neglected to notice that he crossed the state line, and the warden of the prison in the adjoining state believes in anything but kind treatment. To the rock pile Harry is sent to work out his sentence. At this juncture his dream is interrupted by the fall of the ceiling. The plaster bath is uncomfortable but it is far better than a rock pile job, and Harry is happy that his jail experience was only a dream.

*The Moving Picture World*, May 8, 1915, p. 960

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified.

Media Category: Newspaper

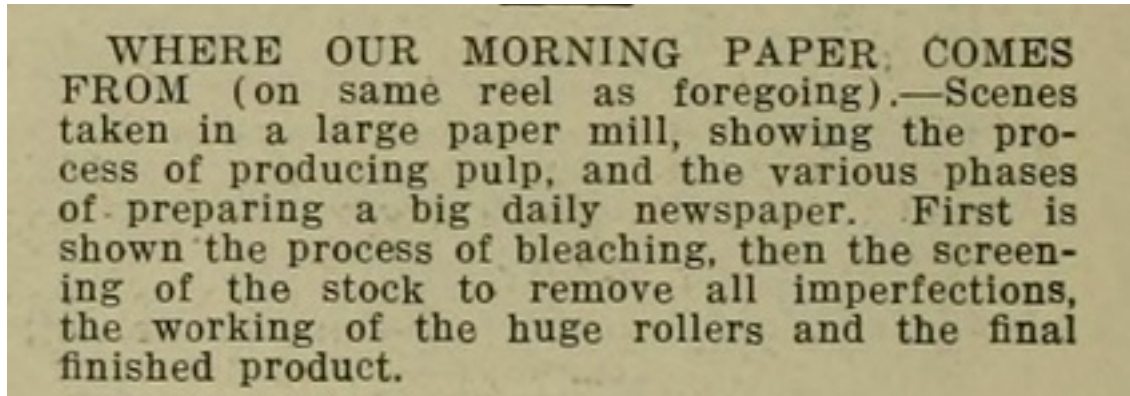
Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

### **Where Our Morning Paper Comes From (1915)**

Newspaper. Preparing a big daily newspaper every day.



*The Moving Picture World*, April 24, 1915, p. 630

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group-2

Ethnicity: Unspecified-2

Media Category: Newspaper

Job Title: Unidentified News Staff. Miscellaneous.

Description: Major: Unidentified News Staff, Miscellaneous, Neutral

Description: Minor: None



**Whiffles at the Front (1915)**

Newspaper reports war has been declared throwing a wrench in Whiffles' plans to impress his loved one.

WHIFFLES AT THE FRONT (Punch—Two Reels—Aug. 2).—That old scamp, Whiffles, has fallen in love again. This time it is old Major Durand's daughter, and strangely enough, the Major is strong for Whiffles. There is but one obstacle in the way of this union, and that is the girl's affection. *It* has centered itself in Willie Saphead, a drawing-room darling, and refuses to be moulded to fit her father's fancy. With woman's charming simplicity, she arranges for Willie to enlist in the army, so's she can scoop up Willie and her father's consent at once. Willie fakes a note to his loved one, saying that he has joined the army. Whiffles' great mind works in the same channel and he also sends a note saying that his military genius is too valuable to be lost to his country. When Whiffles thinks enough time has elapsed for him to have returned from Morocco, he hires a uniform and visits his beloved Marie. They make a great fuss of him and, inspired by his description of a tremendous battle in which he was the chief battler, all go galloping about the room on imaginary mounts. Then comes Willie Saphead with *his* tale. Then comes a newspaper with the announcement that war has been declared and joy in the heart of Marie that her heroes will have an opportunity (yea, *many* opportunities) to distinguish themselves. Poor Whiffles. He finally arrives at the front and while on sentry duty has the rare fortune of bringing down a hostile aeroplane with one aviator in it. When he hears that his bravery will be the means of giving him an honored position *right on the firing line*, he suddenly remembers that he's been wounded in the foot, and limps about dreadfully. He is sent to a hospital, where he has a million ludicrous experiences with a pretty nurse, a Torco soldier and the over-enthusiastic Major Durand, who, hearing of his heroism and his hospital confinement, comes with his family to visit his prospective son-in-law. But Whiffles, fancy-free,

(Continued on page 1076.)

has shifted his affection to his nurse, and the complications that arise as a result of this unexpected visit prove almost his undoing.

*The Moving Picture World*, August 7, 1915, pp. 1074, 1076

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified.

Media Category: Newspaper

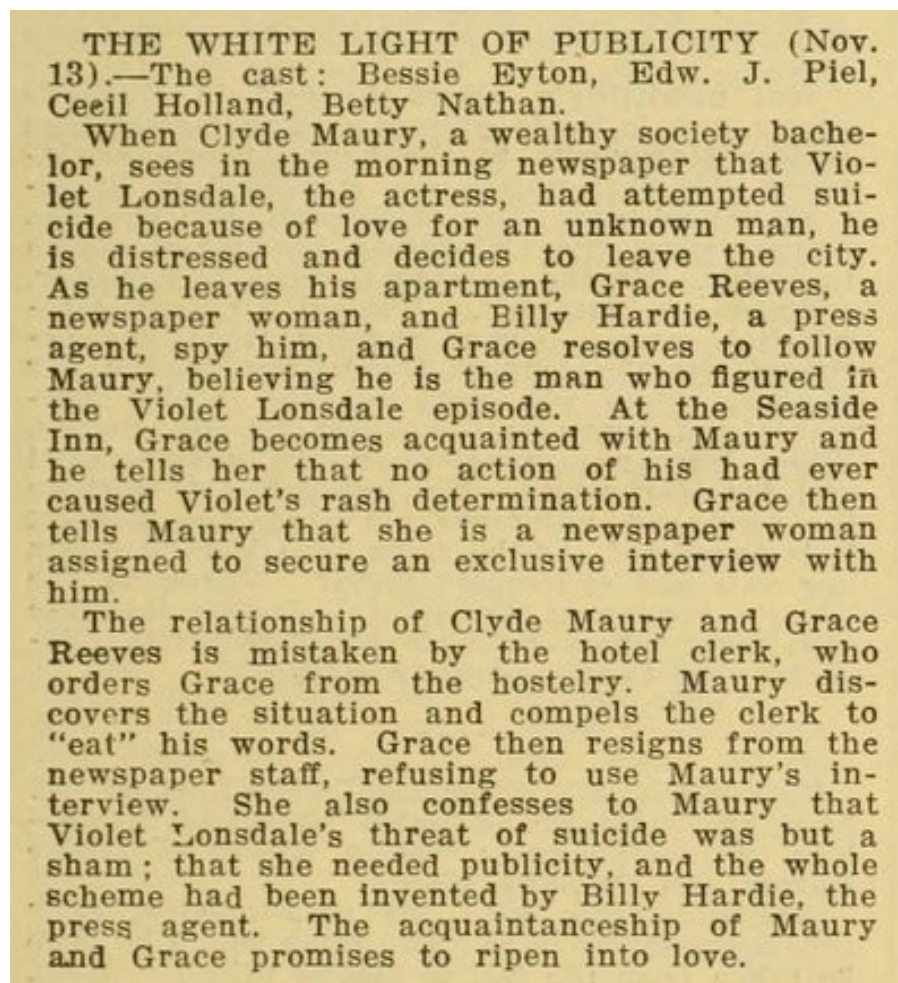
Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

### **The White Light of Publicity (1915)**

Reporter Grace Reeves (Bessie Eyton), a newspaper woman, tries to get an interview with the man she believes drove an actress to attempt suicide. When the man intervenes on her behalf at a hotel, the reporter decides not to turn in her story and resigns from the paper. She also discovers the actress's suicide was a publicity stunt dreamed up by Billie Hardie (Cecil Holland), a press agent.



*The Moving Picture World*, November 6, 1915, p. 1189.



Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Female (Grace Reeves). Group.  
Ethnicity: White (Grace Reeves). Unspecified  
Media Category: Newspaper  
Job Title: Reporter (Grace Reeves). Miscellaneous.  
Description: Major: Grace Reeves, Negative  
Description: Minor: Miscellaneous, Neutral

### **The White Mask (1915)**

Newspaper headlines announce the identity of “The White Mask” and from that day on the woman behind the mask never appeared in public again and disappeared.

**THE WHITE MASK (Lubin).—**The Duchess and Duke of Granville are social leaders of Brussels and favorites at the Court of King Leopold. The Duke, however, pays more attention to great speculative enterprises than court functions, and leaves the Duchess to her own sweet will as far as amusements and admirers are concerned, and she has many of both. Aside from the King himself, her most ardent admirer is Prince Nordoff, a Russian adventurer, and his attentions become so distasteful to her that she is compelled to rebuke him in the presence of a large company, thereby incurring his secret enmity.

One night a grand reception is given at the Palace of the Duchess, and, among other entertainments, the Duchess creates a sensation by giving a dance of great beauty and abandon, which creates the impression among her titled guests. While the festivities are at their height, the Duke is going over the accounts of his wildest financial enterprise, finds himself suddenly made bankrupt, and is taken home, where the splendid entertainment is brought to a sudden termination by the news that he is lying at the point of death. Left a widow, the Duchess finds herself penniless, with an idolized son, Victor, whom she determines shall be reared in affluence.

Accordingly, she places him in a school, presents herself for trial before a noted theatrical manager, and soon becomes the most famous dancer in Europe, under the title of "The White Mask." This soubriquet grew out of the fact that, not wishing to make public property of such a noble title as that of her dead husband, her performances have always been given with her face concealed behind a white mask, and not even her manager has the slightest notion of her identity. Attracting the attention of King Leopold, she is showered with many gifts from him, and is even honored by a banquet at the Regal Palace, where many notables pay her court. During the progress of the feast the King asks her to grant him the honor of permitting him to see her face, and she consents on condition that the disclosure shall be made only to him.

As they withdraw from the table, the other guests, quite as anxious as his Majesty to learn who "The White Mask" can be, prevail upon Nordoff, who is present, to act as a spy upon the King and his noted guest, so that they, too, may be let into the secret. When he returns, however, he is compelled to announce that it was impossible for him to see the face of the dancer as she lifted her mask for Leopold. But at the close of the banquet, as she was stepping into her carriage, he impertinently tore the mask from her face, for which act the indignant lady slapped him with her fan and reported him to the King. The next day the newspapers were full of glaring headlines announcing the identity of "The White Mask," but from that day she never appeared in public again, and disappeared from Europe.

Fifteen years elapse, and we find the former Duchess of Granville living in splendor in New York, as Mrs. Dean, a notable woman financier and leader of society. Her son, Victor, fresh



from college and supplied with an abundant fortune, has become betrothed to Frances, only daughter of millionaire Blake, and his mother has given her hand to John Emerson, a well-known and very wealthy capitalist and promoter.

Nordoff and an associate named Von Stader have come to America to float a rubber enterprise in the United States, and have letters of recommendation to John Emerson. Before these letters are presented, however, the two men encounter Emerson and Mrs. Dean at the jeweler's, and at once recognize her. Von Stader insists that they both keep her secret inviolate, but Nordoff decides to apply it as one of the levers to secure the confidence of Emerson. Nordoff has won the friendship of the dashing widow Bryce, whom he finds most valuable as an assistant in perfecting his financial plan, for she has once been betrothed to Emerson, and is only too willing to approve any plan that may successfully blackmail Mrs. Dean.

At a reception given by Mrs. Dean to celebrate the coming union of four great fortunes, the first steps are taken toward the perfecting of their nefarious enterprise. Fearful of what the consequences of the disclosure of her true identity may be, Mrs. Dean permits herself to be morally blackmailed by the villainous Nordoff, and promises to advise Emerson to enter the financial schemes brought to America by him and Von Stader. But woman's jealousy thwarts the plans of the conspirators, for Mrs. Bryce is seen so much with Emerson during the evening that she excites the jealousy of Mrs. Dean, is called to account, and calls the guests together to inform them of an impostor sailing under false colors when Nordoff prevents her and takes her from the house. Nordoff is refused admittance to the Dean home, and word is sent to him to do his worst, since Mrs. Dean has decided not to carry out her bargain with him.



Nordoff and Mrs. Bryce repair to Emerson's office and tell him the story of "The White Mask," without telling who she had been before assuming that title. Emerson breaks his engagement with Mrs. Dean and tells her that he has resumed his severed engagement with Mrs. Bryce. The letter arrives when Mrs. Dean and Victor are together, and the impetuous youth rushes from the house to Emerson's residence, followed by his mother. The son arrives there before his mother, has a stormy interview with Emerson, who is about to strike Victor when he seizes a dagger paper knife from the table, defends himself with it, and in the struggle to wrest it from the boy, the two fall to the ground and Emerson receives the weapon in his heart.

At the critical moment the mother arrives, finds Emerson dead, and hurries with Victor back to her now broken home. In an impassioned interview with him, she shows him that he must not sever the tie between him and the girl he loves, and must permit his mother to stand trial for the killing of Emerson. The thought is at once spurned by Victor, when his mother compels compliance by producing a vial of poison and swearing to kill herself. On the following day she is arrested for the crime. During all of the trial the heart-wracked son cannot speak because of his mother's threat, and his one comfort is his fiancée, Frances, who, in spite of the commands of her parents, leaves her home and clings to mother and son during the fearful ordeal. All of the evidence, save alone that of Von Stader, who tells the story of her heroic past, is against her, and the verdict is guilty. Then it is that the son can no longer be silent, and immediately upon the pronouncement of the word "Guilty," he avers his own guilt, and his heart-broken mother falls to the floor and is carried to an adjoining room, where she passes away just as Victor is being led to prison.

During the progress of the trial, the associates of the dead man Emerson discover that the business scheme of Nordoff is a fraud, and he and Von Stader are summoned before them. Nordoff refuses to make a single move toward reparation, but Von Stader, who learns for the first time of the perfidy of his associate, surrenders his entire fortune to preserve his hitherto unblemished reputation.

On the day of Mrs. Dean's death, Von Stader purchases a pair of handcuffs, and going to Nordoff's room, binds and gags him so that he may not escape and goes to report his case to the police. As he passes down the stairs he discovers that the hotel has caught fire through the explosion of a boiler. His first impulse is to save Nordoff, but, believing that this is the retribution selected by Heaven, he proceeds to the street and coolly watches the hotel burn to the ground. In due time Victor is tried and summarily acquitted.



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 White Terror (1915)**

Editor Clifford Cole (Allen Holubar) of *The Clarion*, a paper opposing a political boss running a mill town. Matthew Brand (Hobart Henley) buys the paper to help Cole's crusade to expose conditions at the mill.

Self-made man Emerson Boyd of Every-town owns the Boyd Mills, which uses child labor and disregards health regulations, and the Boyd Chemical Company, which manufactures harmful patent medicines. Crooked politician David Duncan, the mills's general manager, misinforms Boyd about factory conditions. After Boyd's beloved daughter postpones accepting the proposal of Matthew Brand, an unambitious rich young man, until he does something for humanity, Matthew reads an exposé of the mills by editor Clifford Cole. He buys Cole's newspaper when Boyd attempts to stifle it and supports the National Tuberculosis Society's proposal to build a sanitarium in Every-town to combat the rise of tuberculosis. Boyd and Duncan impose upon Mayor Alrich to defeat the measure. When Eleanor becomes ill, her physician diagnoses tuberculosis. Boyd frantically attempts to administer his "miracle cure," Saco-Ozone, but the doctor throws it out, calling it harmful. After Duncan dies dynamiting the newspaper office, Boyd listens to Matthew, and they start a reform movement. Eleanor recovers at a sanitarium and accepts Matthews' proposal. *American Film Institute Catalog of Feature Films/TCM Overview*.

### **“The White Terror” A Remarkable 4-Reel Imp Drama with Hobart Henley, Frances Nelson, Allen Holubar and Wm. Welsh**

One of the most sensational pictures ever filmed. Startling and dramatic behind-the-scenes exposure of the “cure-all” fakirs. The play discloses how a “medicine” manufacturer fought the establishment of a sanitarium in his home town even to the extent of dynamiting the newspaper which started the movement. This dynamite scene is one of the most realistic pictures ever taken. In spite of every precaution Henley and Holubar had mighty narrow escapes from serious injury in this scene. The love interest is a central feature of the play, and the medicine man is finally brought to the right way of thinking when his own daughter falls victim to the “white terror,” and her life is saved by sanitarium treatment. This feature is unique, high class and distinctive, and bears the enthusiastic endorsement of many leading medical authorities.

*The Moving Picture World*, May 22, 1915, p. 1275

## **“The White Terror.”**

**Impressive Four-Reel Production Made by the Universal in  
Conjunction with the National Association for the  
Study and Prevention of Tuberculosis.**

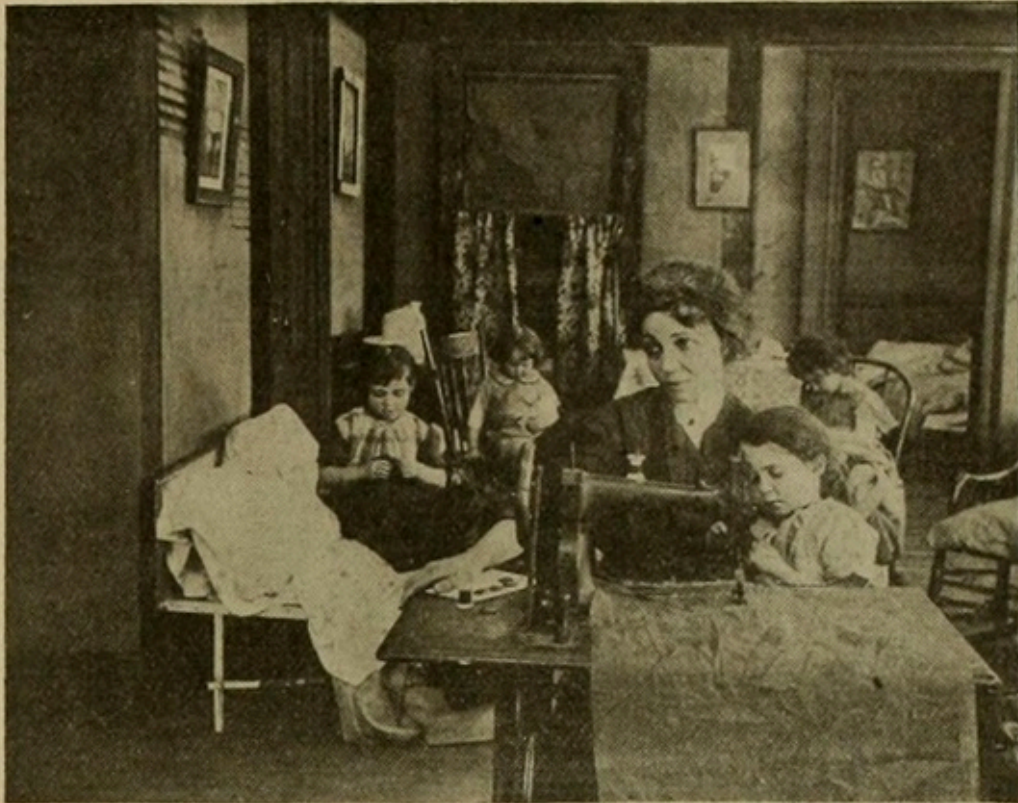
**Reviewed by Margaret I. MacDonald.**

**T**HE purport of this film is a distinct drive at the dope-laden patent medicines that wheedle what the picture terms “blood money” from unsuspecting and anxious-to-be-well tuberculosis victims, and which in place of effecting the cure represented, hurries the consumer to an earlier grave.

Philip P. Jacobs, assistant secretary of the National Association for the Study and Prevention of Tuberculosis, has been largely instrumental in the preparation of the film, which has been staged by Stuart Paton. The film is an impressive one and brings home to the spectator conditions which exist and of which we are apt to be forgetful, unsanitary conditions in the manufactories, and the methods through which individuals are overworked, and thereby tempted to have recourse to stimulants and injurious drugs.

The story of the film treats of a successful attempt to expose the wrongs perpetrated through the placing of patent medicines warranted to cure tuberculosis on the market. One of the interesting points of the picture is the war waged between the press and the manufacturer. An additional human interest element has been added by having the son of the idle rich who is in love with the daughter of the manufacturer, on her suggestion that he seek to make life profitable by attempting the doing of something worth while, buy out the newspaper which is attacking the manufacture of tuberculosis medicine, on the strength of some startling information he has received concerning the horrors of the factories where the medicine is made. The climax of the story is





Scene from "The White Terror" (Universal).

reached after the accomplice of the manufacturer has had the newspaper office blown up, no one, however, being especially injured, but the perpetrator of the deed, who is afterward found dead amid the debris. The story ends happily for the lovers, and also leaves the impression of its main issue having been satisfactorily lodged in the mind of the spectator.

*The Moving Picture World*, June 5, 1915, p. 1540

**THE WHITE TERROR** (Four Parts—June 18).—Emerson Boyd is the owner of the Great Boyd Mills, a relentless scheming, grinding corporation, which employs child labor and disregards all laws of health and sanitation. He is

also in control of the Boyd Chemical Company, another large corporation with the same greedy and heartless policy which turns out upon the public certain harmful and toxic medicines, among which is Saco-Ozone, a widely advertised cure for tuberculosis and pulmonary diseases.

Back of the powerful arm of Emerson Boyd is David Duncan, general manager of the Boyd Mills. Duncan is also a crooked politician. He is in love with Eleanor, Boyd's daughter, who, however, is secretly engaged to Matthew Brand, one of the idle rich. Emerson Boyd reads a newspaper attack upon the Boyd corporation and, in a great rage, calls Duncan to see what influence he can use as a political boss to muzzle the paper. Eleanor goes away and Brand runs across the newspaper article against her father. Alarmed by the facts set forth in the paper, Brand determines to investigate, and, calling upon Cole, the editor of the "Clarion," hears a story that makes him sick at heart. Then he learns that Boyd's political machine has muzzled the paper.

Brand pays a visit to Boyd's factories, and is horrified at the unsanitary conditions. Brand visits the "Clarion" office and buys the paper, but retains Cole to help him. They start at once on an article that drives Boyd wild with rage when the paper comes from the press. Brand goes to call on Eleanor. At the same time Duncan and the detective are closeted with Boyd. While Brand is telling Eleanor of his campaign with the Tuberculosis Society to wipe out the dread disease the detective is telling Boyd that the man who is so bitterly opposing him and printing the vitriolic stories is none other than the quiet Matthew Brand, who has been courting his daughter. Boyd is astounded.



Meanwhile, Eleanor has become so enthusiastic that she determines that her father must hear the story and hurries to the library, where Boyd is closeted with his hirelings, and begs him to come and listen to Matthew Brand. When Brand sees Boyd, the latter attacks him unsparingly and, refusing to grant him a hearing, orders him to leave the house and never return. Eleanor is astounded. The National Tuberculosis Society meets with failure, for, when Boyd learns of the proposed sanatorium, he orders the mayor to prevent it, fearing that it might hurt his patent medicine business. Following the dictates of his superior, Mayor Alrich replies that the finances of the town would not warrant such a measure. Meanwhile Boyd becomes interested in the persistent attack upon the horrible system of the great mills and inquires of Duncan as to the truth of the stories. The latter lies glibly.

In the meantime, Eleanor has gone to the "Clarion" office to see her sweetheart. Duncan calls, and Brand pushes Eleanor into an adjoining room, that she may hear what is said. Duncan threatens Brand to induce him to stop the damaging articles, but Brand defies him. Boyd is beginning to admire Brand, but Duncan plans to dynamite the "Clarion."

Eleanor, becoming very ill, the old family physician is sent for, and, making a thorough examination, tells Boyd the crushing news that his daughter has symptoms of tuberculosis. Duncan arrives at the rendezvous where he learns that the police have become suspicious of the gangsters and they had retired to await his orders. Duncan is angered to the utmost over the hitch in the well-laid plans, and, calling them all the utmost cowards, takes the bomb himself and bids them follow. In the darkness of the rear of the "Clarion" office, Duncan sets the bomb and lights it, while on the inside, Brand and a helper are working over some copy. The bomb has a defective fuse, and a premature explosion takes place, killing Duncan, while the falling bricks and masonry seriously injure Brand.

Boyd's family physician tells the money king that there are no places in Every-town for the proper treatment of tuberculosis, as Boyd and other corporation owners have persistently fought to keep out all sanitariums. Boyd thinks of his own remedy, and sends for a case of Saco-Ozone. He reads from the testimonials of its wonderful cures, but the family physician appears, and hurls it all from the window, telling him that it is harmful and poisonous. He then tells Boyd that Eleanor, to get well, must be sent to an open air sanitarium. When Boyd tells Eleanor of the doctor's suggestion, and offers her anything her heart desires, if she will only try to get well, he is told that her one wish is that he will send for Brand and listen to him. Boyd leads Brand to the library, where he listens to the other's talk on the existing evil conditions and of his efforts to prevent the spreading of tuberculosis. Boyd thereupon plans to reconstruct Every-town.

Miracle upon miracle is accomplished by the enthusiastic money king, who sends his daughter to a sanitarium, where she ultimately recovers after receiving good care, fresh air, rest and wholesome food. The story ends one year later with a big banquet to celebrate a new and clean Every-town and, incidentally, the engagement of Eleanor and Brand.

*The Moving Picture World*, July 3, 1915, pp. 130, 132

The evils of child labor, of vile housing and factory conditions, of crooked politics and graft and the excesses of the idle rich, are all flayed in the smashing four-reel Imp feature, "The White Terror," which will be released on June 18. The feature production is one of Universal's masterpieces and was written by Raymond L. Schrock. Stuart Paton, the producer, has featured Hobart Henley, Frances Nelson and Allen Holubar in the leading roles. The story of the drama introduces Emerson Boyd, the owner of the Great Boyd Mills, a relentless scheming, grinding corporation, which employs child labor and disregards all laws of health and sanitation. He is also in control of the Boyd Chemical Company, another large corporation with the same greedy and heartless policy which turns out upon the public certain harmful and toxic medicines, among which is Saco-Ozone, a widely advertised cure for tuberculosis and pulmonary diseases.

Back of the powerful arm of Emerson Boyd is David Duncan, general manager of the Boyd Mills. Duncan is also a ward-wheeler and crooked politician and holds a graft-



controlled city in the hollow of his palm. He is in love with Eleanor, Boyd's daughter, who, however, is secretly engaged to Matthew Brand, one of the idle rich, whose comfortable income has been built up by the labor of others.

Emerson Boyd reads a newspaper attack upon the Boyd corporation and, in a great rage, calls Duncan to see what influence he can use as a political boss to muzzle the paper.

Eleanor goes away and Brand runs across the newspaper article against her father.

Alarmed by the facts set forth in the paper, Brand determines to investigate, and, calling upon Cole, the editor of the "Clarion," hears a story that makes him sick at heart. Then he learns that Boyd's political machine has muzzled the paper.

Brand pays a visit to Boyd's factories. Among the things that Brand sees are the overcrowded condition of the rooms and lack of ventilation, coupled with dust and smoke from the various machines; the employment of child labor, where the children learn the vicious habits from men of smoking and taking nips of whiskey; the employment of sickly and consumptive laborers; improper chairs and benches for women laborers; the unsanitary dipper and drinking bucket; the dirty sink and roller-towels for washing up, and the enormous usage of patent medicines, principally Saco-Ozone and Multikuroil among the poor laborers. Brand visits the "Clarion" office and decides to buy the paper, since he is not afraid of Boyd or of his political machine, intending to use it in fighting Boyd. Accordingly, he makes his offer to Cole, who accepts readily, and then Brand retains the nervy editor to help him. They start at once on an article that drives Boyd wild with rage when the paper comes from the press. Brand goes to call on Eleanor. At the same time Duncan and the detective are closeted with Boyd. While Brand is telling Eleanor of his campaign with the Tuberculosis Society to wipe out the dread disease the detective is telling Boyd that the man who is so bitterly opposing him and printing the vitriolic stories is none other than the quiet Matthew Brand, who has been courting his daughter. Boyd jumps out of his chair in surprise. It is hard for him to believe that such a thing is possible.

Meanwhile, Eleanor has become so enthusiastic that she determines that her father must hear the story and hurries to the library, where Boyd is closeted with his hirelings, and begs him to come and listen to Matthew Brand. Boyd nearly explodes with rage when he hears of Brand's presence in his home, but, controlling himself, takes Duncan and the detective along to hear the story. When Brand sees Boyd, the latter attacks him unsparingly and, refusing to grant him a hearing, orders him to leave the house and never return. Eleanor looks on in horror and tries to stem her father's anger, but, for once, Boyd is brutal, and, waving his daughter aside, pursues Brand to the door, hurling threats after him.

The National Tuberculosis Society meets with failure, for, when Boyd learns of the proposed sanatorium, he orders the mayor to prevent it, fearing that it might hurt his patent medicine business. *[missing text due to torn page in reference copy]* . . . proposed sanatorium, he realizes more . . . the capitalistic-controlled machine, and . . . plan to defeat it. / Meanwhile, Boyd becomes interested in . . . upon the horrible system of the great . . . Duncan as to the truth of the stories . . . / In the meantime, Eleanor, despite . . . to the "Clarion" office to see her . . . stand by him until the finish. . . . Eleanor into an

adjoining room, that she may hear what is said. Duncan threatens Brand to induce him to stop the damaging articles, but Brand defies him to do his worst.

Boyd down in his heart is beginning to admire Brand, but Duncan, who believes that might makes right, plans to dynamite the “Clarion,” and thus cripple Brand’s campaign organ.

Then comes to night of horrors. Eleanor, becoming very ill, the old family physician is sent for, and, making a thorough examination, tells Boyd the crushing news that his daughter has symptoms of tuberculosis.

Duncan arrives at the rendezvous where he learns that the police had become suspicious of the gangsters and they had retired to await his orders. Duncan is angered to the utmost over the hitch in his well-laid plans, and, calling them all the utmost cowards, takes the bomb himself and bids them follow. In the darkness of the rear of the “Clarion” office, Duncan sets the bomb and lights it, while on the inside, Brand and a helper are working over some copy. As Fate would have it, the bomb has a defective fuse, and a premature explosion takes place, blowing Duncan to atoms, while the falling bricks and masonry seriously injure Brand.

Boyd’s family physician, a learned man, tells the money king that there are no places in Every-town for the proper treatment of tuberculosis, as Boyd and other corporation owners have persistently fought to keep out all sanitariums. The bitter lesson sinks deep into the man’s heart, and, left alone, Boyd falls on his knees in prayer, the first in many years.

Boyd thinks of his own remedy, the product of the famous Boyd Chemical Company, and sends for a case of Saco-Ozone. He reads from the testimonials of its wonderful cures, but the family physician appears, and hurls it all from the window, telling him that he would not be guilty of giving the medicine to a dog, and telling him further, that it is harmful and poisonous. He then tells Boyd that Eleanor, to get well, must be sent to an open air sanatorium.

When Boyd tells Eleanor of the doctor’s suggestion, and offers her anything her heart desires, if she will only try to get well, he is told that her one wish is that he will send for Brand and listen to him.

Boyd leads Brand to the library, where he listens to the other’s talk on the existing evil conditions and of his efforts to prevent the spreading of tuberculosis. Finished with his task of convincing Boyd, Brand takes leave, feeling within himself that he has accomplished the greatest victory in his career.

Boyd thereupon plans to reconstruct Every-town.

Miracle upon miracle is accomplished by the enthusiastic money king, who sends his daughter to sanatorium, where she ultimately recovers after receiving good care, fresh air, rest and wholesome food.

Everything that Brand suggests, Boyd adopts, and, with the powerful articles that Cole publishes in the “Clarion” about the reform movement headed by Emerson Boyd himself, Every-town awakens from its lethargy, and all the people become interested in public safety.

The story ends one year later with a big banquet to celebrate a new and clean Every-town and, incidentally, the engagement of Eleanor and Brand. *The Universal Weekly*, Volume VI, Number 24, 12 June 1915, pages 25 and 30.



Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Males (Clifford Cole, Matthew Brand). Group.  
Ethnicity: White (Clifford Cole, Matthew Brand). Unspecified.  
Media Category: Newspaper  
Job Title: Editor (Clifford Cole). Publisher (Matthew Brand). Miscellaneous.  
Description: Major: Clifford Cole, Matthew Brand, Very Positive  
Description: Minor: Miscellaneous, Neutral

**Who Violates the Law (1915)**

Reporter Bob Nelson (Arthur V. Johnson).

**"WHO VIOLATES THE LAW" (Lubin).**

This is a strong three reel melodrama with all the action one could wish for, and excellent scenic effects, including a fire. The early part of the picture describes the workings of a "speak-easy" where drink is sold to the old soldiers by an old hag who is protected by the crooked sheriff. Then comes the work of a newspaper to expose the evil and who details a reporter on the job who happens to be the sweetheart of the crooked sheriff's daughter. The two interests clash



Scene from "Who Violates the Law" (MinA).

and many dramatic episodes occur in which gunmen participate. The end, however, is in favor of the lovers and results in the undoing of those who violate the law. The picture is directed by Arthur Johnson who plays the leading role, assisted by Lottie Briscoe and his excellent company, which for years has been one of the most famous of the Lubin Studio. The atmosphere is perfect, and the acting of the entire cast very convincing.

*The Moving Picture World*, May 8, 1915, p. 923



**"WHO VIOLATES THE LAW"** (Special—Three Parts—May 5).—Sheriff Black, winking at the illegal sale of liquor in the county, permits Mother Hubbard, proprietress of "The Dark Secret" near the Soldiers' Home, to sell to old soldiers. The go-between is one Henry Pank, an ex-prize fighter, who is in love with Linna, Black's daughter, though neither the girl nor the father know of the attachment. Recently, some of the old soldiers have been robbed near the den, and Black sends word that Mother Hubbard must stop these outrages. She defies him and sends Pank to tell Black that he dare not touch her.

Bob Nelson, a young reporter, is the accepted suitor for Linna's hand, and is assigned by his paper to run down the whiskey selling. He interviews Black, who plans with Pank, to fool Nelson by pulling a fake raid. He sends word to Mother Hubbard to be ready for the raid, but his message miscarries and the appearance of the officers catches her unawares. She barely manages to hide the evidence of her guilt. The superintendent leaves, satisfied, but Bob finds an overlooked bottle and determines to get a scoop for his paper. That night, he goes to the place, disguised as an old soldier, collects evidence, and is about to leave, when he is discovered by Sloan, a habitue of the place, and an enemy of Panks. A fight starts in the dark room and when Mother Hubbard rushes in with the police, Sloan is dead and Bob is standing over him. He admits the killing and no one suspects that Sloan was really killed by Pank, from the doorway, he having taken this means to be revenged on his enemy and also on his rival. The Bob is charged with murder he proves that Mother Hubbard has sold liquor, and she is also arrested, but is released with a heavy fine.

Thinking that Black is responsible for her arrest, she plans vengeance through Linna, and depends upon Pank's love for the girl to carry through her plan. She sends word to the girl that she has proof of Bob's innocence, and will give it to her if she will come to the den. When Linna arrives, she is made a prisoner, and when Pank reaches the place Mother Hubbard tells him that she is ready to deliver the girl to him. But Pank surprises her by declaring that he will not be a party to the scheme, and tries desperately to rescue the girl. He is beset by Mother Hubbard and her two sons, but manages to fight them off. Linna reaches a phone and sends a message to her father. Immediately afterward she and Pank are made prisoners in the back room of the den, in which a fierce fight begins. While the police are speeding to the place, the struggle continues. Mother Hubbard is killed and Pank is nearly overcome by the two sons. Cut and bleeding, he fights on, protecting the girl at all costs. The lamp is upset and the room takes fire. The doors are locked, and escape is impossible. Pank finally overcomes the two thugs, but both he and Linna are overwhelmed by the smoke and flame. As the building is tottering, the police arrive and Linna is rescued. Pank is dragged from the den, but lives only long enough to make the confession that it was he who killed Sloan.



Status: Unknown  
Unavailable for Viewing

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

**The Winning Loser (1915)**

Society Reporter Marian Forrest on the *Tribune*.

THE WINNING LOSER (Two Parts—Empress—April 14).—Marian Forrest, society reporter on the "Tribune," is sent to get particulars of the dance and reception held at the residence of Mrs. John B. Courtney. She calls while the dance is in progress and is given an interview by Jack Courtney, the son. The next morning Jack reads Marian's account of the dance in the paper and, recalling her attractiveness, writes a note asking her to go motoring. She gladly accepts and has to refuse an invitation to dine with him owing to an evening assignment. Next day Jack phones and promises her a "big story" providing she will dine with him that night. Her professional instinct is aroused and she accepts the invitation, but refuses to listen to his "big story," telling him that the man she marries must not be of the idle rich, but must "do something." In the morning papers Jack reads of the coming champion automobile speed race and decides to enter it. He purchases a new racing car. Jack, realizing that Dare will be his chief opponent, calls on him, telling him he is going to beat him and asking that he inspect his new car. While inspecting Jack's car, Dare decides that he must use foul play to win. He hires a man of questionable character, gives him a note to the manufacturers of Jack's car, requesting their permission for his mechanician to inspect the car, and signs the letter with Courtney's name. Permission is granted, the fake mechanician loosens the gasoline feed pipe and gets away. On the day of the race Marian goes to the telegraph office receiving reports of the progress of the race. Everything goes well with Jack until the work of the crook takes effect. Jack's car slows down and catches fire and he escapes just before the machine goes up in flames. Learning of the accident as it comes over the wire, Marian rushes to Jack's track quarters. Through the watchfulness of a little colored boy, Dare is proven guilty of his unscrupulous tactics and the honor of winning the race is taken from him. Marian tells Jack that even though he did not win the race, his attempt to "do something" has won her love, and Jack's disappointment at losing the trophy is more than recompensed by his great joy in winning Marian.

*The Moving Picture World*, April 17, 1915, p. 466

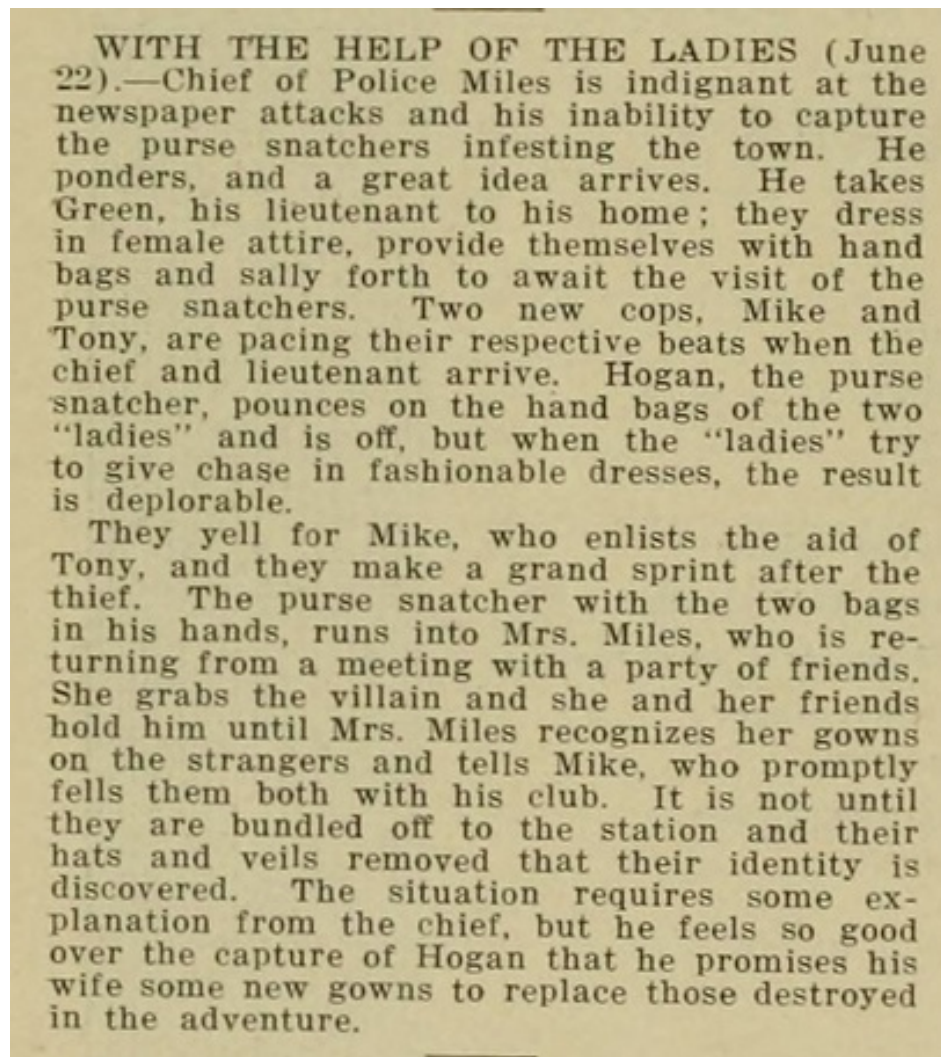


Status: Unknown  
Unavailable for Viewing

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

### **With the Help of the Ladies (1915)**

Newspapers attack the chief of police because he can't capture the purse snatchers invading his town.



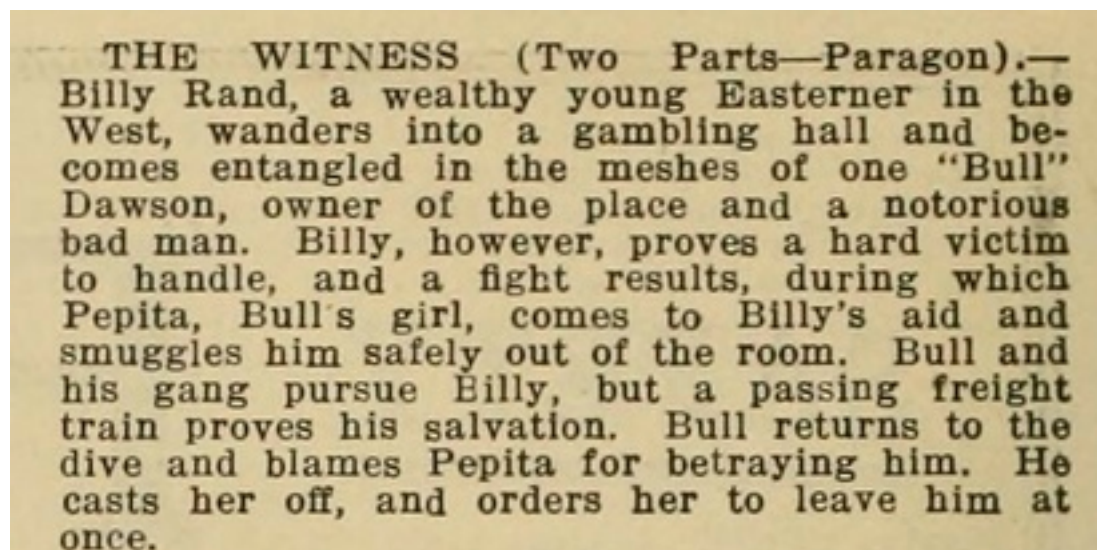
*The Moving Picture World*, June 19, 1915, p. 1986

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 Witness (1915)**

Newspaper reports on the crime and arrest of an innocent man.



THE WITNESS (Two Parts—Paragon).— Billy Rand, a wealthy young Easterner in the West, wanders into a gambling hall and becomes entangled in the meshes of one "Bull" Dawson, owner of the place and a notorious bad man. Billy, however, proves a hard victim to handle, and a fight results, during which Pepita, Bull's girl, comes to Billy's aid and smuggles him safely out of the room. Bull and his gang pursue Billy, but a passing freight train proves his salvation. Bull returns to the dive and blames Pepita for betraying him. He casts her off, and orders her to leave him at once.



Two years later, Bull has reaped a rich harvest and sells out his place. He leaves for the East with a forged letter of introduction to a prominent financier, in the hopes of interesting him in some mining schemes. The capitalist, Robert Dale, is the father of Dick Dale, Billy's classmate and chum, and of Helen Dale, Billy's sweetheart. Billy recognizes Bull when he calls on Dale, and warns Dick against him. Bull, in turn, plans to get Dick out of the way, not knowing there is anyone else in the city who knows his identity.

Meanwhile Pepita, forced to earn her living, has obtained a position in the city and sees Bull shortly after he has called on Dale. She begs Bull to aid her, but he laughs at her and again casts her off. Bull returns to the Dale home that evening after the family has retired in the hopes of "getting" Dick. Billy, who has been calling, leaves the house just as Bull enters and hears the shot that Bull fires. Billy rushes back into the house in time to find Dick lying dead upon the floor, the telephone and bricabrac from the table lying beside him upon the floor. As he kneels over him, Dale, Sr., and Helen enter. Billy is placed in a compromising position and accused of the crime. He is placed under arrest.

The next morning, Pepita buys an early edition of the paper and reads of the crime and Billy's arrest. The newspaper story clears the mystery of the night before to her. She hastens to the Dale home and convinces Dale and Helen that she can clear Billy and returns with them to the police court, where the case is to be brought to trial. There she tells her story.

The picture fades back into the night before. Pepita, seated at her desk at the switchboard, hears a call; the phone has fallen from the library table at the Dale home. She listens but receives no answer for a moment, then she hears a voice accuse Bull Dawson of the crime. Her evidence exonerates Billy. Dale, in appreciation of Pepita's testimony, offers her a home with them.

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 Woman (1915)**

Newspaper. Telephone girl disconnects the wires when crooked politicians are trying to telephone a newspaper to release a story that would destroy a rival politician.

THE WOMAN (Lasky-Belasco—5 parts).—The story relates the attempt of a group of machine politicians at Washington to ruin Matthew Standish, an insurgent who has made himself so strong with the people that he is in a position to defeat the Mullin's bill, fostered by a corrupt ring in Washington, in favor of certain railroads. The leaders of this ring are Jim Blake, who is the boss of the party machine, and his son-in-law, Mark Robertson. Standish is being hailed throughout the country as the exponent of morals and virtue, and Blake realizes that the only way to defeat him is to find some blot on his record in the past. He puts a detective to work, who, by bribing Standish's former secretary, finds out that some years ago Standish became involved with a young woman of good family, and that for some reason he did not marry her. Blake realizes that skillfully handled, this story could be made to ruin Standish's career; but without the name of the woman it will look like a campaign lie. So the entire machine bends its energy to discovering the identity of the woman in order to prove the story. To accomplish this, they lay a trap, which they think, will make Standish try to warn the woman by telephone. He is deceived and does telephone the woman to be on her guard, calling the number, Plaza 1001. Wanda Kelly, telephone girl at the Keswick, has been told of the plan by Blake, who believes that she can be bribed to give him the telephone number.



After Standish telephones, Robertson, Blake's son-in-law, comes in to 'phone his home in New York, calling the same number that Standish has just called. Wanda, the operator, sees that the woman in the case is really Blake's daughter and Robertson's wife, and besides refusing to give the number, destroys her record sheet. Mrs. Robertson arrives from New York and is driven to desperation when Standish informs her that, though he has tried to protect her, he shall have to give her name to Blake and Robertson if they continue striving to ruin him by this story.

The subsequent events leading to the conclusion of the drama and the defeat of the offensive Mullins bill in Congress are stirring in the extreme. Once again the telephone girl interferes in the plot by disconnecting the wires when the "ring" politicians, driven to their last ditch, are trying to telephone a newspaper to release the story even without the name of the woman. She keeps her courage after this, even when threatened with arrest and criminal prosecution. It is the woman herself who finally comes to the rescue and refuses to see the little telephone girl made to suffer further on her behalf. This terrible revelation makes Blake and Robertson see what a veritable little heroine she has been and even leads to the happy consummation of a romance between the telephone operator and Jim Blake's son.

*The Moving Picture World*, May 8, 1915, p. 988

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 Woman Who Lied (1915)**

Newspaper Article on a man accused of murder convinces his fiancée that he must have had an association with an actress.

THE WOMAN WHO LIED (Four Parts—Oct. 6).—The cast: Mary Fuller, William Heidoff, Paul Panzer, Edna Hunter, Milton Sills, Charles Ogle and Eldine Stuart.

The curtain falls as Cleo finishes her remarkable portrayal of a woman dying after having taken poison, and she is enthusiastically applauded. Gordon, the debonair lover of Cleo, leaves his box and goes to her dressing room. He is making love to her when Harry Parker, her husband, enters and reproaches her for her unfaithfulness. The husband, picking up a revolver, is prevented from shooting his wife by Gordon, who struggles with him. The noise attracts the attention of Jack Stanley, who has just answered a telephone call at the back of the stage, and who rushes into the actress' room immediately after Gordon has killed Harry. Taking the pistol from Gordon, Jack asks for an explanation, and is bending over the body as Cleo hides Gordon and as the stage manager and stage hands rush in Jack is accused of the murder and sentenced to fifteen years in prison, and Helen Forde, fiancée of the imprisoned man, is convinced from a newspaper story that he must have had an association with the actress.



Despite the fact that Gordon is in love with Cleo, he tries to get Helen to marry him. Cleo also urges the marriage, as Gordon has promised to spend a good part of Helen's wealth on her. Finally, Helen consents, and they are married. Three years have passed, and Gordon tires of Cleo. Helen is brutally treated by her husband, and she realizes that she has made a mistake in marrying him. Cleo, to get revenge on Gordon, informs Helen that it was not Jack who had committed the murder, but Gordon. Through the pleadings of Beatty, the little daughter of Helen, as to the reason why her mother is crying, Cleo, who has been touched by the child's pathetic appeal, becomes deeply attached to the mother, and the two women plan to right the wrong.

Helen, determining that she will not live with a murderer any longer, leaves with Cleo for the West, and everything goes along smoothly until their funds run low. Cleo, unknown to Helen, obtains a position as a dancer in a cafe in order to raise a little money to maintain their home. Here she meets Jack, who had escaped from prison. After the performance, Cleo takes him to Helen's cottage, where a happy reconciliation is effected between the estranged couple.

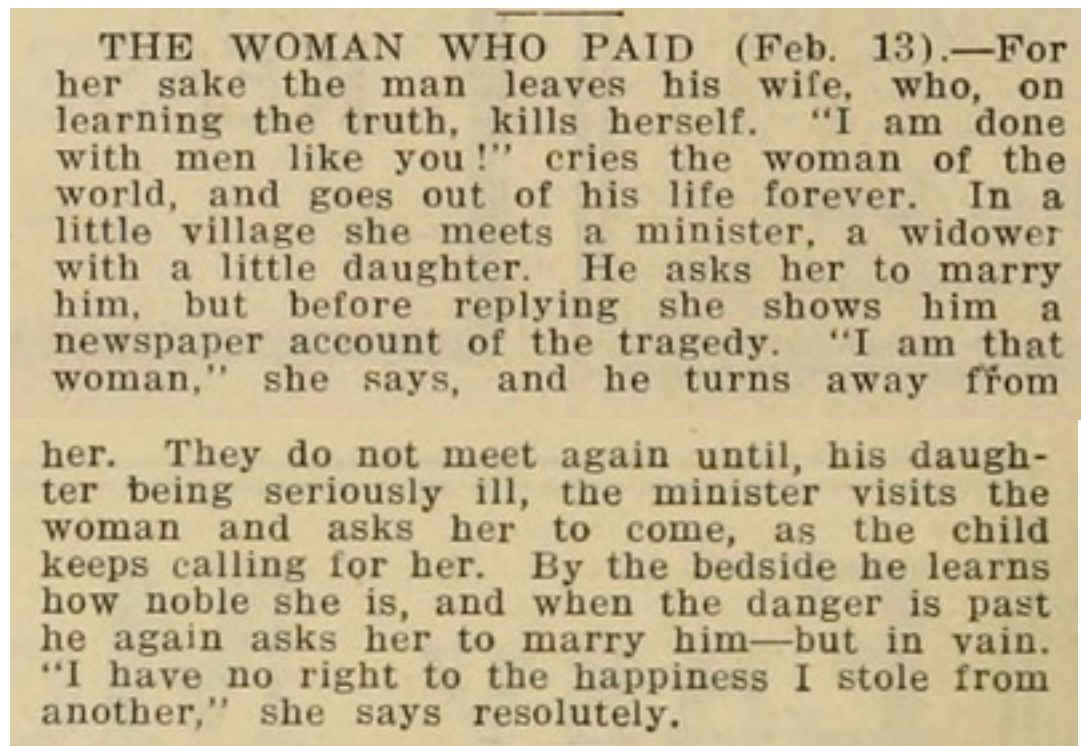
Meanwhile, Gordon, who has returned from his business trip, during which time Helen left him, finds the note his wife wrote him before she left. Learning of the whereabouts of Helen, with the aid of detectives, he goes to the town in which they live, and accidentally sees Jack. Gordon spreads the news that Jack is a jail bird, and a posse is formed and sent in search of him. Gordon calls upon Helen and encounters Jack, who, inflamed at the malicious work of Gordon, springs upon the culprit just as Cleo spies the posse surrounding the house. Holding a pistol at Gordon, she tells him to stand while Jack seeks refuge in a secret cellar entered through a trap door under the carpet. After abstracting a full written confession from Gordon she permits him to escape. As he is making a getaway, the posse spy him and, taking him for Jack, he is shot. The posse discover their mistake and bring the dead man back to the cottage, but the situation is cleared by the written confession which Cleo produces.

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 Woman Who Paid (1915)**

Newspaper Article on a woman who split up a marriage almost destroys the woman's new relationship.



THE WOMAN WHO PAID (Feb. 13).—For her sake the man leaves his wife, who, on learning the truth, kills herself. "I am done with men like you!" cries the woman of the world, and goes out of his life forever. In a little village she meets a minister, a widower with a little daughter. He asks her to marry him, but before replying she shows him a newspaper account of the tragedy. "I am that woman," she says, and he turns away from her. They do not meet again until, his daughter being seriously ill, the minister visits the woman and asks her to come, as the child keeps calling for her. By the bedside he learns how noble she is, and when the danger is past he again asks her to marry him—but in vain. "I have no right to the happiness I stole from another," she says resolutely.

*The Moving Picture World*, February 13, 1915, p. 1036

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 Woman Without a Soul (1915) (aka A Woman Without Soul)**

Newspaper Article on a man's frustrated attempt at suicide does not move the woman without soul.

**A WOMAN WITHOUT SOUL** (Special—Two parts—Dec. 7).—The cast: Cora Martin (Vera Sisson); Clifton (Jack Mulhall); Rogers (Robert Nolan); his wife (Helen Bray); Zane Ambrose (G. Raymond Nye).

Cora Martin had ruined one good man when she met the artist, Clifton, and aspired to higher game. The meeting occurred at a dinner—the last her victim ever gave in her honor. When all were seated, he watched the glasses filled and proposed a toast, "To Cora, the woman without a soul!" There was a dreadful scene, at the end of which Cora, left alone with her victim, spoke the words which meant his doom, and then swept out to where Clifton was waiting. Next morning Cora and Clifton read the newspaper account of her victim's frustrated attempt at suicide. The heartless woman shed no tears—she must look her best to ensnare Clifton. When she had him in the toils, and had begun to tire of him, fate sent Mrs. Rogers and her husband to Clifton's studio, where the society leader was to sit for her portrait.

Rogers was dazzled by Cora, who chanced to be there. Mrs. Rogers, seeing her husband beginning to make a fool of himself, cut short the sitting and hurried him away. Then Zane Ambrose came into Cora's life and proved himself a man of different mould from her other victims. Perhaps because it was a new experience, she married him. When he went away on business, she renewed her flirtation with Rogers.

On his way to the railroad station, Ambrose was attacked by thugs and wounded. From the hospital he dispatched a telegram asking Cora to come to him. She laughed as she showed it to Rogers. "It's only a trick to bring me to him!" And she went out with Rogers. Ambrose, discharged from the hospital, came back and found an atmosphere of secrecy in his home. After many vain questions he seized the butler and throttled the truth out of him. Learning where his wife

was, he went to the cafe. Rogers was stammering an explanation when Ambrose grappled his throat with hands that meant killing. Leaving the inanimate form on the table, without a glance at Cora he went home to await the police. But Rogers was not dead. Cora gave a great sob of thankfulness, but when Rogers struggled to his feet he thrust her from him and went out, leaving her to face the future alone.

*The Moving Picture World*, December 4, 1915, p. 1890

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 Woman's Past (1915)**

Aspiring Journalist Jane Hawley (Nance O'Neil). Magazine Editor Howard Sterling (Alfred Hickman).

## "A Woman's Past"

Nance O'Neil Plays a Much Abused Woman in Fox Melodrama Directed by Frank Powell.

Reviewed by Lynde Denig.

NANCE O'NEIL is emotionally intense in her presentation of the tragic woman around whom this story centers. From first to last her portrayal maintains a sombre, not to say lugubrious, tone. Right at the opening of the picture her hopes of a literary career are given a setback by the return of a manuscript sent to a magazine, and from that time on misfortunes of ever increasing severity are her lot. She buys favor with an editor at a foolishly high price; then marries a worthy man, who does not realize that he is not the father of her son, and lives to suffer terrible abuse at the hands of the disreputable editor, the man who placed a black mark on her past and materially interfered with her future. If Miss O'Neil wanted to depict the most miserable of miserable women, she found her ideal in this picture.

Director Frank Powell's production achieves its purpose. It is impressive photoplay melodrama handled after the most approved method. Few opportunities to arouse sympathy for the woman and to impress an audience with the horror of her

predicament have been missed. The plot works up to a dramatic trial scene, reminiscent of "Madame X," in which the son defends his mother on the charge of murdering the man who ruined her life. He does not know that the poverty-stricken woman he is defending is his mother, nor that the murdered man was his father, until the situation is cleared by a sensational confession. The suspense in these scenes, marking the climax of the picture, is strong and they are forcefully acted by Miss O'Neil and those in her support.

Probably the least impressive passages of the production are in the first reel, when Alfred Hickman is supposed to portray the editor in the office of a large magazine. His waistcoat suggests a gambler and his manners bear out the suggestion. Magazine editors may be villainous, but not in just that way.

Reviewed by Lynde Denig, *The Moving Picture World*, November 27, 1915, p. 1674

A WOMAN'S PAST (Federal—Rel. Wk. of Oct. 4).—Mary Ryan, a woman of the underworld, grows ill from overwork, squalid living conditions, and ill-treatment by her companion, Joe Hand. At night, while he sleeps, Mary secures some money she had secreted, and leaves for Arizona, where she meets Charles Fox, a civil engineer. They become engaged, Mary concealing her past. Hand, in the meantime, has drifted westward and reaches the town Mary lives in. He robs the postoffice, is discovered, and being chased by the sheriff's posse, seeks shelter in a cottage which proves to be Mary's. They recognize each other. He frightens the girl into hiding him, just as Fox enters for a visit.

Mary introduces Hand as her cousin. Hand becomes jealous and angry when he sees the affection existing between the two, and starts telling Fox of Mary's past. Fox angrily makes him stop talking, just as the posse passing the cottage sees the robber through the window. They enter and capture him. As he is dragged off he continues to denounce Mary. She denies it to Fox, and he believes her. However, the girl's conscience troubles her later, and she confesses to Fox, who is heartbroken and leaves her in disgust. Mary writes a farewell letter to Fox and prepares to die. Fox repents and starts to return. From a distance he sees Mary placing a pistol to her head. Rushing in, he seizes her and throws away her weapon, as she sinks in his arms.

*The Moving Picture World*, October 9, 1915, p. 336

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Howard Sterling). Female (Jane Hawley).

Ethnicity: White (Howard Sterling, Jane Hawley)

Media Category: Magazine

Job Title: Cub Reporter (Jane Hawley). Editor (Howard Sterling)

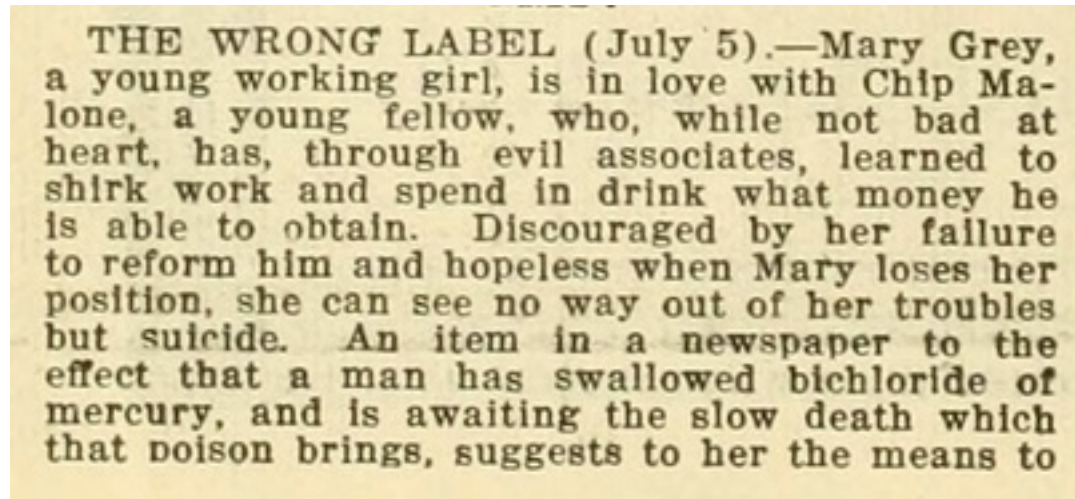
Description: Major: Howard Sterling, Very Negative. Jane Hawley, Positive.

Description: Minor: None



**The Wrong Label (1915)**

Newspaper Article. A woman reading an article on what happened to a man who swallowed some mercury decides to use the same method to commit suicide.



THE WRONG LABEL (July 5).—Mary Grey, a young working girl, is in love with Chip Malone, a young fellow, who, while not bad at heart, has, through evil associates, learned to shirk work and spend in drink what money he is able to obtain. Discouraged by her failure to reform him and hopeless when Mary loses her position, she can see no way out of her troubles but suicide. An item in a newspaper to the effect that a man has swallowed bichloride of mercury, and is awaiting the slow death which that poison brings, suggests to her the means to

carry out her plan. She goes to a drug store, asks for the same poison and takes the box to her room, where she swallows the contents.

Meanwhile in the room next to Mary's another tragedy is about to be enacted. Roric Graves is the son of the district attorney of the city, a boy weak in the face of temptation, who has sunk lower and lower until he has become the member of a gang of thugs, which is being prosecuted by his own father. When the gang decide to do away with the district attorney and the lot falls to Roric to carry out the crime he realizes the error of his ways and shrinks from the gang, who proceed to deal with the traitor. Mary hears the struggle, and, only conscious of the fact that some one is in danger, hurries into the presence of the gang and denounces them. Roric grasps the opportunity to escape and when Mary returns to her room she finds him hiding there. He tells his story to Mary and she decides to save him.

Together they hasten out to go to Roric's father. On the way there they learn that Roric's father has been shot by a member of the gang. This upsets Roric so that he enters a saloon with Mary to brace himself with a drink. There a moment later detectives, who recognize Roric as a member of the gang, arrest them, but as they lead their prisoners out Chip, who happened to witness the arrest, stands them off with his gun and Mary and Roric escape to Mary's room. There Chip, who has also made a getaway, joins them. Leaving Roric in her room, Mary hastens to the district attorney's residence and fetches Roric's mother, who is overjoyed to clasp her wayward boy in her arms again. Meanwhile, the detectives have located the building where Roric is hiding, but Mary, by a clever ruse, decoys them to the gang's room instead, and the thugs, as well as Mary, are handcuffed and led off to the police station. There Mary awaits the approach of death. When Chip arrives with the doctor, who has examined the box which Mary believed would be her death, he brings the news that the contents of the box was harmless and that the wrong label was used. Surrounded by the laughing policemen, Chip, who has also learned his lesson, pledges his love for Mary anew.



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

### **You Can't Always Tell (1915)**

Reporter Harrington Spencer (William Garwood) is an experienced feature story writer on the newspaper.

**YOU CAN'T ALWAYS TELL (Two Parts—May 28).—**A young reporter, Harrington Spencer, who is an experienced feature story writer, finds times are quiet, and starts out at 3 o'clock in the morning to seek an inspiration. As he is walking to an all-night lunch room, his attention is arrested by a beautiful young girl who leaps from a taxicab unheeding of the cries of her middle-aged gentleman companion to return. He follows her, but is stopped by Spencer, to whom the young girl implores for help. Spencer accompanies Violet home, and by the time they reach the house a mutual attraction has come to them. The following day, Spencer reads a story in the paper relating how a charming young girl stole a diamond ring and a lot of money from a wealthy broker, while they were riding in a taxicab. Although the broker refused to divulge the name of the fair thief, Spencer arrives at the conclusion that Violet is involved in the affair, and is delegated by his editor to cover the incident.

Following the details he has collected, he subsequently comes to the fashionable residence of the broker whom he learns has died. Spencer returns to his room, where he finds a letter from Violet asking him to meet her at a secluded spot that night, as she has something important to tell him. He keeps the appointment, and the girl gives him a beautiful diamond lavalierre and a big diamond ring for safekeeping. The charm of Violet makes him forget his suspicions, and upon bidding her good night he tells her that inasmuch as her residence has the same front as the other houses next to it, he is likely to get into the wrong one and asks for the number. But Violet makes it clear to him that in the hallway of her home a piece of mistletoe hangs on the chandelier

and that the door is always open. In passing out Spencer takes a look at the number, but forgets it.

The next evening he goes to call upon Violet, but gets into the house of Joyce Carey as a result of the mistletoe decoration which that lady had put up to surprise her husband and of the open door. He goes upstairs and turns to the right and knocks on what he thinks is Violet's door. Responding to a call to come in he finds himself in a dark room, and a woman throws her arms around him and kisses him. Thinking that it is Violet he returns the affection, but great is the astonishment of both when the lights are turned on and they discover that they are strangers to each other. He is about to go when Mrs. Carey hears her husband coming up the stairs. She shoves him into another room, but he forgets his hat, which lies on the table. Spencer finds himself in the boudoir of a sleeping woman, from which he later escapes to the roof, and to the other house, which he enters through the skylight. Carey at first believes his wife is untrue to him, but she finally convinces him of her innocence.

Meanwhile a burglar has made his way into Violet's house, and seeing that she has no valuables of any account to steal is about to escape, when he hears Spencer coming down the stairs. Spencer passes him unseen, but the burglar is later caught by the police, who had been summoned. Spencer sees Violet and only then realizes the mistake he has made. She tells him that the jewels were her mother's, who died. Spencer is shown a story the next day at the office stating that the broker died by committing suicide and that he left a will revealing a daughter named Violet by a former marriage. Violet and Spencer were later married.

*The Moving Picture World*, May 29, 1915, pp. 1496, 1498.

Status: Unknown

Unavailable for Viewing



Type: Movie

Genre: Drama

Gender: Male (Harrington Spencer, Editor, Group)

Ethnicity: White (Harrington Spencer, Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Harrington Spencer). Editor (Editor). Miscellaneous

Description: Major: Harrington Spencer, Positive

Description: Minor: Editor, Positive. Miscellaneous, Neutral

### **The Young Man Who Figgered (1915) (aka The Young Man Who “Figgered”)**

Newspaper Article reveals that a young man rejected as a suitor by a girl’s father won the \$50,000 lottery prize. The father now has second thoughts.

THE YOUNG MAN WHO FIGGERED (Feb. 24).—Bobby Tucker, while strolling about the big P. & A. Railroad Station, spies Nan Tubbs, a charming young lady whom her father and mother are very anxious to marry off to some rich young man. While waiting for a train she smiles at Bobby and he smiles back. Papa catches them at it, and horrified, hustles her away, after delivering a severe lecture on the subject of flirting. A few minutes later Pa Tubbs happens to pick up a sheet of paper on which Bobby had been industriously “figgering,” and finds written on it, “My profit — \$50,000.” Deciding the young man must be a millionaire in disguise, Pa. Tubbs immediately makes amends by introducing his daughter to Bobby, who is rather bewildered, but tells them, “My father is Major-Gen. Tucker.” This augments the young man’s prestige, and he is invited to spend a week at the Tubb’s home. During his visit Pa makes the unpleasant discovery that Bobby’s father is a Major-General in the Salvation Army, and that the “figgers” on the sheet of paper represent Bobby’s profits IF he wins a lottery ticket. After calling the young man a fraud, Papa angrily chases Bobby from the place. Next morning Tubbs learns from his newspaper that Bobby Tucker is the lucky winner of the \$50,000 lottery prize. Papa and Mama now throw another kind of fit. They rush to Nan’s room and find her gone! A note left on the table notifies them that Nan and Bobby have eloped. After a moment of dumb surprise they hear the young newlyweds returning. Pa’s warm greeting almost takes Bobby off his feet. Bobby, as yet unaware that he has won the lottery, is tremendously puzzled by it all, but simply smiles.

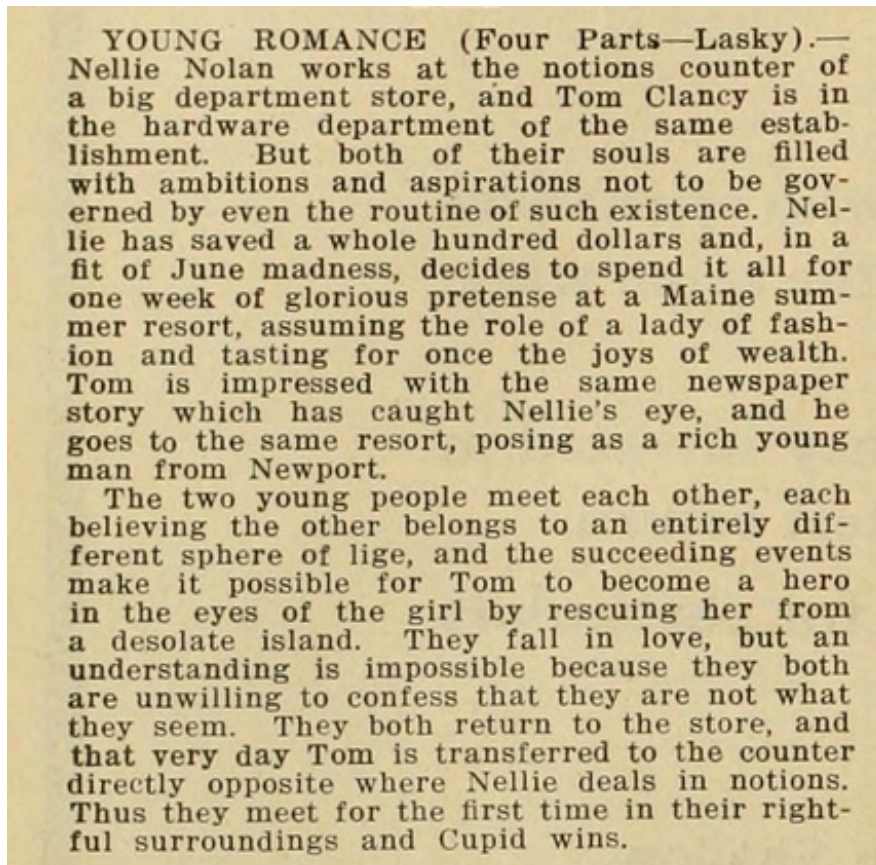
*The Moving Picture World*, February 20, 1915, p. 1172

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

### **Young Romance (1915)**

Newspaper Article about a Maine summer resort results in two people going to the resort and pretending they are rich.



*The Moving Picture World*, February 13, 1915, p. 1050

Status: Print exists in the UCLA Film and Television Archive.  
 Not Viewed

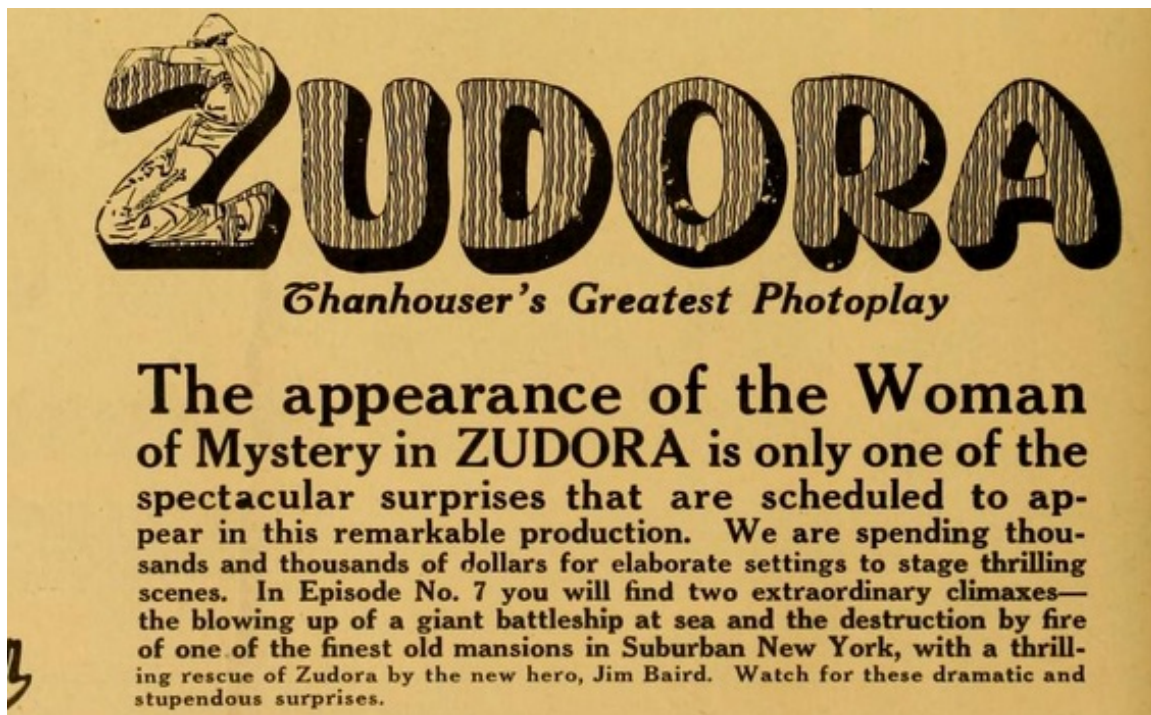
Type: Movie



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

**Zudora (aka Zuroa in *The Twenty Million Dollar Mystery*; *The Twenty Million Dollar Mystery*; *The Demon Shadow*) (1915) – Serial (20 Episodes)  
 Episode Seven: *The Mystery of the Lost Ships* (aka *The Phantom of the Future*) (January 4, 1915).**

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.



Thanhouser Advertisement, *The Moving Picture World*, January 9, 1915, p. 158

**T**WO freight trains of twelve cars each will be used in a scene in "Zudora," Thanhouser's new serial. The action requires both trains to be running at top speed, when James Cruze climbs over a car on one train, releases a lever and cuts the train in half. In one of the cars is Marguerite Snow and Helen Badgley, who are rescued by Cruze just as the car is sent skyward by an explosion.

*The Moving Picture World*, January 2, 1915, p. 93

THE MYSTERY OF THE LOST SHIPS (Thanhouser), No. 7 of the Zudora Series.—The main feature in this number, the invention of violet ray for blowing up battleships, has been used before. In this instance Hassam Ali conspires with the inventor and Zudora is drawn into the case. There is the usual air of mystery about the production; the photograph stamped on the floor was a novel piece of business. The number is only of about average interest and seemed a little incomplete at the close.

*The Moving Picture World*, January 16, 1915, pp. 370-371



ZUDORA (The Mystery of the Lost Ships—Episode Seven—Reels 13 and 14).—The seventh case, which Zudora was called upon to solve, proved to be the most difficult problem of all that she had encountered. It happens that the J. B. Starr Company, a shipping concern, whose vessels ply in all parts of the world, keep losing ships without apparent reason, when no rough weather or collisions have been reported. The company gain an apparent clue to these strange disappearances, when a series of mysterious explosions occur on some of their ships lying at their docks. Obviously it is the work of some enemy and after placing the case in the hands of a detective agency, which gains little information for them, the head of the company appeals to Hassam Ali. The mystic, in accordance with his agreement, turns the case over to his ward, Zudora.

Just at this time John Storm, her sweetheart, has asked her for her photograph, and she has promised to have one taken. Not realizing the fell designs of her uncle, Zudora asks him where she may have her likeness taken, and he directs her to a certain photographer, one Fal Green, above whose studio there lives an inventor-confederate of the mystic. Hassam plans there to gain the ends for which he had been striving.

Zudora goes to the photographer's, and while she is there her uncle calls on the inventor and to his surprise learns from him that he has discovered a wonderful but terribly destructive power in a certain ray of light, which he is able to throw for immense distances, or which, by a clock mechanism, he can release at a given time. From him Hassam also learns that the ships were destroyed merely as a means of proving the power of his discovery. By a liberal use of money the mystic persuades the inventor to agree to follow his instructions. Then the two men, through an opening in the floor, watch Zudora pose for her photograph in the studio below. Later Hassam plans to make use of his friend's mysterious invention to destroy his mysterious niece. Meanwhile Zudora has learned many things from Fal Green, the photographer. He is aware of the remarkable invention of Hassam's ally, although he does not know of the evil uses to which it has been put, and he tells Zudora about it. Also he tells her of an invention of his own, a certain chemical mixture, which he has discovered, which records and develops a picture instantaneously. Aided by John Storm, Zudora concludes that there is some connection between the lost ships and the inventor above the photographer's studio, but she keeps her own counsel, awaiting developments.

When she returns to the studio for her finished pictures, her uncle follows her again, determined to wreak his will. While the photographer is absent for a moment, she examines a bottle of the curious mixture he had told her about, and by accident drops it, shattering it to pieces. As she stoops to clean up the mess, she is astounded to see the pictured face of her uncle appear on the floor, and looking upward sees him hurriedly withdrawing his face from the aperture in the ceiling. Certain that all is not right she hastens from the studio and informs Storm of her strange experience, while Fal Green goes to accuse the inventor of spying on him. Storm returns with her after notifying a detective agency to send two operatives to the photographer's studio. Arrived there they force their way into the inventor's rooms, when suddenly there is an explosion and the house is in flames.

And then a strange thing happens. In the general stampede for safety Storm and the others in the house reach the street unharmed, while Zudora, alone, is trapped in the doomed building. Storm seems dazed by the danger to his sweetheart and wrings his hands helplessly. Then out of the crowd dashes a solitary figure. It is James Baird. He fights his way through the flame and smoke of the burning house to Zudora's side and carries her safely to the street.

He puts her down tenderly and when, a moment later, she recovers her senses and turns to thank him, he is gone.



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

Type: Movie

Genre: Serial

Gender: Male (Jim Baird)

Ethnicity: White (Jim Baird)

Media Category: Newspaper

Job Title: Reporter (Jim Baird).

Description: Major: Jim Baird, Positive.

Description: Minor: None

January 30, 1915 THE MOVING PICTURE WORLD 611



**An Invitation!**

**Exhibitors— Accept this invitation!** Go to the Mutual Film Exchange nearest you and ask to see the newest Thanhouser serial— "The Twenty Million Dollar Mystery." See James Cruze as the newspaper-reporter hero; See Sidney Bracy as Tom Hunt, the private detective; see Frank Farrington as Capt. Radcliffe, chief of the conspirators; see the entire Thanhouser cast of stars in this great serial; see the new, elaborate settings which cost a fortune; see the exquisite gowns worn by the women players; see what a really remarkable photoplay-story Harold Mac Grath and Howell Hansel have written and produced. See this big attraction—then you'll book it!

**Book This Big Feature NOW!**

If you can't get to a Mutual Exchange TODAY, wire or write or telephone for a reservation. Get the facts from the Thanhouser Syndicate representative at any Mutual Exchange in America. Don't miss this big feature—"The Twenty Million Dollar Mystery"—written by the greatest American author, Harold Mac Grath—produced by the greatest director, Howell Hansel—and enacted by the greatest cast of film stars with James Cruze as the hero. Book it NOW!

**Thanhouser Syndicate Corporation**  
71 W. 23rd St., New York City, N. Y.

Produced by the Thanhouser Film Corporation, New Rochelle, New York, Producers of "The Million Dollar Mystery."



**Mary Elizabeth Forbes and Frank Farrington**



610 THE MOVING PICTURE WORLD January 30, 1915

# ZUDORA IN THE TWENTY MILLION DOLLAR MYSTERY



## James Cruze--The Hero!

Into this marvelous photoplay serial by Harold Mac Grath—the noted author—comes a new character—Jim Baird, the newspaper reporter hero. James Cruze interprets this part with all the action that made famous "The Million Dollar Mystery." The story by Harold Mac Grath is now appearing in 300 leading newspapers. The photoplay is produced under the direction of Howell Hansel—the director who supervised the making of "The Million Dollar Mystery". This newest Thanhouser serial—"The Twenty Million Dollar Mystery" promises to outdo all the previous efforts of Harold Mac Grath and Howell Hansel.



## Sidney Bracy and Frank Farrington Are Back!

Sidney Bracy and Frank Farrington—whose work is known to millions of movie fans through their appearance in "The Million Dollar Mystery"—are now appearing in "The Twenty Million Dollar Mystery."—Exhibitors will be quick to see that this great cast of stars including James Cruze, Marguerite Snow, Sidney Bracy, Mary Elizabeth Forbes, Frank Farrington, and Harry Benham is indicative of an exceptional photoplay.



## Read This Telegram!

*Thanhouser Syndicate Corporation.  
Book Twenty Million Dollar Mystery for all my houses First Run. Saw Episodes Eight, Nine and Ten. They are wonderful.*  
—Ellis F. Glickman.

**Sidney Bracy, Marguerite Snow  
and Harry Benham**

**Zudora (aka Zuroa in *The Twenty Million Dollar Mystery*; *The Twenty Million Dollar Mystery*; *The Demon Shadow*) (1915) – Serial (20 Episodes).**

**Episode Eight: The Foiled Elopment, or the Mystery of the Chang Case (aka *The Hypnotic Power of Mr. Chang*). (January 11, 1915).**

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.

In Episode No. 8 James Cruze is transformed into the dashing and inspiring hero that made him famous in *The Million Dollar Mystery*. His portrayal of this new character is emotional. It will fascinate audiences just as they were fascinated by *The Million Dollar Mystery*. *Reel Life*, January 16, 1915.

THE FOILED ELOPEMENT (Thanhouser), No. 8 of the Zudora Series.—Introducing Mr. Chang, a Chinese hypnotist, with whom Hassan conspires. John and Zudora plan an elopement and Chang is instrumental in frustrating the same. The scenes rather overdo the mystic atmosphere and the sliding of so many panel doors gives an artificial touch. This is not quite as strongly developed as some of the opening numbers of the series.

*The Moving Picture World*, January 16, 1915, p. 371



ZUDORA (Episode Eight—Reels Fifteen and Sixteen—"The Mystery of the Chang Case").—Grown suspicious of her uncle, Hassam Ali, and impatient of the delays that he has thrown in the way of her marriage to John Storm, of a sudden Zudora determines to cut the Gordian knot by eloping with the man of her choice. Their plans are complete and the girl is in her room waiting for the time when Storm will call for her to take her away from the mysterious guardianship of Hassam Ali, when an event occurs which changes everything.

Hassam Ali has made the acquaintance of a certain Mr. Chang, a Chinese hypnotist and mystic of unusual powers. Seeing him place a boy in a condition in which the lad is alternately abnormally bright or stupid, at the will of the celestial, Zudora's uncle determines to use him as a tool in putting his niece out of the way and in gaining possession of the fabulously rich Zudora mine. Associated with Chang is Madame du Val, a strikingly handsome woman of shady reputation, and at Hassam Ali's invitation the precious pair come to his house, arriving just at the time when the elopement plans are complete.

Hassam Ali and Chang go to a room adjoining Zudora's and there the strange hypnotic power of the latter is exerted. Soon Zudora sinks under it, yielding obedient to the will of the hypnotist, just as Storm arrives at the house. Storm sees her at the window, where she has agreed to wait for him, but to his consternation she gives him no sign of recognition. Instead, she holds up a Japanese doll, as if in derision. As he waits in puzzled astonishment, Zudora disappears from her place at the window and the next moment Chang comes down



the steps with Madame du Val, soon afterward being followed by Hassam Ali and Zudora. Before Storm can interfere the party are whisked away in their automobile.

Storm follows them and sees them enter a great house, the home of Chang and Madame du Val. Realizing that his fiancée is in serious danger, he goes to seek the aid of the police, while within the house Zudora is being placed in a curiously designed alcove which has a false wall, that can be slid in front of it at will. While she remains there, Hassam Ali dons garments similar to those worn by Chang, disguising himself to resemble the celestial in other respects also. He has just rejoined Chang and Madame du Val, when Storm and a squad of detectives force their way into the house. Chang leaps into the alcove and pulls the lever that closes the wall.

When the police enter they find only the disguised Hassam Ali and Madame du Val chatting and laughing together. They make a thorough search of the house, but without finding anything suspicious and are just about to depart, when suddenly a girl's voice rings out, which Storm recognizes as that of his sweetheart. Mystified, but assured now that they have made no mistake, Storm rushes at the disguised Hassam Ali, who calls for assistance. In the meantime the real Chang, hidden behind the false wall of the alcove, is overpowering Zudora. After a desperate struggle he succeeds in pinioning her arms behind her, but a fresh search of the house discloses nothing to the puzzled detectives and with Storm they are compelled to leave without locating Zudora's prison.

A hurried consultation between Hassam Ali and Chang, after the departure of Storm and the police leads to a decision to send Zudora away in the custody of Madame du Val. Meanwhile Storm, assured that his sweetheart is somewhere in the house, returns with the detectives, and a hand to hand struggle follows. Zudora, her hands bound behind her, thrusts them under a magnifying glass, which stands on a table in the alcove, and the sun's rays being concentrated upon her bonds soon burn them off. Hearing the struggle in the room outside, she pounds madly upon the wall and Storm, hearing the sounds, with the aid of the detectives batters down the walls and rescues her.

Hassam Ali, however, arch criminal of all, escapes, leaving Chang and Madame du Val to the tender mercies of the police.



## “Zudora” Nos. 8 and 9

**Latest Releases of the Thanhouser Serial Contain Action,  
Good Photography and Thrills.**

**T**HE eighth and ninth episodes of “Zudora,” the Thanhouser serial, are notable for the possession of those elements which go to make for success in this division of motion picture production. The eighth episode is called “The Foiled Elopement,” and shows Zudora attempting to get away from the restraint of her Uncle Hassam Ali, and marry John Storm, her fiance. Chang, the Americanized Chinaman, employs hypnotism in his efforts to aid the guardian of the heiress of the Zudora mine in keeping watch on the girl. Madame Du Val is also brought in as an assistant.

As Zudora is under the spell of the hypnotist she does not recognize Storm when he calls for her in his machine.



Scene from “Zudora” (Thanhouser).

When Zudora is taken to another house by her uncle Storm follows, but is unable to gain admittance. Storm enlists the aid of the police, who break in and precipitate a lively fight. Hassam Ali, in disguise as Chang, escapes. Zudora, bound, frees herself through burning the material about her wrists by means of the rays of the sun through a magnifying glass. Zudora is rescued, but her elopement is frustrated.

*The Moving Picture World*, January 16, 1915, p. 378

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

Type: Movie

Genre: Serial

Gender: Male (Jim Baird)

Ethnicity: White (Jim Baird)

Media Category: Newspaper

Job Title: Reporter (Jim Baird).

Description: Major: Jim Baird, Positive.

Description: Minor: None

**Zudora (aka Zuroa in *The Twenty Million Dollar Mystery*; *The Twenty Million Dollar Mystery*; *The Demon Shadow*) (1915) – Serial (20 Episodes).**

**Episode Nine: Kidnapped, Or the Mystery of the Missing Heiress (aka *The Missing Heir*). (January 18, 1915).**

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.

James Cruze, Jim Baird in Thanhouser's great serial, *Zudora*, had three thrilling escapes last week, any one of which would have made a less daring performer forsake motion pictures for good. This is his week's record: Accidentally tossed over a cliff in an automobile; thrown under a train while trying to 'ride the bumpers'; overcome by smoke. From each of the incidents Mr. Cruze emerged smiling, quite in contrast to the excited faces of his co-workers, and the 'I'll get blamed' expression of the director. In the ninth episode of *Zudora*, there is a mysterious explosion of a powder car, attached to which is a caboose, with Marguerite Snow and Helen Badgley as the captive occupants. Mr. Cruze is racing to free the pair from the peril, and is compelled to catch the rods of one of the cars of the moving train. He then climbs upward and over the cars, uncoupling the



caboose and its precious occupants just as the explosion sends the next adjoining car skyward.

This is excitement enough in itself. But Mr. Cruze's hand slipping lends an additional thrill, for he seems to be hanging by a thread to safety, when a sudden jerk of the car sends him free. Mr. Cruze's succumbing to smoke was also in the interests of *Zudora*. The scene required the rescue by him of Miss Snow from the second story of a burning building. In order to reach the young woman, Mr. Cruze slid downward from the ridge of the roof and lowered himself by a rope to the window of the room in which *Zudora* was imprisoned. As he broke the glass window a burst of flame and smoke rendered the youthful rescuer unconscious and he toppled into the fire-filled room. An emergency crew rushed in and carried both Mr. Cruze and Miss Snow out into the open air. Fifteen minutes later the scene was taken. *The Morning Telegraph*, January 3, 1915

The ninth episode is "Kidnapped." There is an abundance of incident which gives cause for thought to *Zudora*, the girl whose mind turns naturally to problems in which detectives delight. She joins the hunt for a missing child heiress, accounts of whose disappearance fill the newspapers. *Zudora* is in a fair way to restore the child when she, too, falls into the hands of the kidnappers. She is imprisoned in the caboose of a freight train standing on a siding. The conspirators place an infernal machine in a powder car adjoining the caboose. It is Jim Baird, the dual character played by James Cruze, who saves the situation when by a flying leap he gets aboard the moving train. He runs across the top of the intervening cars, climbs down and uncouples the caboose just before the explosion takes place. *Zudora* and the child are rescued.

James Cruze does good work as Hassam Ali, as do the other principals, Marguerite Snow as *Zudora* and Harry Benham as John Storm. The staging is elaborate. There are, for instance, the many secret ways of getting about the home of Hassam. One of the features of "*Zudora*" is the attention given to the furnishings of Hassam's home. Certainly there is no material which in richness seems so strongly to appeal to the camera as teakwood.

*The Moving Picture World*, January 16, 1915, p. 378

ZUDORA (Episode Nine—Reels Seventeen and Eighteen—"Kidnapped; or the Mystery of the Missing Heiress").—Soon after Zudora's thrilling escape from the clutches of Chang, the Chinese hypnotists, in which John Storm and the mysterious Jim Baird played no small part, the sudden, strange disappearance of a child, destined to inherit millions, became the talk of the town. Zudora, like every one else, became interested in the case and determined if possible to solve it, although her uncle, Hassam Ali, busied himself with other things, often being mysteriously absent from the house for days at a time.

It was at this time that a certain Madame Duval, the beautiful, but somewhat mysterious woman, who was in the confidence of Chang in Episode Eight, was introduced to Zudora. Oddly enough, the girl, having been under Chang's hypnotic influence at the time, did not recall ever having seen her. Feeling a strange attraction for her new acquaintance, Zudora returned her call, although had Jim Baird known of it, the friendship of the two might have awakened some misgivings in his breast, for he evidently distrusts the charming fair one.



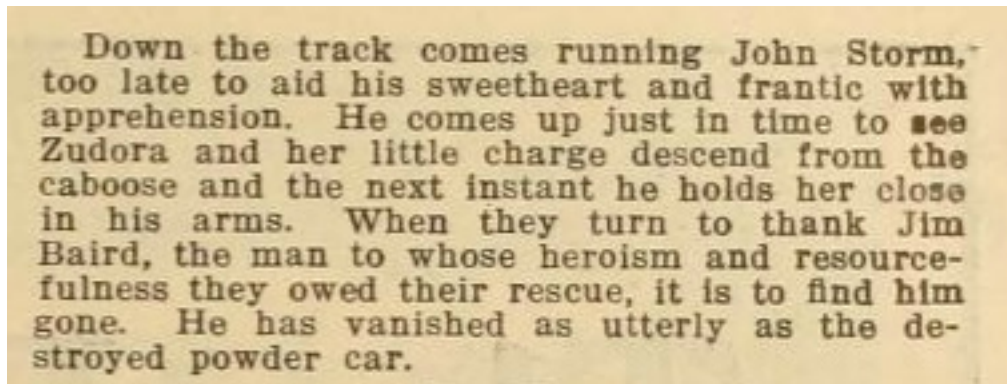
During Zudora's visit at Madame Duval's she was much puzzled at the coming and going of many strange guests, the mysterious conferences held and the frequency with which her hostess was called away. It was during one of these absences, that Zudora idly glanced at a newspaper on the table before her. An item in the personal column caught her eye and her fertile brain did the rest. Hardly waiting to say good-bye to Madame Duval she sets forth on what she believes is a clue to the whereabouts of the missing child. Nor is she far off the scent, for the hint she had received from the "personal" leads her to a deserted freight caboose in a little used railroad siding. Listening at the door she overhears the kidnappers discussing plans to get their victim in a safer place.

In the meantime Jim Baird has also been investigating certain clues which have come into his possession. John Storm, also, informed by Zudora in a hasty note, of what she has learned, begins an investigation on his own account. Thus all three are eagerly hunting for the missing heiress. But it is Zudora who first learns the whereabouts of the stolen child. Watching her opportunity, she is about to liberate the little one, when three members of the gang, returning suddenly and finding her, seize both Zudora and their captive and imprison them in the old caboose, where Zudora had first overheard their plans.

Meanwhile Madame Duval, who has some mysterious connection with the forces that are opposing Zudora, becomes worried at the delay in bringing her plans to a successful issue. Acting under instructions evidently, the gang are seen placing an infernal machine in car filled with gunpowder, which is next to the old caboose in which Zudora and the kidnapped child are imprisoned. An engine hooks up with the train and slowly moves off, hauling the caboose with it. In a few moments the explosion is certain to take place and it seems that nothing can save the kidnappers' victims, unable to get out, from being blown to atoms.

But it is not to be. Jim Baird, who by some psychological instinct or perhaps because he is never really out of touch with Zudora's doings, always seems to be on hand at the time of Zudora's direst need, appears on the scene, just as the train is starting. Instinctively, he seems to sense the danger. Running swiftly forward, he makes a flying leap upon the rods at the side of one of the freight cars, climbs upon the roof of the powder car and makes his way to the caboose. He sees Zudora's terrified face at the window. Clambering down between the cars he uncouples the caboose from the train. And not an instant too soon. For hardly has the train gone half a city block before there is a tremendous explosion and the powder car disappears in a great cloud of white smoke.

It is but the work of a moment for Baird to batter in the door of the caboose and assist the frightened Zudora and her helpless companion to the ground. He dashes into the caboose again, hoping to find some evidence against the kidnappers. He has hardly finished his hurried search, when there is a sudden explosion.



*The Moving Picture World*, January 23, 1915, p. 575

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

Type: Movie

Genre: Serial

Gender: Male (Jim Baird)

Ethnicity: White (Jim Baird)

Media Category: Newspaper

Job Title: Reporter (Jim Baird).

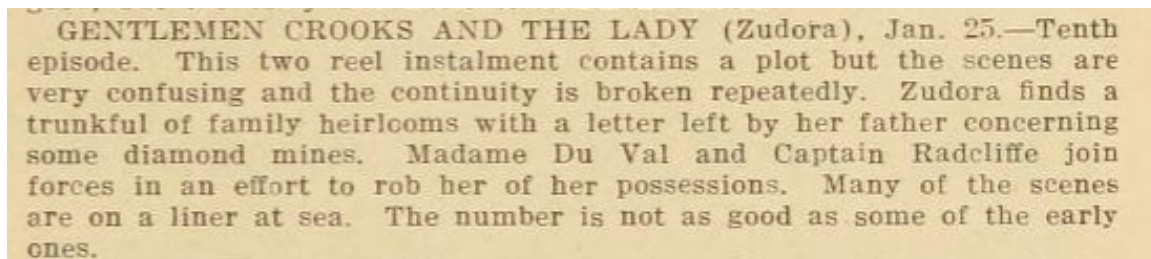
Description: Major: Jim Baird, Positive.

Description: Minor: None

**Zudora (aka Zuroa in *The Twenty Million Dollar Mystery*; *The Twenty Million Dollar Mystery*; *The Demon Shadow*) (1915) – Serial (20 Episodes).**

**Episode Ten: *The Gentlemen Crooks and the Lady* (January 25, 1915).**

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.



*The Moving Picture World*, January 30, 1915, p. 673



ZUDORA (Episode Ten—Reels 19 and 20—"The Gentlemen Crooks and the Lady").—After Zudora's thrilling escape from the kidnappers as narrated in Episode Nine, having no suspicion of Madame Duval's part in the plot against her, she continues her acquaintance with that beautiful but distinctly dangerous lady. Little does she dream that Madame Duval's home is the center of a web of crime which has its strands in the furthestmost parts of the world. It happens that just at this time Madame Duval and a certain Captain Radcliffe, who is an ardent suitor of hers, are interested in a half-burnt scrap of paper on which is written in a tremulous hand, news of the discovery of some valuable diamond mines. The worthy couple are awaiting the arrival of one, Bruce, a member of the band over which Madame Duval has supreme control, who at that very moment is concealing a bag of jewels in the room of the transatlantic liner on which he is coming to New York. Both Bruce and the scrap of scorched paper have some connection with Zudora, who is evidently under the constant surveillance of Madame Duval's band, for coincident with Bruce's arrival, the girl's home is ransacked and it is there that the mysterious burnt paper is found.

Meanwhile John Storm, Zudora's sweetheart, has visited the office of Tom Hunt, a detective, and after this conference Hunt and Jim Baird, a reporter, are seen waiting on the pier for the arrival of the liner with Bruce. Disguised as a customs official, Hunt searches Bruce's luggage in vain. He finds nothing incriminating. The reporter, however, trails him. He sees Bruce enter the mansion of Madame Duval by a rear entrance and following close on his heels, in the basement of the house, Baird finds

a desperate struggle he is bound and gagged and then, after a conference of his captors, he is taken to a deserted hut, where worse threatens to befall him.

In the meantime Madame Duval and Captain Radcliffe, seated in the saloon, are apprised of the arrival of Bruce, by means of a wonderful fountain, in which a small spurt of water changes its course from upward to downward on the arrival of any stranger. A moment later, the draperies at the side of the room part and he enters, stepping from a secret elevator, which has brought him up from the basement. He shows traces of the struggle with Baird, and after some explanation Madame Duval receives him enthusiastically. All her plans have been successful and she playfully forestalls the ardent advances of the debonair Captain Radcliffe. She touches a secret spring on the ivory table-top and it slides back and discloses a wealth of precious stones beneath, while Bruce and the captain stand by fascinated.

To celebrate the success of her schemes, Madame Duval gives a dinner party at a well known cafe that night, and it happens that John Storm and Zudora are also dining there. As Madame Duval and her escorts pass she greets Zudora, who does not realize that the friendship of the clever adventuress for her is all a part of her daring scheme, and asks her to join her party. Zudora and Storm accept, but they are soon to be disillusioned about the character of Madame Duval. Returning home later in the evening, Zudora discovers that her rooms have been looted. While John Storm and she are examining the traces left by the robbers, Tom Hunt, the detective suddenly appears. He has been following a clue to the leaders of the international band of criminals headed by Madame Duval, which he has discovered, following the disappearance of Jim Baird. A mysterious message, indicating that they should go to a certain place, left in Zudora's rooms, gives him the missing link in the chain, and he tells Storm and Zudora his suspicions about the adventuress, whose influence is so far-reaching.

So together the three go to the deserted hut, where Baird, bound and strung up, has been imprisoned. Several of the gang have remained to torment their victim, and listening outside, Storm and Hunt decide that desperate measures are necessary. Battering down the door they attack Baird's captors and a savage struggle follows. For a time it seems that the odds are against them, but in the end the thugs are vanquished and Baird rescued. When he has told the story of his adventures, a light dawns on Zudora as to the character of the beautiful Madame Duval.



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

Type: Movie

Genre: Serial

Gender: Male (Jim Baird)

Ethnicity: White (Jim Baird)

Media Category: Newspaper

Job Title: Reporter (Jim Baird).

Description: Major: Jim Baird, Positive.

Description: Minor: None

**Zudora (aka Zuroa in *The Twenty Million Dollar Mystery*; *The Twenty Million Dollar Mystery*; *The Demon Shadow*) (1915) – Serial (20 Episodes).**

**Episode Eleven: A Message From the Heart. (February 1, 1915).**

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.

A MESSAGE FROM THE HEART' (Thanouser), Feb. 1.—Episode No. 11 of the Zudora series, in two reels. The opening scenes are again in the salon of Mme. Du Val, where the smuggled diamonds have been hidden. The lover, Jim Baird, and a detective are all working to run down the gang. The scenes are, unfortunately, disconnected in character, which interferes with the natural suspense of the situations. Baird finally locates the gang. They send a ghostly messenger to frighten Zudora out of the country. The installments seem to lack continuity, owing no doubt to changes in the cast. The series should improve in future numbers.

*The Moving Picture World*, February 6, 1915, p. 829

ZUDORA (Episode Eleven—Reels 21 and 22—"A Message From the Heart").—Soon after the robbery of Zudora's apartment, as set forth in Episode Ten, which she had taken after the fire that had destroyed her house, circumstances arose which made it necessary for her to change her quarters. In some mysterious fashion her income is cut off, which, as its sources have already been something of a mystery to her, made it difficult to trace. John Storm and Jim Baird, however, have taken the task upon themselves, while the strangely missing Hassam Ali, whom many believe dead, but whose remains were not found in the burned house, is not there to answer the many pertinent questions which

the young lawyer and the newspaper man would have liked to have asked. So it happens that Zudora, refusing all financial aid from her friends, goes to live with a certain Mrs. Ramsey, a kindly woman, and an old friend of her mother's.

In the meantime, the affairs of Madame Duval and her band of conspirators have prospered. Having identified Zudora as the daughter of the owner of the Zudora claim, they plot against her, as they have designs of their own on this fabulously wealthy mine. Baird and Storm both suspect that she has had a principal part in depriving Zudora of her fortune, but as yet neither of them has obtained the slightest evidence against her. In her Grecian salon, Madame Duval is constantly surrounded by a veritable court, her satellites being her principal aids in the numerous evil schemes in which she is the central figure.

It happens that on this particular day the band are gathered together for an especial purpose. As they chat, the cleverly constructed fountain in the center of the salono signals that a newcomer is about to enter, and Captain Radcliffe, most favored of Malam Duval's many suitors, steps to the secret elevator behind the portieres and admits three of the rougher members of the band. The three confer with their fair chieftainess. Then Madame Duval steps to a secret vault, adroitly hidden in a pillar, and brings forth a bag which fairly bulges with diamonds. They are the gems which Bruce has brought. The brilliants are spread upon a table, where they glisten and glow like live things.

Captain Radcliffe draws a heart with a dagger through it on a piece of paper. This he passes around the circle, and each member holds it, while their beautiful leader writes her initials within. She gives a few brief instructions to the three newcomers, who then take their departure. They do not know that Jim Baird has trailed them thither, nor that he again follows them as they leave the house. For Baird has hit upon a clue. He knows that Bruce, whom he sought to trail from the steamer, later being made captive by some of the band, as told in Episode Ten, has brought to America diamonds from the Zudora properties in South Africa. So when he trails the three men to a diamond cutter's, he feels that he is close to a solution of the mystery. How to observe their dealings with the diamond cutter is a problem, but Baird, never at a loss in time of need, procures a rope, ascends to the roof of the building and lowers himself down to a point where he can peer in through the window at the doings of the trio.



Meanwhile, John Storm, also following the devious paths of the conspirators, might have been found in the office of Tom Hunt, the detective, carefully scrutinizing some scraps of burned paper which Zudora had found in an old trunk, one of the few things rescued from the fire. He gets some information, which he sends to Tom Hunt, which interests that astute individual mightily. Straightaway the detective sets forth on another line of inquiry.

While all these things are happening, Zudora, never suspecting the vital events that are taking place, sits safe at home, toying thoughtfully with a bracelet which has just been given her by John Storm. Suddenly, there appears at the window a startling apparition, bearing a heart-shaped shield, on which is written a warning message, bidding her to flee the country on pain of worse befalling her. But before the girl can call for aid the spectre vanishes.

In the meantime, Tom Hunt has not been idle. Acting on the information he has received, he trails two of the band to the hut where he had rescued Baird and Zudora from their clutches a short time before. And there ensues another encounter, which is even more desperate than the first. At last, however, Hunt, by his superior agility, overcomes both burly ruffians, and, covering them with his revolver, puts handcuffs on their wrists. Then, having safely disposed of them, he goes to find Zudora, whither Storm and Baird have already gone, to tell her of their respective discoveries.

*The Moving Picture World*, February 6, 19015, pp. 894, 896

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

Type: Movie

Genre: Serial

Gender: Male (Jim Baird)

Ethnicity: White (Jim Baird)

Media Category: Newspaper

Job Title: Reporter (Jim Baird).

Description: Major: Jim Baird, Positive.

Description: Minor: None

**Zudora (aka Zuroa in The Twenty Million Dollar Mystery; The Twenty Million Dollar Mystery; The Demon Shadow) (1915) – Serial (20 Episodes).**

**Episode Twelve: A Bag of Diamonds. (February 8, 1915).**

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.

A BAG OF DIAMONDS (Thanhouser), Feb. 9.—Episide No. 12 of "The \$20,000,000 Mystery," formerly known as the "Zudora" series. This shows the natives at work in the Zudora mines in South Africa, and pictures Superintendent Howard bringing the valuable stones to America in his valise. He visits the conspirators and they endeavor to make away with the diamonds. Jim Baird accomplishes a deft bit of work in relieving the gang of the grip. This instalment still possesses certain artificial effects, but the atmosphere of mysticism is lacking and the yarn goes ahead in a straightforward, connected manner. The number closes with both Howard and Zudora being placed in a sanitarium by the conspirators.

*The Moving Picture World*, February 13, 1915, p. 986



THE \$20,000,000 MYSTERY (Episode Twelve—Reels Twenty-three and Twenty-four).—From the time when Zudora received her fright from the spectre bearing the dagger-pierced heart, as set forth in Episode Eleven, events began to move with a rapidity that was marvelous. A burned fragment of a letter from her father, in which he tells of bequeathing the rich Zudora mine in South Africa, to his daughter, has furnished a clue to John Storm, however, of which he, Jim Baird, the reporter, and Tom Hunt, the shrewd detective, are not slow to take advantage. They do not know that the original will is in the possession of Madame Duval and her band, nor that news has come to this clever adventuress of a rich "strike" in the Zudora diamond mine. By means of forged papers Bruce, Madame Duval's able confederate, has convinced the mine superintendent, Henry Howard, that the mine has been sold to his chieftainess, and it is to her that Howard reports. When he receives a letter from Madame Duval, however, directing him to bring the mine's output to New York, the superintendent grows suspicious. He obeys, but plans to locate Zudora, while in that city and learn the truth from her.

It happens that when Howard arrives, he is taken at once to Madame Duval's home, where he gives a graphic account of the "strike," which will mean millions to the owner of the Zudora mine, and turns the diamonds he has brought with him over to his fair hostess. Tom Hunt, the detective, who is shadowing the house, sees and hears all, and speedily communicates what he has learned to Jim Baird, when the reporter relieves him in keeping guard over the headquarters of the conspirators.

Meanwhile, Captain Radcliffe, becoming suspicious after Howard has left, decides to drive him back across the ocean. He sees to it that Howard receives the secret warning of the band—the sign of the “Heart and Dagger”—but Howard is made of sterner stuff and decides to stay.

Once his decision is made known to Madame Duval, that resourceful woman determines to avoid all chance of discovery by having the stones he has brought cut at once. In pursuance of this plan they are entrusted to Bill and Ike, two rascally members of the band, to deliver the gems to a lapidary. The bag is then given to another of the gang, who, with these worthies as bodyguards, sets out for the diamond-cutter's. He has not gone far, when Jim Baird who has been on watch and suspects what is happening, holds him up and relieves him of the jewels. Then cleverly eluding the gunman's bodyguards, the reporter sets out for Mrs. Rumsey's, where he triumphantly delivers the stones to Zudora.

News of this daring coup is brought to Madame Duval. Acting under her directions a number of her most trusted agents seize Howard and overpower him. The mine superintendent is taken to a certain sanatorium, a resort conducted by one, Dr. Israel Munn, an unscrupulous quack, and there he is kept under close guard.

Madame Duval's next move is to get possession of the lost diamonds or Zudora. So it happens that after a happy evening with his sweetheart, John Storm is startled to learn the next morning that she has disappeared in the night. He takes counsel with Baird and Tom Hunt, and after a week's unflagging search, Zudora is located. She, also, is a prisoner in Dr. Munn's sanatorium.

The three devise a plan, which though desperate, seems feasible. Incidentally, to Jim Baird falls the lion's share of the dangerous work, which the plan entails. He it is that locates in just what part of the building Zudora is imprisoned and who leads the attack. Together they force their way into the sanatorium, and while Baird and Hunt hold off the doctor and his hirelings, Zudora is carried off in the strong arms of her lover.

As for the crooked medical man, he receives his just deserts, but as often happens, the real culprits, Madame Duval, and her band of conspirators, are enabled to escape and continue their preparations to accomplish the possession of Zudora's fortune. They still have the will, which is really Zudora's only title to the fabulously wealthy mine.



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

Type: Movie

Genre: Serial

Gender: Male (Jim Baird)

Ethnicity: White (Jim Baird)

Media Category: Newspaper

Job Title: Reporter (Jim Baird).

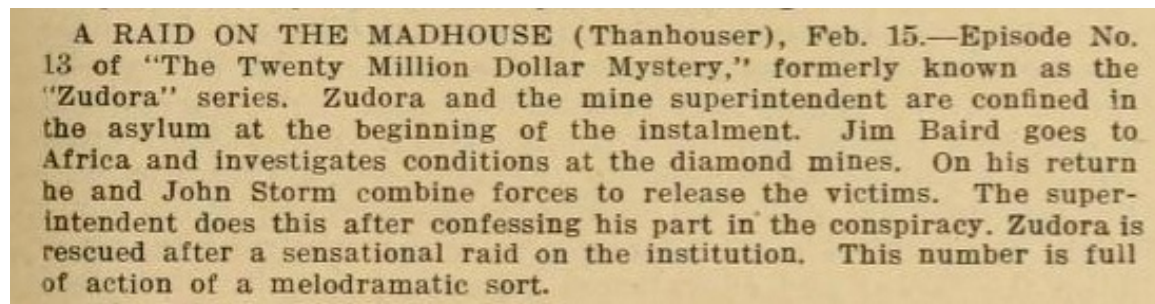
Description: Major: Jim Baird, Positive.

Description: Minor: None

**Zudora (aka Zuroa in The Twenty Million Dollar Mystery; The Twenty Million Dollar Mystery; The Demon Shadow) (1915) – Serial (20 Episodes).**

**Episode Thirteen: The Secret of Dr. Munn's Sanatorium (aka A Raid on the Madhouse). (February 15, 1915).**

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.



A RAID ON THE MADHOUSE (Thanouser), Feb. 15.—Episode No. 13 of "The Twenty Million Dollar Mystery," formerly known as the "Zudora" series. Zudora and the mine superintendent are confined in the asylum at the beginning of the instalment. Jim Baird goes to Africa and investigates conditions at the diamond mines. On his return he and John Storm combine forces to release the victims. The superintendent does this after confessing his part in the conspiracy. Zudora is rescued after a sensational raid on the institution. This number is full of action of a melodramatic sort.

*The Moving Picture World*, February 20, 1915, p.1141

THE \$20,000,000 MYSTERY (Episode Thirteen—Reels 25 and 26—"The Secret of Dr. Munn's Sanatorium").—The incarceration of Howard, the mine superintendent, and Zudora in the sanatorium, as set forth in Episode Twelve, and their subsequent release made Madame Duval still more eager to accomplish her evil ends. This the more so as it is decided to send Jim Baird to South Africa to examine the Zudora mine properties and, if possible, reclaim them for the rightful owner. But Baird has hardly left New York, before Zudora and Howard, the latter a very ill man after his rough treatment at the hands of Dr. Munn, suddenly disappear again. Tom Hunt and John Storm are at their wits' ends, and fruitlessly search everywhere for the missing pair, never suspecting that the subtle mind of Madame Duval has arranged for their imprisonment in the sanatorium again, as she realizes that this is practically the last place where Hunt and Storm would expect to find them.

In the meantime Baird has arrived in South Africa. Nor is Bruce, Madame Duval's able lieutenant, far behind him, for a few days later he, too, reaches the mine. He does not know that Baird has recognized him and that he is watching his every move. It happens that a short time later one of the Kaffir miners unearths a sixty carat diamond—a gem of purest water as expert examination proves, and Bruce, homesick for the joys of Broadway, cables Madame Duval and Captain Radcliffe of the find, announcing that he will bring the diamond to New York in person. That night, as Bruce smokes his cigar, Baird is watching the wastebasket, where he has hidden the treasure trove. As soon as Bruce falls asleep Baird climbs in at the window, obtains the diamond, and escapes into the darkness, but not before Bruce, awakening, fires at him with a shotgun.

Unfortunately, Bruce has recognized him, and



so when Baird takes ship for New York, almost the first person he encounters on board is that worthy. Together they are fellow-passengers during the long voyage. As Baird already has notified Hunt and Storm that he has the gem and knows they will meet him at the pier, he has scant fears that the band will be able to trap him. He little realizes the desperate character of Madame Duval and her aids.

Meanwhile Storm and Tom Hunt have been able to gain no trace of Zudora, nor the vanished Howard, and it is with downcast faces that they meet Jim Baird at the steamship dock. In the confusion, Bruce deftly snatches Baird's satchel, which contains the precious diamond, and dashes through the crowd. He springs into a taxi, which is driven by one of the gang, and dashes off at top speed. But he is not to escape so easily, for Hunt, Storm and Baird leap into another machine and start in pursuit.

Then follows a mad race between the two machines. Soon the city is left behind and Bruce's vehicle turns into a road, which the trio behind recognize. A minute later it stops at the driveway of the sanatorium and Bruce dashes into the house. But his pursuers are too close behind to enable him to escape without a struggle, and the same thought has struck them all. Perhaps Zudora is within these wicked walls? Baird flings aside the attendants, who would stop him at the door, while Storm and Hunt force their way in through a window. Hurriedly they make a search of the building, finding Zudora and Howard imprisoned in an inner room, and while Storm carries her half-fainting form to the limousine, Baird and Hunt continue their quest for Bruce, who has disappeared in the melee. At last, however, they are compelled to acknowledge defeat. Bruce has got clean away with the diamond.

*The Moving Picture World*, February 20, 1915, p. 1202

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

Type: Movie

Genre: Serial

Gender: Male (Jim Baird)  
Ethnicity: White (Jim Baird)  
Media Category: Newspaper  
Job Title: Reporter (Jim Baird).  
Description: Major: Jim Baird, Positive.  
Description: Minor: None

**Zudora (aka Zuroa in The Twenty Million Dollar Mystery; The Twenty Million Dollar Mystery; The Demon Shadow) (1915) – Serial (20 Episodes).**

**Episode Fourteen: The Missing Million (aka The Missing Million). (February 22, 1915).**

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.

THE MISSING MILLIONS (Thanhouser), Feb. 22.—Episode No. 14 of the "Twenty Million Dollar Mystery." Storm is first shown trying to locate the Zudora gold mine in Montana. Mme. Du Val invites a number of guests to a reception, at which she assumes the name of Zudora. The reception scenes are very attractive, as are also the snow storm scenes somewhat earlier. The snow pictures were exceptional. The action is somewhat confused, but interesting nevertheless. The installment closes with a raid on the reception. This is the best number of this series shown for some time.

*The Moving Picture World*, March 6, 1915, p. 1449



THE \$20,000,000 MYSTERY (Episode Fourteen—Reels 27 and 28—"The Missing Million).—The death of Henry Howard, the African mine superintendent, due to his ill-treatment at the hands of Dr. Munn and his hirelings, when he was just on the eve of a confession, which would have exposed the machinations of Madame Duval and her band, was a serious setback to the plans of Zudora's supporters. Through a ruse Madame Duval directs the attention of Tom Hunt, the detective, to the Zudora mine properties in the West. Taking Jim Baird with him Hunt hastens to investigate the clue, while John Storm, Zudora's sweetheart and her attorney, writes a letter to a certain Marcus Villiers, a wealthy mine owner, asking for information about Zudora's father's will and also whether Mr. Villier's has any papers belonging to him.

Meanwhile Madame Duval, who is untiring in her efforts to prevent the vast Zudora properties from leaving her possession, determines to masquerade as Zudora. Learning from her agents that Marcus Villiers is expected in New York, with papers relating to the ownership of the Zudora mine, at Captain Radcliffe's suggestion she invites him to be her guest at a big dinner party.

While they are waiting for the Western capitalists's arrival, another member of the band reaches New York. It is Bruce, who has made a hurried trip to South Africa to get possession of certain gems, which he had left behind on his previous visit. Madame Duval is anxiously awaiting him and more particularly the treasure that he brings. Bruce saunters nonchalantly down the gang plank, although he knows that he is an object of suspicion by the customs officials. He invites them to inspect his baggage thoroughly, which they pass after a search. It never occurs to them that in the pipe Bruce is smoking diamonds of immense value are concealed.

In the meantime, Captain Radcliffe, disguised, has gone West. It is he, who has instigated the plot against Hunt and Baird, and he goes to see that his plans are brought to a successful issue. Thus it happens, when the two champions of Zudora's cause arrive, the trap for their reception is ready and set. The chauffeur of the superintendent of the Zudora mine is in the pay of the conspirators, and when the two get into his car, they do not realize that they are being led into as desperate an adventure as any they have ever experienced.

Following his instructions, the chauffeur drives them to a deserted mine, where a number of the band, who have accompanied Captain Radcliffe, set upon them. There is a terrific struggle, but the superior fistic talent of Baird and Hunt enables them to escape, although badly mauled, and return to the railroad station. There, after a consultation, they decide that their trip West has been in vain and they hurriedly return to New York, where they realize there is urgent need for their presence.

Arriving there, Hunt learns from one of his men, that Bruce has reached the metropolis and also that the capitalist, Villiers, has arrived. They do not know, however, that the latter has received a dinner invitation from Madame Duval, signed "Zudora," and that he has accepted it. Bruce's trail leads them to the old garage, used by the conspirators as a secret entrance to Madame Duval's mansion, and here they take up their posts to await developments.

It happens that their arrival is most opportune. Zudora has received a note to which Madame Duval has forged Villiers' name, asserting that he is a prisoner at 122 Riggs street, the address of the garage, but is still in possession of the precious papers. As a matter of fact Villiers is just then enjoying the hospitality of Madame Duval, posing as Zudora. Zudora and Storm set out for the garage.

In the meantime, the latter observe two burly

ruffians lurking in the shadows of the garage. They are preparing to attack them, when, of a sudden, the men disappear within. Their disappearance is followed an instant later by a woman's screams. Running to the door, Baird and Hunt find that the precious pair have attacked Storm and Zudora. Their advent compels the conspirators to turn and battle for their own lives, while Storm carries Zudora out to safety.



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

Type: Movie

Genre: Serial

Gender: Male (Jim Baird)

Ethnicity: White (Jim Baird)

Media Category: Newspaper

Job Title: Reporter (Jim Baird).

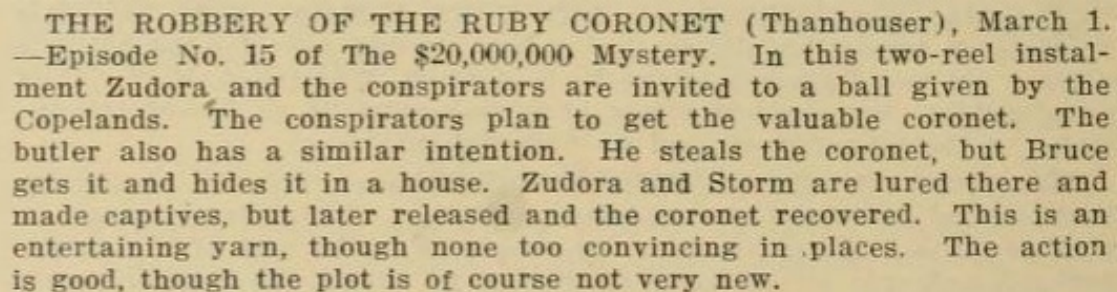
Description: Major: Jim Baird, Positive.

Description: Minor: None

**Zudora (aka Zuroa in The Twenty Million Dollar Mystery; The Twenty Million Dollar Mystery; The Demon Shadow) (1915) – Serial (20 Episodes).**

**Episode Fifteen: The Robbery of the Ruby Coronet (aka The Rub Coronet). (March 1, 1915).**

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.



THE ROBBERY OF THE RUBY CORONET (Thanouser), March 1.  
—Episode No. 15 of The \$20,000,000 Mystery. In this two-reel instalment Zudora and the conspirators are invited to a ball given by the Copelands. The conspirators plan to get the valuable coronet. The butler also has a similar intention. He steals the coronet, but Bruce gets it and hides it in a house. Zudora and Storm are lured there and made captives, but later released and the coronet recovered. This is an entertaining yarn, though none too convincing in places. The action is good, though the plot is of course not very new.

*The Moving Picture World*, March 13, 1915, p. 1608

**THE \$20,000,000 MYSTERY** (Episode Fifteen—Reels 29 and 30—"The Robbery of the Ruby Coronet").—In spite of the temporary balking of her plans, as set forth in Episode Fourteen, Madame Duval does not swerve from her design to get Zudora in her power. It happens that the band have learned of a ruby coronet, presented to Mrs. Copeland, a wealthy society leader, as a birthday gift. Through the secret influence, that she possesses in many widely separated classes of society, Madame Duval obtains an invitation for herself, Captain Radcliffe and Bruce to a birthday ball, which Mrs. Copeland is planning to give. From a similar source, she obtains the combination of that lady's private safe, where the jewels are wont to be kept.

Mrs. Copeland's maid and her butler also have designs on the jewels, and on the morning of the ball, the former manages to get the combination of the safe for her confederate. In the evening, just as Captain Radcliffe and Bruce are about to inspect Mrs. Copeland's boudoir they are disturbed by Hook, the butler, who is bent on the same mission. The conspirators are not aware of this, although Bruce suspects something. A night or two after the ball, Madame Duval directs her "strong-arm" lieutenants, Bill and Ike, to steal the jewels from the hiding-place, previously located by Captain Radcliffe and Bruce. But the worthy pair reach the house only in time to give chase to Hook, the unscrupulous butler, who disappears over the garden wall with the jewel-filled boxes, just as they appear on the scene. Unfortunately for him, he lands almost in the arms of Bruce, who is on watch.

Meanwhile, the Copelands, returning from a late function at a friend's, discover the robbery, and Tom Hunt is called in to trace the thieves. With Jim Baird he sets out after Hook, toward whom suspicion points with deadly certainty, and the couple locate the butler in a nearby house. By leaping from a second story window, however, their quarry eludes them, and



they then turn their attention toward Bruce, whom they have reason to think has also had a hand in spiriting away the prized coronet. The trail leads them to the old Blaisdell mansion. Before they reach it, however, Bruce has already come and secreted the stolen coronet behind a spreading pair of stag antlers that hang in the library of the old house. It has happened also, that Madame Duval, never neglecting a chance to make Zudora captive, has already planned to use the old house as a prison for her prey.

Fortune favors this latest plan of the band's chieftainess, for Storm, motoring with Zudora, has an accident happen to his steering gear, his automobile becomes unmanageable, and dashes into a tree, just as Madame Duval, Captain Radcliffe and Bruce, who have been trailing them, drive up. In the collision Zudora is thrown out, and Storm, striving to restore her to consciousness, is only too glad to accept the proffered aid of Madame Duval, whom he does not recognize in the darkness. Without a moment's hesitation Storm lifts his inanimate sweetheart into Captain Radcliffe's car, and they drive off to the old Blaisdell mansion, where Storm carries her into the library and places her in a big Morris chair, while the others pretend to send for a doctor.

As Storm stands solicitously beside the stunned girl, Bill and Ike steal noiselessly up behind him and pinion his arms. A moment later, in spite of his desperate struggles he is borne away, leaving Zudora to her fate.

But it is not to be for long. Baird and Hunt, suspecting Bruce of some hand in the robbery of the coronet, have trailed him to the house, and after a spectacular struggle they rescue Zudora and recover the much-sought coronet.

*The Moving Picture World*, March 6, 1915, p. 1520

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

Type: Movie

Genre: Serial

Gender: Male (Jim Baird)  
Ethnicity: White (Jim Baird)  
Media Category: Newspaper  
Job Title: Reporter (Jim Baird).  
Description: Major: Jim Baird, Positive.  
Description: Minor: None

**Zudora (aka Zuroa in The Twenty Million Dollar Mystery; The Twenty Million Dollar Mystery; The Demon Shadow) (1915) – Serial (20 Episodes).**

**Episode Sixteen: The Battle of the Bridge (aka The Battle on the Bridge). (March 8, 1915).**

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.

\$20,000,000 MYSTERY, EPISODE NO. 16 (Thanouser), March 8.— This episode of the usual two parts is entitled "The Battle of the Bridge," and holds considerable that is interesting. Photographically speaking, it may be felt that better effects might have been obtained with more attention paid to the illumination and camera work. In this number Zudora's room is entered in her absence by Captain Radcliffe, and in the false bottom of the half-burned trunk of Zudora is found a map made by Zudora's father showing the location of a rich deposit in the South African diamond fields. Meantime Baird and Hunt are planning to discover the secret of the Duval band. Following a ruse through which Hunt in disguise enters Madame Duval's home a thrilling struggle takes place between Baird, who is waiting outside, and members of the gang, which ends in Baird and one of the men falling from a bridge. Baird is rescued by Storm, and so the episode closes.

*The Moving Picture World*, March 20, 1915, p. 1766



THE \$20,000,000 MYSTERY (Episode 16—Reels 31 and 32—"The Battle of the Bridge").—After the eventful happenings narrated in Episode Fifteen, Madame Duval and her band for a time made no outward effort to harass Zudora. When Zudora and Storm go skating one day, they are closely trailed by Gyp, one of the "strong-arm" members of the band, while Captain Radcliffe seizes the opportunity to enter the Ramsey house, where Zudora lives, and search her apartment. In the old half-burned trunk, which contained so much of value for Zudora, the shrewd Captain makes an important discovery. The trunk has a false bottom. Beneath it the conspirator finds a rudely drawn map made by Zudora's father, showing the location of rich deposits in the South African diamond fields.

In the meanwhile Tom Hunt and Jim Baird are working on a plan, through which they hope to possess themselves of the band's secrets. Hunt has finished disguising himself while Baird laughs aloud as he reads the following letter of introduction which Hunt is to use in gaining an entrance into the haunts of the conspirators:

My Dear Madame Duval:—This will introduce to you M. Jacques La Fontaine, a celebrated artist and my dear friend. If you can prevail upon him to paint your portrait you will be fortunate indeed. Cordially,

ANTOINETTE, Countess Rochambeau.

Paris, France.

In the role of the famous French artist, Hunt goes to the mansion of Madame Duval and is soon made welcome in her salon. The detective plays his part to the life and Madame Duval is completely deceived. Before he leaves he has consented to paint her portrait, and hardly has he gone when Captain Radcliffe, in highly exuberant mood, enters with the map he has purloined from Zudora's trunk. Some time later, Hunt, who has joined Baird, sees the worthy



Captain speaking in a hallway with a man, whom he recognizes as a diamond cutter. Following the couple, Hunt and Baird see them enter the lapidary's shop, where the Captain gives his companion a number of rough stones to cut.

On the day following, Hunt goes to keep his appointment with Madame Duval to paint her portrait. But the sitting is interrupted by the fountain signal, which warns Madame Duval of the arrival of some of the band. She excuses herself, pleading fatigue, and Hunt is shown out, only to return secretly a few moments later.

Hunt hides himself behind the tapestry near the entrance to the hidden elevator, by means of which the conspirators are wont to enter the salon. He sees Madame Duval and the gallant Captain take a document from the secret receptacle under the table-top, and then leave the house. Meanwhile, elsewhere things are happening.

Jim Baird, trying to keep in close touch with Hunt, has entered the underground passage, leading from the old garage to Madame Duval's mansion and there he has been discovered by Bill, Ike and Gyp, three of the most desperate of the conspirators. At once a terrific struggle begins, in which Baird, by his superior quickness, is enabled to slip away from his attackers in the semi-darkness and make for the exit. There the battle begins again in deadly earnest. Through the opened door the men tumble in a confused heap, and roll struggling in death-grips toward the narrow bridge across the swift creek which flows beside the garage.

And there matters might have taken a serious turn for Baird, but for the fact that John Storm has chosen this road for a spin in his car. The young lawyer leaps from his machine and enters the fray. With a few well-directed blows he sends two of the thugs sprawling. Baird and Bill are grappling at the very edge of the bridge coping. In the final test of strength, Bill forces Baird off the bridge, but is himself dragged with his victim, and both fall into the water. Storm, having routed the other two, hastens to Baird's rescue. Unbuckling an extra automobile tire from his machine, he attaches it to a rope and swings it to Baird, but failing to reach him, he plunges into the water and brings him safe ashore, while Bill, vanquished, but still very much alive, makes his escape on the opposite bank.



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

Type: Movie

Genre: Serial

Gender: Male (Jim Baird)

Ethnicity: White (Jim Baird)

Media Category: Newspaper

Job Title: Reporter (Jim Baird).

Description: Major: Jim Baird, Positive.

Description: Minor: None

**Zudora (aka Zuroa in *The Twenty Million Dollar Mystery*; *The Twenty Million Dollar Mystery*; *The Demon Shadow*) (1915) – Serial (20 Episodes).**

**Episode Seventeen: *The Island of Mystery* (March 15, 1915).**

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.

THE ISLAND OF MYSTERY (Thanhouser), March 15.—Episode No. 8 of "The Twenty Million Dollar Mystery" series. This shows Baird and Hunt on a trip to the Zudora mines at South Africa. Zudora herself is captured by the conspirators and conveyed to an island in a launch. She brings about her release by the familiar device of sending a letter adrift in a bottle. The number is an ordinary one, and has no particularly strong features. There is one thrill where the work train falls over the high embankment, resulting in a serious injury to Radcliffe.

*The Moving Picture World*, March 27, 1915, p. 1934

## “The Island of Mystery”

Thanhouser's “\$20,000,000 Mystery” Reaches Its Seventeenth Episode.

Reviewed by Lynde Denig.

UNLESS familiarly with preceding episodes in Zudora's career has made that young lady's friends and enemies recognizable at sight, a spectator may readily concede the mystery in these two reels. One concisely worded subtitle at the start might be made a serviceable guide to the characters and an indication of whether they are on the side of good or evil. For the benefit of those who do not carry the story in mind from week to week, some such an explanation is needed.

But, granting the preparation possible in an introductory title, the plot unfolded in “The Island of Mystery” might



Scene from “20 Million Dollar Mystery” (Thanhouser).

easily fall short of becoming convincing. It is so frankly artificial that interest in the picture must depend upon one's readiness to follow a succession of swiftly moving scenes without bothering to question their likelihood. There is, however, an abundance of action and physical conflict in which Zudora is kidnapped and a number of men seek wealth in a diamond mine in South Africa, and towards the close of the second reel there comes a startling scene that may be the making of the picture.

In his handling of a train wreck—the plunging of a traction engine and six cars down a high embankment—Director Howell Hansel accomplished a thrilling accident that must have been photographed under considerable difficulty. Apparently the cameras were not far from the track when the engine jumped the rails and rolled over and over until it lodged in a cloud of steam at the foot of the elevation. These scenes are the strong feature of the production.

Marguerite Snow, James Cruze and Harty Benham continue in a cast that is in all respects equal to the demands of the story.



THE \$20,000,000 MYSTERY (Episode 17—Reels 33 and 34—"The Island of Mystery").—The half-burned trunk in which Captain Radcliffe found such interesting material in Episode Sixteen, held many secrets. While the worthy Captain and Madame Duval lay their plans to gain control of this other fortune of Zudora's, which still lies buried in the South African plains, another search of the old trunk by its owner results in the discovery of another and equally interesting paper. In a corner which the conspirator overlooked, Zudora finds a torn fragment, evidently originally a part of her father's diary. "Rich diamond find," it reads, "near large flat-topped boulder 2,000 yards, S. E. by E. of second mile post from Zudora mine."

Her discovery makes Zudora very happy, yet had she known of the schemes, which just then were taking form in the mind of Madame Duval, in that lady's beautiful Grecian salon, she might not have felt entirely at ease. Had she been able to follow her, she would have seen the leader of the band, accompanied by Captain Radcliffe and Ike, one of her "strong-arm" aids, going to the home of a wizened old hag, who lives on Craig Island, a tiny patch of earth and rock in a little frequented part of the bay, which has been aptly called the "Island of Mystery." And here, after making certain arrangements which appear to be satisfactory to the conspirators' chieftainess, the party takes leave of the grizzled guardian of the islet. Afterward, they go to see the old diamond-cutter, who is polishing the stones brought to him by Captain Radcliffe.

Meanwhile Tom Hunt, the detective, with Jim Baird has decided to follow the clue contained in the torn paper and goes to South Africa. For a similar reason, Captain Radcliffe and Bruce determine to make the trip themselves, the more so, as they learn of the detective's intentions. Carefully disguising themselves, they book passage on the same boat with Baird and Hunt, whom they plan to waylay at the first favorable opportunity. Zudora and John Storm, quite ignorant that anything is on foot, after saying good-bye to the detective and his companion, are returning from the pier, when they meet Madame Duval, as if by accident, although in accordance with her well-laid design. Having found nothing tangible against the clever adventuress, Zudora has entirely ceased to suspect her of complicity in the plot against her fortune and herself, and so when the beautiful schemer invites her for a spin in her big automobile, Zudora willingly accepts, although Storm is not altogether satisfied at the arrangement. But he laughs at his own fears, feeling that he is overcautious and that nothing can happen to his sweetheart in broad daylight.

Yet in this he is mistaken. The machine has not gone far, when in passing a lonely wharf, it is suddenly surrounded by a group of masked men. The two women are dragged out of the car, their screams being choked off by the ruffians, who hurriedly carry them to a waiting motor-boat. This soon speeds away and in a relatively short time the party arrive at Craig Island, where Zudora is placed in the hands of the old hag—a prisoner. Of course, the men are Madame Duval's confederates and the whole scene has been carefully staged to deceive Zudora. In the meanwhile, in far-off South Africa, many things have been happening. Hunt has located the rich find, indicated in the writing left by Zudora's father, but discovering that they are being spied upon, he takes measures to throw Captain Radcliffe and Bruce off their trail.

In this he is not entirely successful, however, and Baird and the wily Captain engage in a terrific struggle on top of a moving freight train. The men are battling desperately as the train speeds along a high embankment, and strain perilously near the edge. Suddenly, the fast-moving train leaves the track and crashes down the hillside, carrying the two swaying men with it. Captain Radcliffe is picked up unconscious, while Baird escapes serious injury. A day or two later, a hurry call from New York, the one from Madame Duval and the other from Storm, lead the four men to make haste to return to America.



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

Type: Movie

Genre: Serial

Gender: Male (Jim Baird)

Ethnicity: White (Jim Baird)

Media Category: Newspaper

Job Title: Reporter (Jim Baird).

Description: Major: Jim Baird, Positive.

Description: Minor: None

**Zudora (aka Zuroa in *The Twenty Million Dollar Mystery*; *The Twenty Million Dollar Mystery*; *The Demon Shadow*) (1915) – Serial (20 Episodes).**

**Episode Eighteen: The Cipher Code (March 22, 1915).**

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.

THE \$20,000,000 MYSTERY (Episode 18—Reels 35 and 36—"The Cipher Code").—Captain Radcliffe's injuries from his fall off the freight train delay his return to America, but Bruce takes passage the next day. Tom Hunt and Jim Baird also answer, by first ship, the summons they have received from John Storm. The Captain, meanwhile, has recovered from his singular adventure with Baird, and is able to visit the mines. He returns from the open diggings with a quantity of diamonds.

Deciding to sail immediately, Radcliffe puts the diamonds in a rubber hot water bag and places it in his suit case. Then, on board the ship, he writes this wireless cipher message: "J. W. Bruce, New York, Sinbad. X. Y. Z. Suntop Aurenia Looslyde Tunner Rispah Mecca Sib Lover, Radcliffe."

On the day that this message reaches Bruce in New York, Zudora, from her prison in the old hag's house on the island, wins her gaoler's consent to write the following note: "Mrs. Ramsay, 16 Willow Grove avenue, I am not permitted to tell the place of my imprisonment, but will you please give the bearer a change of clothing for me. Zudora."

The old woman dispatches Gyp with this. When he reaches Mrs. Ramsay's he is asked to wait until that lady can get Zudora's things ready. As soon as she is safely upstairs with the doors carefully closed, she calls up Tom Hunt.

"Come down here at once," she urges, with difficulty restraining her excitement, "and follow the man who leaves the house with a suit case. He will go to Zudora."

Then, taking one of Zudora's skirts, she rips



several inches of hem, tucking in this message: "I have phoned Hunt to follow this man you have sent. John is crazy with grief and worry, but keeps on searching for you. Have courage." Already, from the porch, she has seen that Hunt is coming down the street, and she sees him conceal himself until she has done with Gyp and the bag. As soon as he leaves, the detective follows.

Meanwhile Jim Baird, on watch outside Bruce's office, has seen him receive the wireless dispatch. He sees him decipher the message and then slip it between the blotters of his writing pad. The moment Bruce leaves, Baird enters by a window and copies the words. But how is he to find the key? A bit of pasteboard projecting from under the blotter attracts his eye. The next instant he holds the secret code in his hand. Rapidly comparing, he reads: "Arrive New York Steamer Aurenia. Will throw rubber bag of diamonds overboard before landing. Radcliffe." Rushing to Hunt's office, where also he finds John Storm, he shows the detective the wireless. They realize that there is no time to be lost. The "Aurenia" is due within two hours.

Chartering a motor boat with an engineer at the wheel, and taking a rowboat in tow, the three men make for open water. Hunt is relating how he has pursued Gyp to the dock, and through marine glasses seen him land with the suit case at Execution Rock. Leaving the motor boat and getting into the smaller craft, they row under Zudora's window. She has seen them coming. When the rope is thrown to her she seizes it. Five minutes later the heiress and her lover are reunited.

Hunt and Baird return to the motor boat which speeds down the bay. Already another similar boat is puffing harborward a few yards ahead. It contains Gyp, Bill and Ike. As the big liner is seen approaching, the small boats pick their positions with care. Then begins a scrutiny of the deck for Captain Radcliffe. Hunt sights the figure of the adventurer first. He sees him come to the rail and throw a hot water bag overboard. Both motor boats dash for it. Leaning far out over the edge of the craft, in eminent danger of going into the sea, Hunt grabs the slippery rubber object. But before he can draw in his catch, Ike in the other boat knocks it out of his hands with a long boat hook, and the crooks turn tow and scuttle off up stream.

Meanwhile, John Storm and Zudora reach Mrs. Ramsay's house in safety. The persecuted owner of the Zudora mines once more finds herself with friends.

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

Type: Movie

Genre: Serial

Gender: Male (Jim Baird)

Ethnicity: White (Jim Baird)

Media Category: Newspaper

Job Title: Reporter (Jim Baird).

Description: Major: Jim Baird, Positive.

Description: Minor: None

**Zudora (aka Zuroa in The Twenty Million Dollar Mystery; The Twenty Million Dollar Mystery; The Demon Shadow) (1915) – Serial (20 Episodes).**

**Episode Nineteen: The Prisoner in the House (aka The Prisoner in the Pilot House). (March 29, 1915)**

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.



THE \$20,000,000 MYSTERY (Episode 19—Reels 37 and 38—"The Prisoner In the House").—After Zudora's thrilling rescue from the Island of Mystery we left Hunt and Baird pursuing the conspirators with the diamonds.

Down the bay sped the two motor boats, the one containing Tom Hunt and Jim Baird puffing noisily after the craft which held Gyp, Bill and Ike, the hirelings of the conspirators, who were rapidly outdistancing the pursuers. The Nave-sink highlands drew nearer, and there were times when the boat of the thieves would be completely lost in the maze of small craft. The sun had gone down, and with the deepening of the shadows upon the shore, it soon became impossible to distinguish the motorboat. Hunt was convinced that somewhere, on the small islands, near the Jersey shore, the conspirators were plotting to bury the treasure.

"You go back," said Jim Baird. "Storm may need you. I'll land here and lie low. There's sure to be something doing."

He was not mistaken. Lurking in the bushes near the shore, he soon saw lights moving a few yards inland. Then, to his astonishment, he distinctly recognized the voice of Bruce. The masculine head of the conspiracy had joined Mme. Du Val's mercenaries. A coup-d'etat was about to be executed. Baird waited until he saw the men retreating to the other side of the island, doubtless to put off in their motor boat. He could not hear them take their departure, but getting impatient, he crept cautiously toward the shapeless mass around which a full half-hour previously, he had seen the lanterns and the dark shapes moving. He found himself on the threshold of a lonely hut. The moon lit the room. Baird dropped on his knees and peered through the broken flooring. Then he thrust in an arm.

The next moment he was flung backwards, a hand clamped over his mouth. Strong arms held him fast. And then they began to bind him. Dragged from the hut, he recognized in the moonlight Mme. Du Val's three desperadoes. Bruce was directing them.

They thrust Baird into the pilot house of an old boat on the shore, tied him in securely, and busied themselves about something under the wreck. The prisoner smelled kerosene and heard the scratching of a match. Then they scrambled down to the boat and pushed off, out into the bay.

Hunt had had his misgivings about leaving Baird on the island. As the conspirators were making their escape at the north end, he was noiselessly effecting a landing in the thicket, where he had left his companion. The first tongue of flame shooting up over the boat hulk led him to Baird's rescue. When they returned to the hut, however, they found that the conspirators had taken the bag of diamonds with them.

Mme. Du Val, meanwhile, has been eavesdropping. She heard John Storm read to Zudora a letter from Villier, to whom she, Mme. Du Val, had passed herself off as the defrauded heiress. Bold in her desperation, she invaded Storm's office in his absence, and not finding the letter there, took Captain Radcliffe to Mrs. Ramsay's. There they succeeded in getting Villier's document safely out of the house without their being discovered. Mme. Du Val was satisfied that Zudora again was in her power. Two days later Captain Radcliffe received from the hands of Bruce the rubber bag containing the diamonds.



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

Type: Movie

Genre: Serial

Gender: Male (Jim Baird)

Ethnicity: White (Jim Baird)

Media Category: Newspaper

Job Title: Reporter (Jim Baird).

Description: Major: Jim Baird, Positive.

Description: Minor: None

**Zudora (aka Zuroa in The Twenty Million Dollar Mystery; The Twenty Million Dollar Mystery; The Demon Shadow) (1915) – Serial (20 Episodes).**

**Episode Twenty: The Richest Woman in the World (April 5, 1915)**

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.

THE RICHEST WOMAN IN THE WORLD (Thanhouser Syndicate Corp.), April 5.—Instalment No. 20 of "The \$20,000,000 Mystery." A characteristic number in which the will is finally discovered in Madame Du Val's apartments and Zudora comes into her inheritance. She also gains the love of John Storm, which makes her the richest woman in the world. The settings in this are very much as in former numbers, most of the scenes being taken in Madame Du Val's apartments.

*The Moving Picture World*, April 17, 1915, p. 393.

The \$20,000,000 Mystery—Episode No. 20—  
Final Installment)—Reels 39 and 40—"The  
Richest Woman In The World."—John Storm  
came into Mrs. Ramsay's library one after-  
noon carrying a florist's box containing a num-

ber of red roses for Zudora, who kissed him  
for his kindness.

As she drew back from his embrace, the  
locket at her throat caught on a button of  
his coat; the slender gold chain snapped and  
her mother's keepsake fell to the floor. Storm  
picked it up and Zudora examined it ruefully.  
The jewel in the old-fashioned setting was  
broken. They went to the jewelers to have it  
repaired. In order to properly mend it, the  
jeweler requested Zudora to remove her mother's  
picture. As she did so, a bit of paper, wedged  
into the cavity behind the portrait, was dis-  
closed. It read:—"Your father's will has been  
left in charge of our trusted friend, Capt.  
George Radcliffe." They hurried at once to  
Tom Hunt's office.

They found him in conference with Marcus  
Villiers. Papers littered the table, and the two  
men were going over, for the third time, certain  
documents containing positive proof, that Zu-  
dora's father had located mines. But mention  
of a will there was none.

When Hunt saw the paper which Zudora  
and Storm had found in the locket he was  
galvanized into action. He made connections  
with Jim Baird, who presently arrived at the  
office. Then they formed a plan for getting  
into the Grecian Salon, the stronghold of Mme.  
Du Val and the conspirators, with the purpose  
of finding Zudora's father's will; and Baird  
departed to take up his watch outside the wily  
woman's villa.



In less than an hour Hunt received word that the coast was clear. It seemed that Mme. Du Val and the Captain had just left the house to go to the lapidary; if Hunt could come at once they might be able to settle everything. Leaving Villiers at the office, the young man tore uptown to the famous house on the Hudson.

"You can get in easily by going over the pergola," Baird excitedly told him. "The window of Madame's boudoir is just above, and it's open. I'll stay down here to give warning if necessary. If the will isn't in the boudoir, it must be in the Grecian Salon—probably in the secret table." Hunt being the lighter and quicker of the two, deftly made the ascent of the pergola and disappeared within. Madame's own room yielded nothing, and he cautiously made his way downstairs. Seeing the butler moving about in the hall, he hid for a moment behind a stone settee in the conservatory, and then slipped into the salon. This time he was able to open the top of the secret table—and presently he held in his hand the last will and testament of Zudora's father. Making his exit as noiselessly as he had come, he rejoined his friend; then hurried back to Villiers with the papers, while Baird went to get policemen to officiate in the arrest of the Captain, Mme. Du Val and the lapidary.

Baird and his assistants were just too late. They took the stone cutter into custody with all the diamonds he had in his possession—but Mme. Du Val and her companion already had returned to the Grecian Salon, where they had discovered that the secret table had been rifled. Realizing that Baird and Hunt were keeping close watch on the place, the conspirators were driven to devise a desperate ruse.

With Captain Radcliffe, Madame Du Val called on Zudora to invite her with Storm to an "At Home, with Dancing." In the midst of all the festivities the hostess and the Captain disappeared and amid intense excitement, a secret panel and underground passage leading to the garage were found, and the fugitives trailed to the dock, from which, already, Madame's private yacht was bearing them to sea. That same night, Villiers and Baird put in Zudora's hands the will establishing her ownership of the Du Val villa and the South African mines. At Easter time Storm and Zudora were married, and their wedding was celebrated with great magnificence in the Grecian Salon.

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

Type: Movie

Genre: Serial

Gender: Male (Jim Baird)

Ethnicity: White (Jim Baird)

Media Category: Newspaper

Job Title: Reporter (Jim Baird).

Description: Major: Jim Baird, Positive.

Description: Minor: None



## Supplementary Materials

## “Who Is Guilty?”

Newspaper Men Take Trip with LeVino and Parsons to Yonkers and See a Scene from “The Grist of the Mill” in the Grinding—Is Part of “Who Is Guilty?”

By Hanford C. Judson.

THE cut below is made from a photograph which by reason of the faces in it shines. Those in the center are newspaper men. We might add, if we fancied doing it, that around and by way of setting off this group of high-paid help, are Director Howell Hansell’s artists,



Scene from “Who Is Guilty?” (Arrow).



among them Emmy Wehlen, the talented Arrow leading woman, and Hector Dion, on her left hand, and also that the fay-like wisp of a girl is Bernice Sibeck, a noted dancer who has a prominent part in the picture, which, as you can see, is set in a cabaret.

The whole was made up just to entertain the newspaper men. Arrow Brand Le Vino and Pathe Parsons got it up for that purpose and when it was ready they corraled the bunch and whisked them off to Yonkers in a speedy trolley car-dodger. A stop was made at the Frankfort Inn where after the cramping journey the wild eyed ones were permitted to stretch forth their hands upon delectable viands. Then all repaired to the inner workshop of the craft where amid the blinking candlepowers, impression-making figures are led into the captivity of a film version for the sake of what's in the pockets—we mean the souls, what's in the souls of men.

In the studio, criss-crossed by the serpentine electric cables and partly choked with the lumber of pictures passed and yet to be, was what might have been taken for a restaurant by an eye like a camera's that could see only inside of certain chalk lines marked on the floor. But first as in order due, the gentlemen of the press were presented to charming Emmy Wehlen—she is that in truth, and made us all welcome, while by her conversatoin she showed that she was not of those whose sole object is to get a day's work done. It would seem that a real leading woman has to make her reading and much of her recreation also a part of her career, counting her profession worthy of a single hearted devotion. Afterwards we saw her act under the direction of Howell Hansell and when the scene was finished the director brashly let the camera look out on the grouped faces of the pencil pushing vagromo. What went on inside the camera during this experience is shown by what we print herewith. We can sympathize with the poor machine, but realize that it doesn't really help matters.

Among those of Director Hansell's players who are taking part in "Who Is Guilty" are the following:

Emmy Wehlen and Howard Estabrook, co-stars in "Who is Guilty?" produced for Pathe by Arrow Film Corporation; Howard Hansel, Arrow director-in-chief; A. F. Mayo, Hansel's assistant; Rene Guissart, camera man. The newspaper men were: F. C. Beecroft, Harvey Thew, T. C. Kennedy, Geo. Garvin, John Semler, P. A. Parsons, Pathe Exchange, Inc., Albert S. LeVino, Arrow Film Corporation, and the representative of the Moving Picture World.

Scenes taken represent a big cabaret for the second episode of "Who's Guilty?" entitled "Grist of the Mill." There were twenty-eight girls and an even number of men extras for the cabaret scene.



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<sup>1</sup> For encoding legend see <http://www.ijpc.org/uploads/files/Introduction%20to%20Appendices.pdf>

<sup>2</sup> There is some conflict over whether there were 10, 11 or 12 installments of this comedy series. IMDb calls the tenth the final episode. But there are two installments labeled as 7A and 7B, which would bring the total to 11 episodes. And several articles refer to a dozen episodes. Eleven installments are chronicled in this study.

<sup>3</sup> Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929*, McFarland & Company, Inc., North Carolina, 2000.

<sup>4</sup> Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography* (Lanham, MD: Scarecrow Press, 1997)