

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

**Appendix 9:
Annotated Bibliography 1917
Encoded Films 1420 to 1697**

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An Amateur Orphan (1917)

Newspapers reveal that a girl's parents have returned and are looking for her. She comes up with a scheme to get her boyfriend the reward for her safe return.

AN AMATEUR ORPHAN (Thanhouser—Five parts—June 3).—The cast: Marcia Schuyler (Gladys Leslie); "Quincy" (Isabel Vernon); Marcia's Father (Thos. A. Curran); Marcia's Mother (Jean Armour); Dick (Chester Morris); David Benton (Ray Hallor); Dave's Father (Justus Barnes).

Marcia's father hit upon a plan to get rid of Quincy, a straight-laced scientific governess, by sending Marcia to boarding school, while he and his wife would take a trip to Japan. Marcia was delighted with the plan until she learned that the school was conducted on a scientific basis. Catching Quincy at the right moment, when the infuriated woman had just been discharged, Marcia makes her consent to a wild scheme. Quincy has a little niece, who was to go to the orphanage, so Marcia implores her to let them change places. Quincy agrees, so Marcia goes to the orphanage under the name of Jane Perkins.

Marcia for the first time plays and lives as a child should. Climbing up a high spiked fence, Marcia slipped and fell. Dick Walton, a young college boy, riding by on a horse, saw Marcia and came to her assistance. Believing her to be an orphan, he determines to have his mother adopt her, but to his astonishment, Marcia refuses.

Farmer Benton adopts Marcia. There she meets Dave, the black sheep of the family, and in her he finds a long needed friend. Dave won Marcia's confidence when he saves her from a whipping at the hands of his father. Dick, on a vacation, pays a visit to Marcia, and Dave experiences the first pangs of jealousy.

Through the newspapers, Marcia learns that her parents have returned and are searching for her. She schemes so that Dave shall receive the reward for her return. Later Dave and Dick find positions in the same office and soon both are in line for a higher position providing they appear at a directors' meeting at eight o'clock. Marcia calls up Dave to come and see her before going. Arriving at her home, Dave is detained until the last moment.

The Moving Picture World, June 9, 1917, p. 1665

Marcia Schuyler, the daughter of wealthy parents, is watched over by Quincy, her strict governess. When Marcia's parents leave for Japan, Quincy is instructed to send the girl to boarding school, but Marcia, longing for freedom, instead switches places with Quincy's niece who is on her way to an orphanage. Marcia is adopted by Farmer Benton, and her cheerful presence soon changes the mood of the household as Farmer Benton loses some of his harshness and his son Dave develops from a black sheep to an ambitious young man. Upon learning of her parents' return and their frantic search for her, Marcia arranges for Dave to take her back to the city and receive the reward offered for her return. Dave remains in the city, taking a job in an office, and when he asks Marcia to be his bride, she consents on the condition that they return to the carefree country life. *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 American Girl Series: The Black Rider of Tasajara (1917) – No. 1

Newspaper Publisher Roger King (Frank Jonasson) is a millionaire land owner and cattle baron who performs deeds of daring and thrilling action. Publisher's carefree daughter Madge King (Marin Sais) gets involved in one adventure after another. Each film in the series was centered on the same character but stood alone as a complete work. This is the 1st release in the series.

"The Black Rider of Tasajara," First Episode of "The American Girl" Series, and "The Screened Vault," a Number of the "Grant" Series.

Reviewed by Ben H. Grimm.

THE success of Kalem's new series, "The American Girl," is assured if all of the forthcoming two-reel episodes are up to the standard set by "The Black Rider of Tasajara," the first release. The picture is a Western of actionful and interesting melodrama. Three players who appeared in "The Girl From Frisco" series—Marin Sais, Frank Jonasson and Ronald Bradbury—carry leading parts in the new series. Edward Hearn is a newcomer. The new series resembles in a very great degree the "Frisco" series, and is also being directed by James W. Horne.

In the first episode Madge King (Miss Sais) proves her courage and ability when confronted with a masked rider who creates much fear among stage-coach passengers and others. By clever detective work the girl fastens guilt upon the keeper of a hotel at which she, her father, her aunt, and the youth who is the father's lieutenant are guests. In the working out of the plot Frederick R. Bechdolt has given the scenario many touches that make for thrills. Mystery is up-



Scene from "The Black Rider of Tasajara" (Kalem).

permost all the time. There is much true-to-type Western stuff found in the two reels, and all in all the release is an exciting Western number.

The Moving Picture World, March 3, 1917, p. 1368

THE BLACK RIDER OF TASAJARA—(An episode of "The American Girl"—Two Parts).—The cast: Madge King (Marin Sais); Roger King—her father (Frank Jonasson); Amos Durston (Ronald Bradbury); Wild Bill (Edward Clisbee); Larry Kerwin (Edward Hearn); Aunt Harriet—King's sister (Mrs. Dunbar). Story by Frederick R. Bechdolt. Directed by James W. Horne.

The Black Rider of Tasajara is holding up the overland stage. When the stage arrives at Tasajara inn the proprietor, Amos Durston, offers a five thousand dollar reward for the bandit's capture.

The following day Durston calls upon the Kings to pay his respects to Roger King's daughter. Aunt Harriet, a spinster sister, is alarmed over the bandit's operations and turns over a valuable necklace to Durston to be forwarded to a city bank for safe-keeping during her visit to the Los Alamos ranch. Durston invites the Kings to spend a few days as his guests at the Tasajara inn. They accept.

As the stage leaves on its return trip Madge determines to follow it on the chance of picking up a clue to the identity of the Black Rider. Her father and Larry Kerwin, a visitor from the East, follow her, fearing for her safety.

Madge stops to fix her saddle girth and when she overtakes the stage learns that it has been held up. Aunt Harriet's necklace was a part of the Black Rider's booty. She gets a glimpse of the highwayman ahead. He waits and shoots Madge's horse. Recovering from her spill, Madge is found by her father and Larry and they return to the inn more determined to outwit the bandit. Durston expresses anxiety over Madge's recklessness and warns her

not to attempt single-handed the capture of the Black Rider.

Wild Bill, a bit the worse for liquor, tries to shoot up the town, but Durston rushes out and disarms him. As he does so, Aunt Harriet's necklace falls to the ground. Wild Bill is locked up. Madge is not so sure of his guilt. She has picked up a striped stocking fashioned into a mask that the bandit dropped the day before and decides to do a bit of sleuthing.

Next day, when it becomes known that Wild Bill has escaped, a posse is made up to scour the mountain trails for him. Durston, King and Larry ride off in one direction and at a certain point they separate. Larry's horse returns to the inn riderless and Madge, alarmed for his safety, rides out to investigate. She finds Larry tied to four stakes.

Out of nowhere the Black Rider appears to threaten Madge and Larry. Just at that instant the other searchers come into view and when the bandit starts to run he is surrounded. Madge tears the mask and false beard from his face. It is Durston, the wealthy innkeeper. His confession follows and then his sudden extinction as a bullet speeds from a nearby thicket into his heart. Wild Bill is vindicated. Madge King is the heroine of the hour.

The Moving Picture World, March 10, 1917, p.1660

THE BLACK RIDER OF TASAJARA (Kalem).—First episode of "The American Girl" series. A review printed in another column states that the success of the series is assured if the forthcoming two-reel episodes are up to the standard set by the first. It is Western melodrama of action and interest. Madge King, the American Girl (Marin Sais), unearths the mysterious masked rider as a respected citizen of a Western town. She is aided by her father and others. This is an exciting number. With Miss Sais in the new series are seen Frank Jonasson, Ronald Bradbury and Edward Hearn.

The Moving Picture World, March 3, 1917, p. 1374

"The Black Rider"

(American Girl Series—Kalem—Two Reels)

(REVIEWED BY GEORGE WORTS)

THE first of a new Kalem series, with a star who is well known and well liked, promises to hold forth a definite and substantial box-office inducement. "The Black Rider" falls within the familiar and long popular category of "Western stuff." The tiresome galloping scenes which abounded when Western films en-



joyed the first blossom of their popularity, and which did more than anything else to win disfavor for that species, are entirely lacking. Action and suspense are well under way within the first twenty-five feet.

While the old-fashioned Western picture relied chiefly for its punch upon a stage coach hold-up, "The Black Rider" opens with the scene. The rest of the episode deals with unspinning the mystery of the highwayman's identity.

The discerning audience has a pretty fair notion from the outset who the robber is, but the people in the picture—our hero and heroine—don't, and there lies the suspense.

The two reels are packed full of interest. As a week-to-week attraction "The American Girl" will draw strongly, especially in the smaller towns.

THE STORY AND PLAYERS

Madge King, the American Girl (Marin Sais) becomes interested in the activities of a highway robber, "The Black Rider" (Ronald Bradbury). She gallops after the coach on one of its trips, followed by her father (Frank Jonasson) and a man of the cowboy type who loves her. The masked robber holds up the coach and in escaping drops his mask, which the girl picks up, discovering that it is a striped stocking. The robber escapes and suspicion is cast upon a certain "Wild Bill," upon whose person is found a pearl necklace. In a subsequent chase the black rider is caught by the girl. His mask is torn away and the sneering countenance of a well respected villager is revealed.

Motion Picture News, March 3, 1917, p. 1421

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Series of Two-Part Western Dramas

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never before approached by two-part pro-
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Or that it is far ahead of serials in plot,
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So confident are we that this new SERIES will
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Write or call upon your Ex-
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Advertisement, *Motion Picture News*, March 3, 1917, p. 338.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Roger King). Female (Madge King)

Ethnicity: White (Roger King, Madge King)

Media Category: Newspaper

Job Title: Publisher (Roger King). News Employee (Madge King)

Description: Major: Roger King, Madge King, Positive

Description: Minor: None

The American Girl Series: The Phantom Mine (1917) – No. 2

Newspaper Publisher Roger King is a millionaire land owner and cattle baron who performs deeds of daring and thrilling action. Publisher's carefree daughter Madge King (Marin Sais) gets involved in one adventure after another. Each film in the series was centered on the same character but stood alone as a complete work.

Reviewed by Ben. H. Grimm.

THE second two-reel episode of Kalem's "The American Girl" series, titled "The Phantom Mine," is a worth-while Western. Melodramatic, full of action, and with a mystery story by Frederick R. Bechdolt, the film offers exciting enter-



Scene from "The Phantom Mine" (Kalem).

tainment of the same character as did the series that preceded "The American Girl." The Western backgrounds were selected with a fine eye to atmosphere.

Marin Sais, Frank Jonasson and Edward Hearn are the leading players. The story tells of a villainous character's efforts to dupe the Kings into buying a mine. King's young superintendent is trapped in the mine by the villain. Madge King and her father give battle to the villain and his two followers. The superintendent is rescued by Madge just a moment before the powder which was to kill him blows up the mine. The villain is made prisoner. The picture was directed by James W. Horne, who has given it many realistic touches.

Reviewed by Ben H. Grimm, *The Moving Picture World*, March 10, 1917, p. 1588

THE PHANTOM MINE (An Episode of "The American Girl" Series—Two Parts).—The cast: Madge King (Marin Sais); Roger King, her father (Frank Jonasson); Larry Kerwin (Edward Hearn); Jake Barstow (Ronald Bradbury). Written by Frederick R. Bechdolt. Directed by James W. Horne.

Jake Barstow returns to the West after a spree in New York and Chicago. He meets Chuck Peters and Piute Charley, two of his old cronies, and boastingly shows them clippings that relate the stories of his exploits in the metropolitan centers. Tapping his pocketbook significantly, Barstow says it's time to get some more of the easy money to be had thereabouts.

On the day following his return, Barstow visits the San Remo ranch and endeavors to interest Roger King, its millionaire owner, in his Greenback mine. King instructs his youthful superintendent, Larry Kerwin, to visit the mine, and if it proves to be the bonanza that Barstow says it is, to pay him \$10,000 for a half interest.

Barstow figures that Larry will draw the money and carry it on his person. Shortly before the two are to meet, Larry is held up by two masked men in his hotel room. They get nothing; the money is held in trust by the local bank, and instructions have been given not to pay it to Barstow except upon Larry's written order.

Barstow and Larry start for the mine back in the hills. At a point where the trail divides, Larry takes out his knife, and, unobserved by Barstow, slits the oats sack carried by their pack burro. Proceeding to the secret mine, Barstow trusses Larry up and compels him to sign an order for the \$10,000.

Meanwhile King and his daughter, Madge, alarmed for Larry's safety, have secured a guide in the town and follow as fast as their horses can travel. The guide is Chuck, and he has had orders to prevent the Kings from reaching the mine. If necessary Piute Charley

is to resort to extreme measures in assisting Chuck to carry out Barstow's orders.

At the fork in the trail, Madge discovers the oats strewn along the ground in the opposite direction from that taken by their guide. Following up this clue they reach the entrance to the mine, and are fired upon by Chuck and Piute Charley. Barstow also takes a hand in the game. After King has done for his confederates, Madge gets the drop on Barstow and disarms him. Barstow then boasts that they will never see Larry alive, because he has lighted a fuse leading to a box of explosives back in the mine. Madge rescues Larry not more than ten seconds before the whole country rocks with the force of the explosion.

The Moving Picture World, March 24, 1917, p. 1980

THE PHANTOM MINE (Kalem).—An episode of "The American Girl" series. This two-reel offering is a worth-while Western. It is melodramatic, full of action and full of mystery. The story tells of a villainous character's efforts to "put one over" on the Kings, but Madge King and her father outwit him and his followers. Realistic gun-fighting scenes are embraced in the film. Marin Sais, Frank Jonasson and Edward Hearn carry the leading parts. James W. Horne directed. A longer review is printed on another page.

The Moving Picture World, March 10, 1917, p. 1592

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Roger King). Female (Madge King)

Ethnicity: White (Roger King, Madge King)

Media Category: Newspaper

Job Title: Publisher (Roger King). News Employee (Madge King)

Description: Major: Roger King, Madge King, Positive

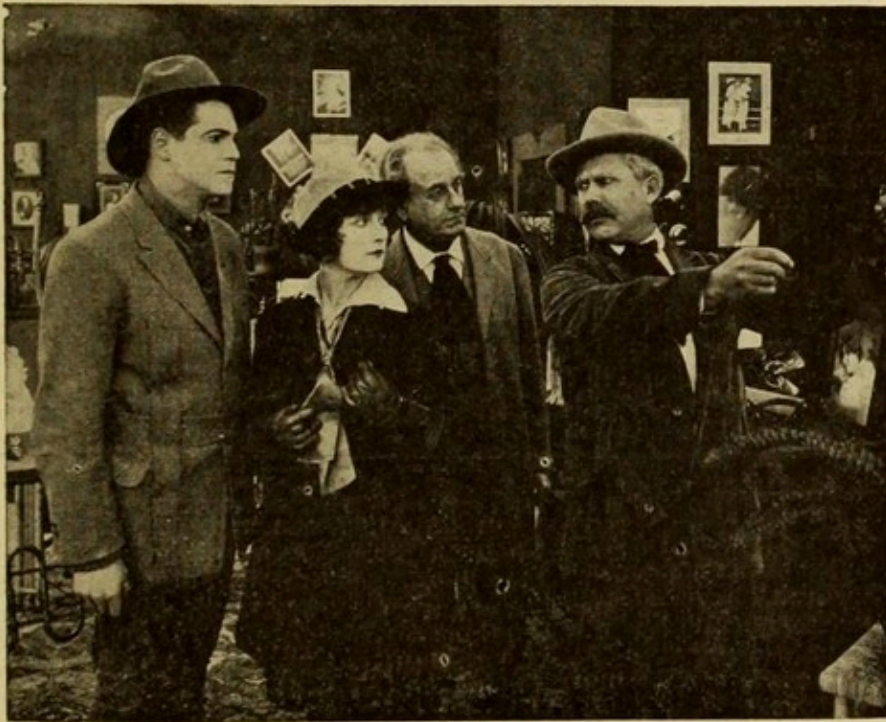
Description: Minor: None

The American Girl Series: The Fate of Juan Garcia (1917) – No. 3

Newspaper Publisher Roger King is a millionaire land owner and cattle baron who performs deeds of daring and thrilling action. Publisher's carefree daughter Madge King (Marin Sais) gets involved in one adventure after another. Each film in the series was centered on the same character but stood alone as a complete work.

Reviewed by Ben H. Grimm.

THE latest two-reel episode of Kalem's "The American Girl" series, titled "The Fate of Juan Garcia," is a winner. It is a Western that will go good in any house. Frederick R. Bechdolt is the author, and he and James W. Horne, the director, have given us two reels with mystery, suspense and action that keep interest alive throughout. In this number Madge King (Marin Sais) stumbles across a murder mystery in a quite original manner. A photographer who has taken her picture is held up, brought to a house, and forced to photograph something



Scene from "The Fate of Juan Garcia" (Kalem).

which he is not permitted to see at the time of the exposure of the plate. Accidentally he gives his captors the wrong plate holder. Madge develops what she believes to be her plate. The negative shows a dead man—one of the King ranch hands. It turns out that the ranch hand was the secret agent of Mexican revolutionists and was murdered by the tool of a representative of big mining interests.

The screen telling of the story entails several thrilling fight scenes, and scenes in which Miss Sais and others prove them-

selves capable horseback riders. In the cast with Miss Sais are Frank Jonasson, Edward Hearn, Ronald Bradbury and Edward Clisbee.

The Moving Picture World, March 17, 1917, p. 1759

THE FATE OF JUAN GARCIA (An Episode of "The American Girl" Two Parts).—The cast: Madge King (Marin Sais); Roger King (Frank Jonasson); Larry Kerwin (Edward Hearn); Colonel Sarka (Ronald Bradbury); Juan Garcia (Edward Clisbee).

"—we're just crazy for a picture of you riding one of those wild Western horses—." So read Madge King to her father, the millionaire owner of the San Remo ranch, as she mentioned the name of her Eastern chum. "We'll have old Manship bring out his best cameras," smilingly replied her father. And so it came about that Madge, dressed in one of her smartest riding habits, was ready to be photographed with the ranch house for a background.

Juan Garcia, one of the helpers, is instructed to bring Miss King's horse. He is about to comply, when he happens to glance down the road and see an old Mexican woman bearing a jar of water on her head fall in a faint. He helps her out to the road, where a rig is waiting screened from the view of those about the ranch house. Suddenly Garcia is confronted by an armed Mexican. A few seconds later a shot rings out, and when the Kings come to investigate they find a pistol, one chamber discharged, lying in the roadway, but not a trace of their ranch hand.

Now Juan Garcia is in reality a revolutionary leader of importance in his own country, and his death is greatly desired by Colonel Sarka, a Slav, and the agent of a Continental clique with large Mexican mining interests. If Colonel Sarka can furnish indisputable proof that Juan Garcia will never lead another raid upon their mining camps they will reward him handsomely.

At a point not far distant from the San Remo ranch, the photographer, who is returning to the village after obtaining the picture of Madge on her white horse, is held up by masked men and compelled to bring his cameras in Colonel Sarka's home.

The following day Madge rides into the village to get her finished pictures. Having cut his finger the photographer hasn't developed the plates. Madge offers to do it for him. When she holds the developed plate up to the light she is startled to find thereon the face of a dead man. Then the photographer relates his holdup of the previous day; how he had taken a picture in Colonel Sarka's house blindfolded, and had evidently given the Colonel the plate of Madge by mistake.

That afternoon, Colonel Sarka's spy holds up the Kings in their home, and makes a clean getaway with the negative plate that Madge had developed. Madge manages to find the trail, and enters Colonel Sarka's headquarters. She is made a prisoner and locked in a cupboard.

Roger King and Larry, his superintendent, follow. Larry lets King go on alone, while he rides to the village to get the sheriff. King sets a signal fire going as soon as he discovers Madge's horse. He, too, is knocked out by the conspirators. When Larry and the sheriff arrive there is a battle royal before the Colonel's aides are subdued. Madge bursts out of her stuffy prison in time to wing the Colonel as he leaps off the porch roof with the telltale plate under his arm. The band is rounded up, and Madge returns home with her own picture.

The Moving Picture World, March 24, 1917, p. 1980

THE FATE OF JUAN GARCIA (Kalem).—An episode of "The American Girl" series. These two reels form a Western that will go in any house. Suspense, mystery and action help keep interest on the qui vive throughout. The story tells of a murder and of its solution by Madge King (Marin Sais). The murdered man was a revolution leader. Madge discovers that his murderer is the tool of the secret agent of big mining interests. There are a number of thrilling fight scenes. A very good Western. A review can be found on another page of this issue.

The Moving Picture World, March 17, 1917, p. 1787

“The Fate of Juan Garcia”

(American Girl Series—Two Reels)

REVIEWED BY GEORGE WORTS

JAMES W. HORNE, who is directing Kalem's American Girl series, is proving two things of interest to the exhibitor. One is that the two-reel picture has a greater week-to-week consistency than is attained only with difficulty by the five-reeler. The second is that, judging by Horne's results, the opportunity for drama in western settings has only been scratched. But perhaps that surmise is due to Horne's discernment and ingenuity.

Frederick W. Bechdoldt, well-known writer of western stories, is author of the American Girl series. His plots, Horne's direction, and a cast, headed by Marin Sais, produce well finished screen results. The stories run true to form, and they stay on the track. Plot action never bows down to “local color” and logic is not sacrificed to suspense based on fraudulent thrills.

THE STORY AND PLAYERS

In “The Fate of Juan Garcia,” Madge King (Marin Sais) is called upon to attack Mexican bandits on a hacienda, near the Southern California boundary line. The bandits have killed one of her father's plantation workers, Juan Garcia (Edward Clisbee.) A mix-up of photographic plates is responsible for the revolver fight that follows. After the smoke of battle clears, the American Girl, re-enforced by a posse from the sheriff's office, discovers that the Mexican bandits are in reality the tools of a higher force.

Motion Picture News, March 17, 1917, p. 1720

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Roger King). Female (Madge King)

Ethnicity: White (Roger King, Madge King)

Media Category: Newspaper

Job Title: Publisher (Roger King). News Employee (Madge King)

Description: Major: Roger King, Madge King, Positive

Description: Minor: None

The American Girl Series: The Lost Legion of the Border (1917) – No. 4

Newspaper Publisher Roger King is a millionaire land owner and cattle baron who performs deeds of daring and thrilling action. Publisher's carefree daughter Madge King (Marin Sais) gets involved in one adventure after another. Each film in the series was centered on the same character but stood alone as a complete work.

Reviewed by Ben H. Grimm.
IN KALEM'S next two-reel release of "The American Girl" series, titled "The Lost Legion of the Border," Madge King (Marin Sais) becomes the central figure in a western story that has many strong points and one weak one. But there is enough action, enough stirring horsemanship, enough sustained



Scene from "The Lost Legion of the Border" (Kalem).

interest and enough of the other elements that go toward making a good Western in the film to overlook the point in Frederick R. Bechdolt's story in which the girl fights an arranged gun duel with a bad man. As a whole the release is a good one.

The story tells of the plan of the "squarest" highwayman in the West to form a republic of his own, whose inhabitants shall be all the old bandits west of the Rockies. But we do not learn what the "square" bandit's plans are until we have been brought through a screened story of considerable interest, and much action. Director James Horne is to be complimented on the real western atmosphere he has gotten into this and other releases of the series.

Besides Miss Sais, we see on the screen Frank Jonasson, Edward Hearn, Ronald Bradbury and Edward Clisbee.

Reviewed by Ben H. Grimm, *The Moving Picture World*, March 24, 1917, p. 1947

THE LOST LEGION OF THE BORDER (An Episode of "The American Girl"—Two Parts). —The cast: Madge King (Marin Sais); Roger King (Frank Jonasson); Larry Kerwin (Edward Hearn); Montana Jack Logan (Ronald Bradbury); A wily half-breed (Edward Clisbee). Written by Frederick R. Bechdolt. Directed by James W. Horne.

Madge King, the carefree daughter of Roger King, millionaire land owner and cattle baron, bids her father and her father's superintendent, Larry Kerwin, good-by, and rides over the hills in search of a stray colt, while the men continue to examine the proposed site of a new dam. As Madge draws near a creek she is overtaken by Pecos Pete, an old time bandit. She is struggling with him as a strange man rescues her.

Madge rides after her father and Larry and overtakes them in the town of Malapi. Madge's father is able to place the rescuer of his daughter as Montana Jack Logan, an old time bandit and one of the squarest outlaws. Unafraid, Madge rides off alone to continue the hunt for the straying colt. Logan and Pete hold a conference at the canyon mouth. Logan provides Pete with a list of names of "all the boys" and orders him to see that no others get by him. There is mysterious business afoot.

Madge finally overtakes the colt. At this moment she hears a rifle shot and through her field glasses is able to make out that Pete has shot one of her father's steers and is now skinning it. With him is the half-breed. Hurrying forward Madge hides in the underbrush and sees Logan's anger when he finds that Pete has killed one of King's steers. Rough looking men, each with a sack of provisions, are arriving every minute. From her place of concealment Madge cannot make out what it is all about, but as the last of them rides off she follows.

Meantime the advance guard has captured King and Larry and tied them up in Malapi, the deserted town. Madge is also captured and taken before Montana Jack. He orders her not to go near the jail. That is the first thing she does and she manages to drop her pocket knife down the chimney so that Larry can pick it up with his feet. In a few minutes the men are free, but Peter has given the alarm and the three outsiders are again brought before Logan for judgment.

Madge slaps Pete's face and tells of his killing her father's steer. Logan favors turning the Kings loose, but Pete objects. The outlaws take sides and demand action. While some hold the arms of King and Larry, Madge and Pete fight. The sheriff's posse, summoned by the half-breed, comes into town. Madge pleads with the sheriff to let the bandits proceed across the border to establish their own republic, where they hope to live the rest of their days in peace. He yields and the cavalcade, in reality the lost legion of the border, passes forever out of Uncle Sam's dominions.

The Moving Picture World, March 31, 1917, p. 2155

THE LOST LEGION OF THE BORDER (Kalem).—An episode of "The American Girl" series. This two-reel release is a good Western, which would have been much better but for one weak point in the story. As a whole it is an acceptable film. This time Madge King (Marin Sais) becomes the central figure in a "square" bandit's plans to form a republic in Mexico which shall be inhabited by all the old highwaymen west of the Rockies. Despite fights with the sheriff's posses, the bad band is allowed to proceed out of the country. Reviewed at length in another column of this issue.

The Moving Picture World, March 24, 1917, p. 1950

"The Lost Legion of the Border," Episode of "The American Girl." (Kalem. Two Reels.)—This episode maintains the thrills and interest of those that have preceded it. Marin Sais, the western ranch girl, stumbles upon a supposedly wicked plot of "leading bandits." Following her rescue by the king of the bandits, she fights a duel with one of the gang who insults her, killing him. The denouement of this quaint plot is that the real intention of the bandit gang was not robbery or other viciousness, but the establishment of a bandit's Utopia across the border in Mexico. After a brief pistol fight with the sheriff's posse, the bandits surrender, make known their intentions, and are allowed to pursue their mission.

Motion Picture News, March 24, 1917, p. 1873

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Roger King). Female (Madge King)

Ethnicity: White (Roger King, Madge King)

Media Category: Newspaper

Job Title: Publisher (Roger King). News Employee (Madge King)

Description: Major: Roger King, Madge King, Positive

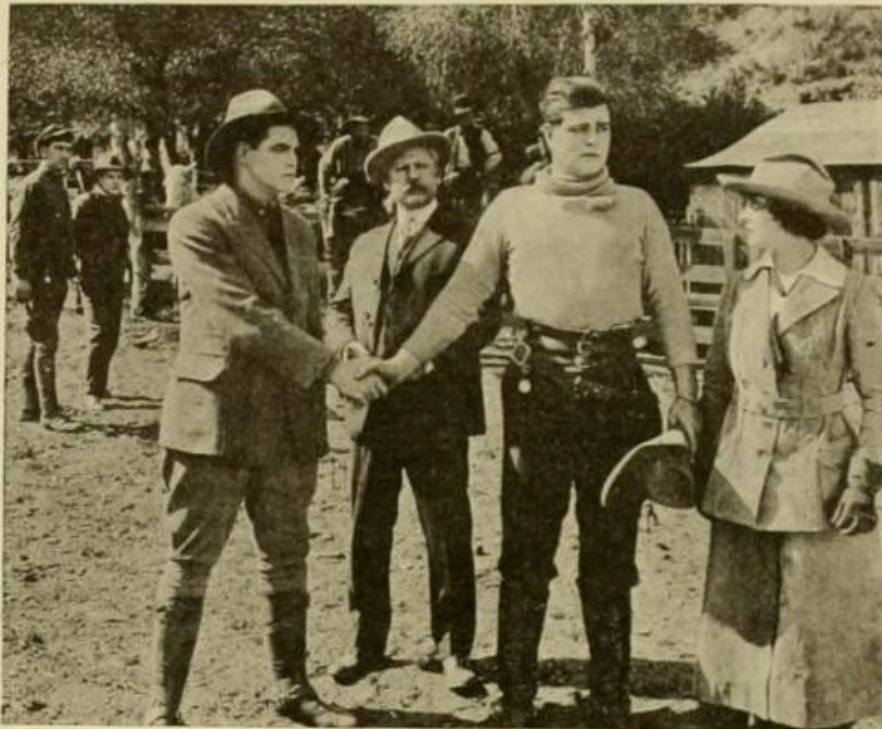
Description: Minor: None

The American Girl Series: The Skeleton Canyon Raid (1917) – No. 5

Newspaper Publisher Roger King is a millionaire land owner and cattle baron who performs deeds of daring and thrilling action. Publisher's carefree daughter Madge King (Marin Sais) gets involved in one adventure after another. Each film in the series was centered on the same character but stood alone as a complete work.

Reviewed by Ben H. Grimm.

A VERY good western number is "The Skeleton Canyon Raid," a two-reel episode of Kalem's "The American Girl" series, written by Frederick R. Bechdolt, and directed by James W. Horne. More spectacular horsemanship is seen in this release than in many preceding ones, and the Western



Scene from "The Skeleton Canyon Raid" (Kalem).

backgrounds in which the story is set show up to good advantage on the screen. The action is fast, there is lots of gun fighting, and, all in all, the number is an exciting one of its type.

Madge King, the "American Girl," and her father and his lieutenant frustrate the plans of a band of horse rustlers. The foreman of the ranch proves a traitor, but in the end is killed, as is the leader of the rustling band and several of his followers. The direction is up to Mr. Horne's standard, and the release strengthens the series. Marin Sais is seen in the leading role, as usual. Others in the cast are Frank Jonasson, Edward Hearn, Ronald Bradbury and Hart Hoxie.

The Moving Picture World, April 7, 1917, p. 109

Frederick R. Beechdolt's story has the Roger King of the series and his daughter Madge take a number of fine horses through Skeleton Canyon to the cavalry post on the other side of the range. Horne secured about twenty-five lively horses that had been on pasture for several months and carefully maneuvered them into position for the required scenes. Again and again they would stampede before the cameraman could "get set." With remarkable patience the company would round them up for another try, but it was the hardest kind of work and everybody heaved a sigh of relief when the canyon scenes were finished.

The Moving Picture World, April 7, 1917, p. 118

THE SKELETON CANYON RAID (Kalem).—A very good Western number is this two-reel episode of "The American Girl" series. There is much spectacular horsemanship seen and the Western backgrounds show up to good advantage. The action is fast, there is lots of gun fighting and, all in all, the release is an exciting one of its type. The story tells of the frustration of the Kings and their lieutenant of a band of rustlers. Marin Sais plays the lead. A review is printed in another column.

The Moving Picture World, April 7, 1917, p. 116

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Roger King). Female (Madge King)

Ethnicity: White (Roger King, Madge King)

Media Category: Newspaper

Job Title: Publisher (Roger King). News Employee (Madge King)

Description: Major: Roger King, Madge King, Positive

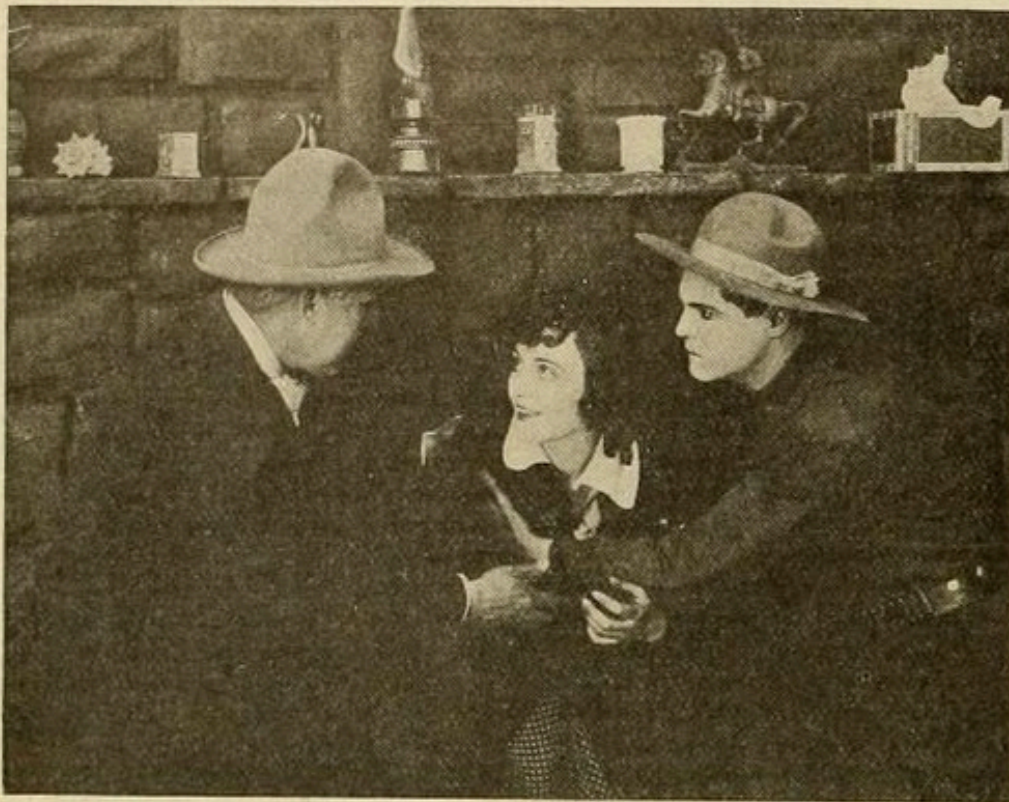
Description: Minor: None

The American Girl Series: The Vulture of Skull Mountains (1917) – No. 6

Newspaper Publisher Roger King is a millionaire land owner and cattle baron who performs deeds of daring and thrilling action. Publisher's carefree daughter Madge King (Marin Sais) gets involved in one adventure after another. Each film in the series was centered on the same character but stood alone as a complete work.

Reviewed by Ben H. Grimm.

MUCH action has been crammed into the two reels that comprise the latest release of Kalem's "The American Girl" series, entitled "The Vulture of Skull Mountain." The title is more or less indicative of the type of story writ-



Scene from "The Vulture of Skull Mountain" (Kalem).

ten by Frederick R. Bechdolt for this episode. Mystery is uppermost at all times, and the film holds interest unwaveringly. It is a thrilling western.

Madge King, her father and the ranch superintendent each is made to feel the power of the Vulture, but in the end the villain is downed. The Vulture is a bandit who holds forth on Skull Mountain, and the spectator is made to feel several shivers during the running of the two reels. Marin Sais, as usual, plays the lead, and is supported by Frank Jonasson, Edward Hearn, Ronald Bradbury, Edward Clisbee and Hart Hoxie. Directed by James W. Horne.

Reviewed by Ben H. Grimm, *The Moving Picture World*, April 14, 1917, p. 282

Kalem Productions

“American Girl” Series, Ham Comedies and “Daughter of Daring” Series.

KALEM'S current releases, “The Vulture of Skull Mountain,” a two-reel episode of “The American Girl” series, gives Marin Sais an opportunity to do a bit of detective work. She is at San Remo ranch when a horse drags in an injured man. Gleaning a clue from the injured man's ravings about “Skull Mountain” and associating it with a newspaper clipping which she had, giving an account of bandits in these mountains, she

starts off to solve the mystery. Her adventures in the mountains and the subsequent rescue of a girl captive and her father, who has been robbed and confined in a treacherous mountain lair, are sure thrills. Director James W. Horne is now working on the twelfth episode of this series, which he says will be a prize winner.

The Moving Picture World, April 21, 1917, p. 462

THE VULTURE OF SKULL MOUNTAIN (Kalem).—A two-reel episode of “The American Girl” series. Much action has been crammed into the two reels. A story of mystery in which are used the elements that compose sure-fire melodrama is told on the screen. We see much good and exciting horsemanship. The Vulture is a bandit who holds forth on Skull Mountain. Although each of the three leading characters are made to feel his power, he is at last downed. Marin Sais plays the lead. She is supported by Frank Jonasson, Edward Hearn, Ronald Bradbury, Edward Clisbee and Hart Hoxie. Reviewed in another column.

The Moving Picture World, April 14, 1917, p. 287

THE VULTURE OF SKULL MOUNTAIN (An episode of "The American Girl"—Two parts).—The cast: Madge King (Marin Sais); Roger King, her father (Frank Jonasson); Larry Kerwin (Edward Hearn); "The Vulture" (Ronald Bradbury); Hunchback Charley (Edward Clisbee); Wm. Darcey, a wealthy cattleman (Hart Hoxie).

Madge and Larry ride out to warn King, but her father's superintendent, when the two are startled by the sudden appearance in the corral of a foam-bedecked horse bearing the prostrate form of a man. The unconscious man gains his senses long enough to whisper "Skull mountain—daughter—hold-up—" then again lapses into unconsciousness.

In an outpost town Roger King negotiates a sale of colts and receives payment in a public barroom. Hunchback Charlie has seen the money and made a hasty exit. King calls his daughter on the telephone and says he is returning by a short cut across Skull mountain. He laughs at her suggestion of the unknown dangers on the mountain trail.

Madge and Larry ride out to warn King, but before they reach him he is held up by two bandits and carried into a depression in the hills with but a single defile leading out of it. King's wallet is not found on him and he is tied up under a five-ton boulder balanced on a plank over his head. His slightest move will pull it down.

Larry waits for Madge to return from an investigation of a rude shack they have spied in the valley. Becoming alarmed he starts across and encounters Hunchback Charlie. They fight. Larry's superior strength wins. A cry from King brings Larry to his side. Grabbing his employer up in his arms, he leaps quickly to one side. The boulder, crashing down, crushes out the life of Hunchback Charlie, who has been crawling toward them.

Meantime the "Vulture" surprises Madge. Thinking her insensible, he leaves her lying on the floor while he harnesses his saddle horse to a rig for a getaway with the girl he has been holding prisoner a day.

Madge regains her breath and starts an investigation of her own. A cry for help arouses her to renewed efforts to locate the "vulture's" secret torture chamber. By accidentally stepping on one of the andirons in the crude fireplace, Madge discovers that it has acted as a lever and opened an iron door up the chimney. A few seconds later she is consoling Darcey's hysterical daughter. The "vulture" returns, takes the girl and locks Madge in the secret room.

King and Larry enter the house and Madge is able to make them hear her instructions for opening the trap door. Then the three of them ride to overtake the "vulture." Riding up close behind the rig as it takes a corner on two wheels, Madge brings down her man and her father and Larry ride on and stop the rig bearing the helpless girl. There is a glad reunion that evening at the King ranch when the adventurers return. King's wallet is found in

the side pocket of his saddle, and there is further cause for rejoicing.

The Moving Picture World, April 21, 1917, p. 486

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Roger King). Female (Madge King)

Ethnicity: White (Roger King, Madge King)

Media Category: Newspaper

Job Title: Publisher (Roger King). News Employee (Madge King)

Description: Major: Roger King, Madge King, Positive


Description: Minor: None

The American Girl Series: The Tyrant of Chiracahua (1917) – No 7

Newspaper Publisher Roger King is a millionaire land owner and cattle baron who performs deeds of daring and thrilling action. Publisher's carefree daughter Madge King (Marin Sais) gets involved in one adventure after another. Each film in the series was centered on the same character but stood alone as a complete work.

Reviewed by Ben H. Grimm.

OF ITS type there are few better short subjects produced than "The Tyrant of Chiracahua," a two-reel episode of Kalem's "The American Girl" series. The locale of this number is the Mexico that lies immediately south of the California line, and the action of the story is in keeping with



Scene from "The Tyrant of Chiracahua" (Kalem).

many of the news dispatches from that "politico" infested section. The story tells of a cowboy who searches adventure over the border and who gets it. Not only does the cowboy get it, but Roger King and his lieutenant are made captives by the Mexican tyrant. This gives Madge King a chance to masquerade as a greaser and so, through a series of exciting circumstances, finally liberate the prisoners.

The locations and local-color touches chosen by Director James W. Horne could not be improved. The story is by Frederick R. Bechdolt. Marin Sais is seen in the leading role, and is supported by Frank Jonasson, Edward Hearn, Edward Clisbee and Hart Hoxie.

The Moving Picture World, April 21, 1917, p. 446

THE TYRANT OF CHIRACAHUA (An Episode of "The American Girl"—Two Parts).—The cast: Madge King (Marin Sais); Roger King (Frank Jonasson); Larry Kerwin, superintendent of King's enterprises (Edward Hearn); The Tyrant (Edward Clisbee); Pete, a cowboy on King's ranch (Hart Hoxie).

Pete, one of Roger King's cowpunchers, ventures into the Mexican town of Chiracahua and

is making love to Chiquita, the favorite of the jefe (governor) of the place, when he is discovered. Chiquita tosses him a red rose. Back on King's ranch, Pete, believing himself safe from the Mexicans, is set upon by Manuel, the jefe's lieutenant, and two aids. Pete is mortally stabbed.

Larry starts off to get the man who stabbed Pete. The Tyrant, pretending to be friendly, has Larry thrown into jail. King and his daughter Madge hurry to assist Larry. King arrives in time to see Larry thrown in jail. Madge has halted outside the town. King also is made a prisoner.

Madge disguises herself as a Mexican lad and locates the jail. She overhears The Tyrant order the execution of her father and Larry. She extracts the bullets from the guns of the firing squad. She tells Larry and her father to feign death. The squad fires and Larry falls.

Madge tosses a pistol to Larry and an attack is made, her father having been freed. Believing the prisoners supernatural, the Mexicans flee. The Tyrant and his lieutenant are captured and turned loose in the desert.

The Moving Picture World, April 28, 1917, p. 673

THE TYRANT OF CHIRACAHUA (Kalem).—An episode of "The American Girl" series. Of its type there are few better two-reelers produced than this one. It is a Western with its locale in that part of Mexico lying just south of California. Madge King (Marin Sais) this time rescues her father and his superintendent, both of whom have been kidnapped by a Mexican tyrant. A longer review is printed in another column of this issue.

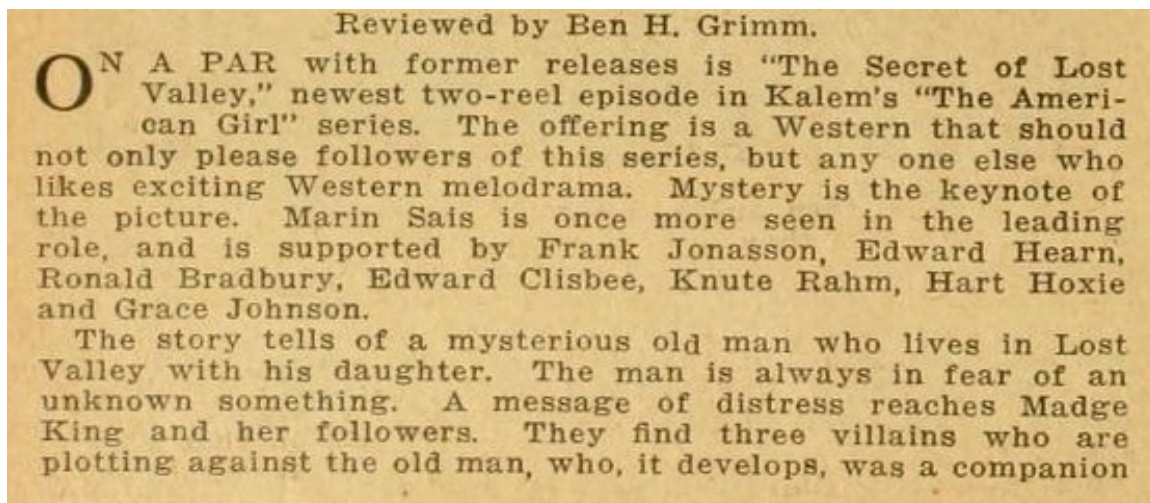
The Moving Picture World, April 21, 1917, p. 452

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Western
Gender: Male (Roger King). Female (Madge King)
Ethnicity: White (Roger King, Madge King)
Media Category: Newspaper
Job Title: Publisher (Roger King). News Employee (Madge King)
Description: Major: Roger King, Madge King, Positive
Description: Minor: None

The American Girl Series: The Secret of Lost Valley (1917) – No. 8

Newspaper Publisher Roger King is a millionaire land owner and cattle baron who performs deeds of daring and thrilling action. Publisher's carefree daughter Madge King (Marin Sais) gets involved in one adventure after another. Each film in the series was centered on the same character but stood alone as a complete work.



in crime of theirs fifteen years ago. The man dies of shock shortly after the King party reaches Lost Valley, and the three endeavor to get possession of a mysterious chest. The King party make the bandits captive, and it turns out that the girl is not the old man's daughter, but that she is of royal



Scene from "The Secret of Lost Valley" (Kalem).

blood, and that the chest contains a fortune in jewels. The picture, which has many good Western exteriors, was directed by James W. Horne.

The Moving Picture World, May 5, 1917, p. 806

THE SECRET OF THE LOST VALLEY (An Episode of "The American Girl"—Two Parts).—The cast: Madge King (Marin Sais); Roger King, her father (Frank Jonasson); Larry Kerwin (Edward Heann); Alvon Demetral (Edward Clisbee); Attias (R. E. Bradbury); his companions (Knute Rahm and Hart Hoxie); Olive Demetral (Grace Johnson).

Madge finds a stray dog with a note attached to its collar, reading: "Send help to Lost Valley and beware of strangers on the road. A. Demetral." Madge, with her father and his superintendent, Larry Kerwin, sets forth.

In Lost Valley, Demetral resides with his daughter, Olive. He seems to be living in constant fear, and tells his daughter how last night

"I saw that face—always that face." She tries to persuade him that his dread is born of an overwrought imagination. Olive has two suitors, Chavez, a Mexican, and Ramon, the descendant of an early Spanish family.

King's party stop at the town of Shotgun. Madge overhears three strangers mention "Lost Valley." King loses the note from Demetral. Attias, one of the strangers, finds it. The next day King and his party stop to eat lunch. A mysterious shot hits the dirt near them and King realizes that the strangers from Shotgun are following.

That afternoon at Lost Valley, Demetral starts to explain his fears. He sees the face of Attias peering through the shrubbery and reels and falls. Later he regains consciousness and explains: "When a revolution broke out in his kingdom the Duke of Blauvelt was fleeing with his child. I was a brigand and those men my companions. We held up the Duke, made away with his child and the Blauvelt chest. Later Attias wanted to kill the child, but I refused, escaped with her and the chest. Olive here is not my child; the chest is hers. I've never opened it."

After the recital the old man expires. Chavez conspires with Attias to gain possession of the chest. The men attack the house, and Attias secures the chest. He is pursued by Madge on horseback. She lassoes him, drags him from his horse, and marches him back to the house. There Ramon, King and Larry have overpowered the other conspirators, and the chest is restored to its rightful owner, Olive.

THE SECRET OF LOST VALLEY (Kalem).—A number of "The American Girl" series. The release is on a par with former ones. The story concerns a mysterious old man who lives in Lost Valley. Acting on a message for help, the King party meet up with three bandits who are after a chest in the possession of the old man. The old man is shocked by a sight of a face, but before he dies tells the group that a girl he has brought up is not a daughter, but of royal blood. It develops that the chest contains jewels. The bandits are frustrated by the King party. A longer review can be found elsewhere in this issue.

The Moving Picture World, May 5, 1917, p. 812

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Roger King). Female (Madge King)

Ethnicity: White (Roger King, Madge King)

Media Category: Newspaper

Job Title: Publisher (Roger King). News Employee (Madge King)

Description: Major: Roger King, Madge King, Positive

Description: Minor: None

The American Girl Series: The Trapping of Two-Bit Tuttle (1917) – No. 9

Newspaper Publisher Roger King is a millionaire land owner and cattle baron who performs deeds of daring and thrilling action. Publisher's carefree daughter Madge King (Marin Sais) gets involved in one adventure after another. Each film in the series was centered on the same character but stood alone as a complete work.

Reviewed by Ben H. Grimm.

A MURDER mystery and its solution are used as the plot for "The Trapping of Two-Bit Tuttle," the latest two-reel episode of Kalem's "The American Girl" series. The story was written by Robert Welles Ritchie, and is full of mystery and action. As in preceding releases, we see much of the



Scene from "The Trapping of Two-Bit Tuttle" (Kalem).

real West in this release. Marin Sais, as Madge King, again aids materially in the solution of the murder and the capture of the culprit.

An old milkman is accused of the murder of a hermit. He seeks shelter with the Kings. They believe in his innocence and, with modern detective methods, show that the hermit was killed by a left-handed man. They proceed to find the man. They discover him, but he endeavors to escape. An exciting chase and running fight take place, but in the end the murderer is captured.

With Miss Sais in the cast are Frank Jonasson, Edward Hearn, Ronald Bradbury, Edward Clisbee, Hart Hoxie and Mrs. Saunders. Directed by James W. Horne.

The Moving Picture World, May 12, 1917, pp. 976-977

THE TRAPPING OF TWO-BIT TUTTLE (An Episode of "The American Girl").—The cast: Madge King (Marin Sais); Roger King (Frank Jonasson); Larry Kerwin (Edward Hearn); "Two-Bit" Tuttle (P. E. Bradbury); Andreas (Edward Clisbee); Andreas' wife (Mrs. Saunders); The Sheriff (Hart Hoxie).

Roger King, the millionaire owner of San Remo Ranch, his daughter Madge, and their superintendent, Larry Kerwin, are surprised to see a bedraggled man rush into their house and cry frantically: "I didn't do it. I tell you, I didn't do it!" When they have quieted him down, he says he is Andreas, a homesteader, who peddles milk, and that when he went to the cabin of old Curtis, the hermit, he found him murdered. In his fright he spilt the can of milk, and tracing him by means of this clue, the sheriff and his deputy were now on his track. Madge promises to investigate, and after Andreas is placed in custody by the sheriff she leaves for Panther Hollow, where the old hermit lives, with Larry Kerwin.

In the hermit's cabin Madge finds a hammer with blood-stained finger prints on it, and ascertains that the man who killed Curtis was left handed. She also finds a quantity of rice spilt on the floor, and, missing the rice sack, deduces that the murderer carried away in the rice sack what he stole.

After locking Andreas in the jail, the sheriff drops in the saloon for a drink. He sits at a table with "Two-Bit" Tuttle, a former cow-puncher. While drinking, he notices that Tuttle, in playing cards, deals with his left hand, and that he puts his winnings into a rice sack. Later, when Madge telephones her discoveries to the sheriff, he recalls the scene in the saloon and tells Madge and Larry to come to town immediately.

A trap is set for Tuttle. While Madge watches at the window, Larry and the sheriff enter the saloon and engage Tuttle in a card game. Larry mentions the murder at Panther Hollow and Tuttle gradually breaks down as the sheriff describes his idea of how the crime was committed. When the sheriff places the blood-stained hammer at Tuttle's elbow, Tuttle dashes out of the saloon.

Madge, Larry and the sheriff pursue him, and trap "Two-Bit" Tuttle at the cabin of Andreas, where he confesses how he committed the crime. Andreas, released from jail and reunited to his wife and children, thanks Madge King for her clever work.

THE TRAPPING OF TWO-BIT TUTTLE (Kalem).—A murder mystery and its solution are used as the plot in this two-reel episode of "The American Girl" series. The usual good Western action and backgrounds characterize this release. The number is full of mystery and is thoroughly acceptable. Madge King and her followers this time not only solve the murder, but are instrumental in bringing about the capture of the culprit. It is in the chase scenes that excitement is highest. Reviewed in this issue.

The Moving Picture World, May 12, 1917, p. 981

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Roger King). Female (Madge King)

Ethnicity: White (Roger King, Madge King)

Media Category: Newspaper

Job Title: Publisher (Roger King). News Employee (Madge King)

Description: Major: Roger King, Madge King, Positive

Description: Minor: None

The American Girl Series: The Vanished Line Rider (1917) – No. 10

Newspaper Publisher Roger King is a millionaire land owner and cattle baron who performs deeds of daring and thrilling action. Publisher's carefree daughter Madge King (Marin Sais) gets involved in one adventure after another. Each film in the series was centered on the same character but stood alone as a complete work.

Reviewed by Ben. H. Grimm.

MYSTERY is again the axis on which revolves the plot of "The Vanished Line Rider," latest two-reel episode of Kalem's "The American Girl" Western series. The plot revolves with much action and considerable interest. As usual, there is much good horsemanship displayed, and Frederick R. Bechdold's story is up to standard. It tells of a line rider who disappears. The picture develops that the rider has been bound and hidden by a band who are engaged in smuggling Chinese into the country. Marin Sais is seen in the leading role. She furnishes a thrill when she is let



Scene from "The Vanished Line Rider" (Kalem).

down the side of a cliff on a rope and is thrown to the bottom of the cliff when the man who is holding the rope is attacked.

James W. Horne has given the story his usual good direction. The cast includes Ronald Bradbury, Hart Hoxie, Edward Clisbee, Ronald Bradbury, L. M. Phillips and Mary Watson. Several comedy touches help.

The Moving Picture World, May 19, 1917, p. 1139

"THE VANISHED LINE RIDER" (An episode of "The American Girl"—Two parts).—The cast: Madge King (Marin Sais); Roger King, her father (Frank Jonasson); Matt Welby, the ranch foreman (Hart Hoxie); Prof. John Danby (Edward Clisbee); Jed Hawley (R. E. Bradbury); George Lane, the line rider (L. M. Phillips); Mrs. Lane, his wife (Mary Watson).

At her father's San Remo Ranch, Madge King receives a telephone message from her friend, Mrs. Lane, requesting her assistance in finding her husband, a line rider for the Vantana Electric Power Company.

While Roger King, her father, goes to the station to meet his old friend, Prof. John Danby, Madge and Matt Welby, the ranch foreman, call at the home of Mrs. Lane. They discover a note to the missing line rider, threatening him with death. They promise Mrs. Lane to investigate.

While returning to the ranch, Prof. Danby, who is a geologist, stops to examine a rare formation of rock. Near the spot, King finds a hat with the name "George Lane" written on the band. Two strangers, driving by, see King pick up the hat, and fire upon him. King returns the fire, and a struggle ensues. Another stranger, Jed Hawley, arrives on the scene, but the three men of mystery are put to flight when Madge and the foreman arrive.

Believing the incident to be connected with the disappearance of George Lane, Madge determines to see it through. She hides in the wagon of the strangers, and instructs her father to follow in his rig with the professor. The strangers drive to the shack of Jed Hawley where Madge is discovered by them, and locked in a closet in the shack. She manages to escape by shooting off the lock. She looks out of the window, and sees the three strangers unloading Chinamen from the covered wagon. They are evading the immigration laws by smuggling Chinamen into the state across the Mexican border.

Madge follows the strangers as they hide the Chinamen in a cave near the shack. She enters the cave, and there finds a secret door leading to an inner cave. She finds George Lane, the missing line rider, inside.

He tells Madge his story: "I was riding near this shack one morning when I chanced to see those fellows taking Chinamen out of a wagon. I understood what they were doing. They tried to bribe me into silence. I refused. They sent me a threatening letter, and later a 'phone call summoning me to Devil's Leap on pretext of wire trouble. There they overpowered me, and brought me a prisoner to this cave. I've been here ever since."

At this point Hawley enters the cave and discovers Madge there. He again makes her a prisoner. The timely arrival of her father, Matt and Danby brings about the capture of the smugglers and the release of George Lane, the "vanished line rider."

The Moving Picture World, May 26, 1917, p. 1333

THE VANISHED LINE RIDER (Kalem).—A two-reel episode of "The American Girl" series. Mystery is uppermost, and the resultant action is fast, melodramatic and interesting. Marin Sais as Madge King, gets over a thrill when she slides down a cliff. It is Madge who materially aids in capturing a band who have been smuggling Chinamen into the country. The release holds up to the standard of the series. A fuller review is printed on another page of this issue.

The Moving Picture World, May 19, 1917, p. 1144

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Roger King). Female (Madge King)

Ethnicity: White (Roger King, Madge King)

Media Category: Newspaper

Job Title: Publisher (Roger King). News Employee (Madge King)

Description: Major: Roger King, Madge King, Positive

Description: Minor: None

The American Girl Series: The Man Hunt at San Remo (1917) – No. 11

Newspaper Publisher Roger King is a millionaire land owner and cattle baron who performs deeds of daring and thrilling action. Publisher's carefree daughter Madge King (Marin Sais) gets involved in one adventure after another. Each film in the series was centered on the same character but stood alone as a complete work.

Reviewed by Ben H. Grimm.

FOLLOWERS of Kalem's "The American Girl" series will be especially pleased with the two-reel release titled "The Man Hunt at San Remo." In this number all of the melodrama and action has been retained, but the story strikes a more human note than hitherto. The denouement is a de-



Scene from "The Man Hunt at San Remo" (Kalem).

lightful surprise. The manner of production is fully up to the standard set by Director James W. Horne.

In this number a cowboy on the King ranch, unable to borrow a hundred dollars, steals a sum of money. It is then that the man hunt begins. The hunt entails much hard and exciting riding. After a gun battle the cow puncher is caught, and it develops that he stole the money so that a crooked mining promoter wouldn't get it.

Marin Sais heads the cast. She is supported by Frank Jonasson, R. E. Bradbury, Edward Clisbee and Paul C. Hurst. The story was written by Frederick R. Bechdolt.

The Moving Picture World, May 26, 1917, p. 1300

THE MAN HUNT AT SAN REMO (An episode of "The American Girl"—Two Parts).—The cast: Madge King (Marin Sais); Roger King, her father (Frank Jonasson); Hal Dawson (R. E. Bradbury); "Old Ben" Carter (Edward Clisbee); "Maverick" Charley (Paul C. Hurst).

While Madge King and her father are entertaining Hal Dawson, a mining promoter, at their San Remo Ranch, one of the ranch cowpunchers, "Maverick" Charley, surprises King by requesting a loan of a hundred dollars. King refuses to give him the money when "Maverick" will not tell him the cause of the sudden necessity.

"Old Ben" Carter, a prospector who has "struck it rich," calls at the ranch. When he is introduced to Dawson, he refuses to shake hands. Carter requests King to keep the gold he has just acquired until he returns from town, as he realizes his weakness for poker and fears

he will lose his newly-gained fortune. King consents. From outside "Maverick" watches King put the money in the safe, and learns the combination.

Later King finds that his safe has been robbed. The alarm is sounded, and the man hunt begins. "Maverick" makes for Dave Bender's place, a rendezvous in the hills. There he obtains food, and asks to be left alone in a room while he writes a letter. When Bender later returns to the room he finds "Maverick" with two saddle bags, one containing the money box and the other a small bag and the letter. "Maverick" gives the latter bag to one of the men at Benders and pays him to deliver it to Mr. King at San Remo Ranch.

News of the reward for "Maverick's" capture reaches Bender's, but "Maverick" makes a get-away. He is captured, however, the money box is taken from him and given to Carter, who, upon opening it finds, it filled with sandwiches.

An explanation is offered as King rides up with the stolen money and a letter from "Maverick" which had been delivered to him. In the letter "Maverick" writes that "he is returning the money which Dawson made him steal." "Old Ben" Carter's refusal to shake hands with Dawson when he was introduced is here explained when it turns out that Carter knew Dawson in a mining town and was the cause of Dawson being driven from the town when caught cheating at cards. The reason of Dawson's visit to San Remo Ranch was to interest King in a fake mining deal, but when Carter showed up and recognized him he was afraid to go through.

When he heard of "Maverick's" need for money, he saw an opportunity for revenge on Carter. He persuaded "Maverick" to steal Carter's money, promising to split with him. When King asks "Maverick" what was his real motive in taking the money and then returning it, "Maverick" shows him a personal clipping from a newspaper, which reads: "Charley Mason: One more in family now. Destitute. All forgiven if you will only return home. Jane." King realizes why "Maverick" wanted to borrow a hundred dollars from him. As it turns out that "Maverick," instead of stealing the money, has saved it from Dawson. King makes him a present of enough to bring him to his home and family, while Dawson is placed in the custody of the sheriff.

THE MAN HUNT AT SAN REMO (Kalem).—Followers of Kalem's "The American Girl" series will be especially pleased by this two-reel episode. It contains all of the thrills and a more human and interesting story than many that have gone before. A cowboy steals some money from the King ranch and an exciting man hunt begins. It develops that the cowboy stole only so as to get the money away from a crooked mining promoter who was visiting the King ranch. Marin Sais plays the lead, and is supported by the usual Kalem players. Reviewed in this issue.

The Moving Picture World, May 26, 1917, p. 1303

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Roger King). Female (Madge King). Group.

Ethnicity: White (Roger King, Madge King). Unspecified.

Media Category: Newspaper

Job Title: Publisher (Roger King). News Employee (Madge King). Unidentified News Staff.

Description: Major: Roger King, Madge King, Positive

Description: Minor: Unidentified News Staff, Neutral

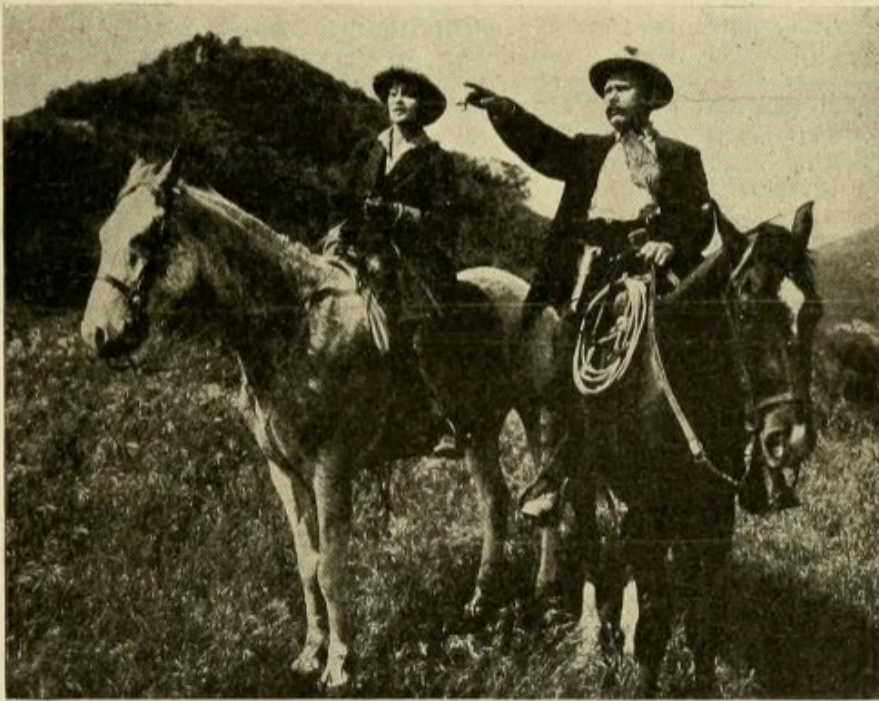
The American Girl Series: The Door in the Mountain (1917) – No. 12

Newspaper Publisher Roger King is a millionaire land owner and cattle baron who performs deeds of daring and thrilling action. Publisher's carefree daughter Madge King (Marin Sais) gets involved in one adventure after another. Each film in the series was centered on the same character but stood alone as a complete work.

Reviewed by Ben H. Grimm.

THRILLS abound in "The Door in the Mountain," latest two-reel episode of Kalem's "The American Girl" series. This release takes its place as one of the best of the series. There is more riding and shooting and other wild western melodramatic touches in this episode than many that have preceded. Martin Sais does an exciting and dangerous fall, and lesser members of the cast also get some rough handling.

The story tells of a bandit band that have their lair in a cave in a mountainside. They hold up a wagon coming from King's mine, and their lair is found by Madge King. She is made captive, and her father and his two companions wage battle with the bandits. In the end the Kings triumph and bring to justice an old loan shark who was the brains of the



Scene from "The Door in the Mountain" (Kalem).

bandit band. In the cast with Miss Sais are Frank Jonasson, Hart Hoxie, Edward Clisbee, Ronald Bradbury and Knute Rahm. James W. Horne directed. The story was written by Frederick R. Bechdolt.

The Moving Picture World, June 2, 1917, p. 1459

THE DOOR IN THE MOUNTAIN (An Episode of "The American Girl").—The cast: Madge King, the American Girl (Marin Sais); Roger King, her father (Frank Jonasson); Matt Welby, the ranch foreman (Hart Hoxie); Dan Stone (Edward Clisbee); "Crab" Manvil (R. E. Bradberry); "Sourdough" McCluskey (Knut Rahm). Story by F. P. Bechdolt. Directed by J. W. Horne.

When Roger King receives a letter from the foreman of one of his mines that the April clean-up has been made, he rides, with his ranch foreman, Matt Welby, to meet the shipment, as there have been several hold-ups. King refuses to allow Madge to accompany him, so she calls on Mrs. Stone, the wife of a poor rancher and mother of a family of three. She finds the Stones threatened with dispossession by "Crab" Manvil, a money lender, who holds a note against them for five hundred dollars. Madge determines to get her father to settle the trouble of her poverty-stricken friends.

Riding through the mountains, Madge sees Manvil converse with a band of horsemen. Suspicious, she follows him until they come to a massive door. He discovers Madge following him, and pursues her, and shoots her horse from under her. Undaunted, Madge returns to the cave on foot, is captured by the bandits, who have held up the gold shipment and returned with the plunder. She overhears Manvil say: "I'm taking no chances; bring the stuff to my place after dark and I'll pay you for it."

King and his foreman are delayed by taking the wrong road. They ride near the "door in the mountain," and hear Madge's cries. King succeeds in rescuing his daughter when he starts a fire and smokes the bandits out. The leader is captured. Madge informs her father that Manvil is at the bottom of the affair, and that they can catch him at Stone's ranch. They arrive in time to find Manvil and the sheriff about to take Stone's furniture and belongings. They inform the sheriff Manvil is in league with the bandits. The sheriff takes Manvil into custody and Mr. and Mrs. Stone invite Madge and her father to tea.

THE HOLE IN THE MOUNTAIN (Kalem).—A two-reel episode of "The American Girl" series. The release is one of the best yet. Thrills are plenty. The picture is full of action—good riding, fighting and shooting. The backgrounds are very good. The story tells of how Madge King and her father bring to justice a band of bandits, and also the loan shark, who is the brains of the gang. Marin Sais and the usual company of Kalemites appear. Reviewed in this issue.

The Moving Picture World, June 2, 1917, p. 1463 (Title is wrong: *The Hole in the Mountain*).

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Roger King). Female (Madge King)

Ethnicity: White (Roger King, Madge King)

Media Category: Newspaper

Job Title: Publisher (Roger King). News Employee (Madge King)

Description: Major: Roger King, Madge King, Positive

Description: Minor: None

The American Girl Series: Sage Brush Law (1917) (aka Sagebrush Law) – No. 13

Newspaper Publisher Roger King is a millionaire land owner and cattle baron who performs deeds of daring and thrilling action. Publisher's carefree daughter Madge King (Marin Sais) gets involved in one adventure after another. Each film in the series was centered on the same character but stood alone as a complete work.

Reviewed by Ben H. Grimm.

K ALEM'S "The American Girl" series seems to be getting better with each succeeding episode. The latest two-reel release, "Sage Brush Law," is a Western that is unqualifiedly recommended to exhibitors whose audiences care particularly for that sort of stuff. The number teems with both story action and physical action. It is an interesting and at times exciting release. The old melodramatic situations have been given new "pep" by James W. Horne and his company of players. Some good night scenes are seen, as is also much good and strenuous riding.

Marin Sais, as usual, heads the cast. She is supported by Frank Jonasson, Edward Hearn, R. E. Bradbury, Knute Rahm and Edward Clisbee.

Frederick R. Bechdolt's story tells of a band of citizens of a Western town who have taken the law into their own hands. King's superintendent is suspected by the band of having killed the postmaster, who was one of the six. It finally develops that the leader of the six is the real leader of the band of law-breakers.

The Moving Picture World, June 16, 1917, p. 1800

SAGE BRUSH LAW (An episode of "The American Girl—2 parts).—The cast: Madge King, "the American girl" (Marin Sais); Roger King, her father (Frank Jonasson); Larry Kerwin (Edward Hearn); Tex Marlin (R. E. Bradbury); Jasper Tibbitts (Knute Rahm); Nels Lieburg (Edward Clisbee).

Tex Marlin is the chairman of the "Committee of Six," which has assumed the responsibility of curbing a reign of lawlessness in the western town of Santa Mona. When they hang a member of a gang of bandits, Roger King, a wealthy rancher, and his daughter, Madge, object to the hasty action. In the dispute that follows, King's superintendent, Larry Kerwin, gets into a fight with old Jasper Tibbitts, the postmaster of Santa Mona. That evening Larry comes to the assistance of Nels Lieburg, a friendless unfortunate.

Returning to the ranch, Larry sees a mysterious band of men place a note in a hiding place. He gets it, and reads: "Rim Rock Corral. Midnight. O.K. Postoffice." The following morning, Jasper Tibbitts is found murdered in the postoffice. Because of his quarrel with the postmaster the day before, Larry is suspected. Marlin arrives with the information that he has seen a man riding the postmaster's pinto horse. This man, when captured, proves to be Nels Lieburg, the Swede.

Larry remembers the mysterious note of the previous evening, and rides to Rim Rock Corral to investigate. The sheriff sees him go, and, still suspicious, follows him, while the "Committee of Six," convinced of the Swede's guilt, drag him from the King ranch to hang him. At Rim Rock Corral, Larry discovers a buried box of stamps and money apparently stolen from the postoffice. The sheriff arrives upon the scene to find him with this box, and becomes fully convinced that Larry is the thief. He takes him into custody.

Madge and her father, determined to save the Swede from the "Committee," arrive in the nick of time. Larry and the sheriff arrive as the Swede, who had been blindfolded, identifies Marlin as the man who made him take the pinto horse. Larry renders the proof of Marlin's guilt conclusive when he matches the torn bit of note paper with a small note book found in Marlin's pocket.

Trapped, Marlin is forced to admit his alliance with the bandits of Rim Rock Corral, who, at his instigation, had robbed the postoffice the previous evening, and murdered old Tibbitts when he unexpectedly arrived upon the scene. Marlin had tried to throw suspicion upon the Swede by forcing him to take the pinto horse which would be recognized as belonging to Tibbitts. Marlin is placed under arrest, and Lieburg thanks Madge and Larry for their efforts in his behalf.

S AGE BRUSH LAW (Kalem).—A two-reel episode of "The American Girl" series. The number is one of the best yet. The action is fast and the story good. It is a Western that should especially please the followers of this series. A review was printed on page 1800 of the issue of June 16.

The Moving Picture World, June 23, 1917, p. 1954

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Roger King). Female (Madge King)

Ethnicity: White (Roger King, Madge King)

Media Category: Newspaper

Job Title: Publisher (Roger King). News Employee (Madge King)

Description: Major: Roger King, Madge King, Positive

Description: Minor: None

The American Girl Series: The Pot o' Gold (1917) (aka The Pot of Gold) – No. 14

Newspaper Publisher Roger King, who owns *The Herald*, is a millionaire land owner and cattle baron who performs deeds of daring and thrilling action. Publisher's carefree daughter Madge King (Marin Sais) gets involved in one adventure after another. Each film in the series was centered on the same character but stood alone as a complete work.

This is the first episode in the series that deals with publisher King and his newspaper/ Madge King plans to double the circulation of her father's newspaper and comes up with some interesting ways to do it.

The Pot of Gold.

Strong suspense is built up in this picture, an episode in "The American Girl" series. Madge King plans to double the circulation of her father's newspaper by running a serial story giving clues to a pot of gold buried in the vicinity. When she and her father go to bury the gold in the cellar of a deserted shack, they uncover human bones, a skull, and a locket with a child's picture in it. They publish the picture. A girl recognizes it as hers, and the mayor visits the shack and finally confesses to the murder of the girl's father. This confession comes about five hundred feet from the end

of the picture and relieves the principal suspense. But the rest of the picture is an exciting chase. The mayor attempts to escape. He is lassoed and pulled off his horse. In the cast with Miss Sais are Frank Jonasson, Edward Hearn, R. E. Bradbury and Edward Clisbee. James W. Horne directed. The story was written by Robert Welles Ritchie.

The Moving Picture World, June 23, 1917, p. 1949

THE POT OF GOLD (An Episode of "The American Girl"—Two Parts)—The cast: Madge King (Marin Sais); Roger King, her father (Frank Jonasson); Larry Kerwin (Edward Hearn); Henry Dawson (R. E. Bradbury); "Hopeful Dave" (Edward Clisbee).

The one unprofitable investment of Roger King is The Herald, the only daily paper in the little western city of San Remo. He tells the superintendent of his industrial enterprises, Larry Kerwin, that he intends to sell the paper. Madge, his daughter, insists that she has a plan to double the circulation of the paper in two weeks.

She proposes to bury an iron pot containing \$1,000 in gold coin within a mile of San Remo, and then to run in The Herald a continued story which will give a clue to the whereabouts of the treasure. With her father and Larry she is burying the pot of gold in the cellar of an abandoned shack near San Remo when she finds buried there a skull and a locket containing the picture of a child. Madge prints the picture of the locket as an illustration of one of the chapters of her story, hoping to lure the criminal to the abandoned shack.

When the picture is printed Madge is surprised to learn that it is a photograph of Marcia Fuller, the only stenographer of The Herald, when she was six years old. Marcia's guardian, Mrs. Gammidge, when questioned concerning the mystery, relates that fifteen years ago Marcia was living alone with her father when he mysteriously disappeared. Henry Dawson, the present mayor of San Remo, was their

friend, and brought the child to her and supported her ever since. Madge accompanies Marcia and her guardian to question Dawson, while King and Larry ride to the shack to watch for any one who might return to remove the evidence.

Mayor Dawson tells Madge that he knows nothing more than Mrs. Gammidge has told them, but Madge's suspicions are aroused when she sees Dawson ride in the direction of the abandoned shack. There he is confronted by Madge and her father. With the evidence of his guilt before him, Dawson confesses that fifteen years ago he and Marcia's father owned a rich mining claim. In a quarrel over the proceeds Dawson killed the man, and then he buried him in the cellar. He tried to make amends by supporting the child of his victim ever since.

Dawson is placed in charge of the sheriff, and the pot of gold is found by the most enthusiastic treasure-hunter of San Remo, "Hopeful Dave," the village pest.

The Moving Picture World, June 23, 1917, p. 1987

THE POT OF GOLD (Kalem).—A two-reel episode of "The American Girl" series. A picture that builds up strong suspense, and is full of good riding. An excellent Western picture. The story tells of how Madge King and her father track down a murderer fifteen years after the crime was committed. The criminal turns out to be the mayor. Marin Sais and the usual company of Kalemites appear. Reviewed in this issue.

The Moving Picture World, June 23, 1917, p. 1954

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Roger King). Female (Madge King, Marcia Fuller)

Ethnicity: White (Roger King, Madge King, Marcia Fuller)

Media Category: Newspaper

Job Title: Publisher (Roger King). News Employee (Madge King, Marcia Fuller)

Description: Major: Roger King, Madge King, Positive

Description: Minor: Marcia Fuller, Positive

The American Girl Series: The Man From Tia Juana (1917) – No. 15

Newspaper Publisher Roger King is a millionaire land owner and cattle baron who performs deeds of daring and thrilling action. Publisher's carefree daughter Madge King (Marin Sais) gets involved in one adventure after another. Each film in the series was centered on the same character but stood alone as a complete work.

Reviewed by Ben H. Grimm.

THIS two-reel episode of Kalem's "The American Girl" series, "The Man from Tia Juana," is a moderately good Western number, with a surprise finish. The story was written by Frederick R. Bechdolt, and the picture was directed by James W. Horne. The usual company of Kalem players is seen. There are several hold-ups in the two reels, much good and exciting horse riding, and enough melodramatic incident to satisfy anybody's taste for the wild and woolly.

The cashier of Roger King's bank plots with the "man from Tia Juana" to rob the ranch superintendent of bonds. He finally succeeds, but it develops that the "man from Tia Juana" is a celebrated cowboy detective, who arranged the plot to bring the cashier to justice.

Marin Sais is again seen in the leading role. She is sup-



Scenes from "The Man from Tia Juana" (Kalem).

ported by Frank Jonasson, Ronald Bradbury, Edward Hearn, Hart Hoxie and Edward Clisbee.

The Moving Picture World, April 28, 1917, p. 636

THE MAN FROM TIA JUANA (Kalem).—A moderately good two-reel number of "The American Girl" Western series. There is a surprise finish. There is much good riding and exciting incident. The cashier of Roger King's bank plots to rob the ranch superintendent of bonds. He is successful, but it develops that his colleague is a cow-boy detective. A review is printed on another page of this issue.

The Moving Picture World, April 28, 1917, p. 639

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Roger King). Female (Madge King)

Ethnicity: White (Roger King, Madge King)

Media Category: Newspaper

Job Title: Publisher (Roger King). News Employee (Madge King)

Description: Major: Roger King, Madge King, Positive

Description: Minor: None

The American Girl Series: The Golden Eagle Trail (1917) – No 16

Newspaper Publisher Roger King is a millionaire land owner and cattle baron who performs deeds of daring and thrilling action. Publisher's carefree daughter Madge King (Marin Sais) gets involved in one adventure after another. Each film in the series was centered on the same character but stood alone as a complete work.

Reviewed by Ben H. Grimm.

CONSISTENT with the foregoing releases of "The American Girl" series is "The Golden Eagle Trail," the latest two-reel episode. In this number Director James W. Horne has set Frederick R. Bechdolt's story in some very good Western backgrounds—backgrounds that exactly fit the story, which is melodramatic and brings into view on the screen much riding and fighting. Marin Sais as Madge King performs a hazardous feat when she climbs hand over hand on a rope that has been thrown across a deep-cut opening between two cliffs.

The story tells how Madge King and her followers round up a gang of bandits and a man who stole the bandits' loot, which consisted of two bags of twenty-dollar gold pieces. Madge and her father find the hoard by a trail of Golden



Scene from "The Golden Eagle Trail" (Kalem).

Eagles that have leaked from one of the bags. An exciting and interesting Western. In the cast with Miss Sais are Frank Jonasson, Edward Hearne, Ronald Bradbury and Edward Clisbee.

Marin Sais, the vivacious heroine of "The American Girl" series, was leading the field at last reports. Her lead is closely contested by Frank Jonasson, the popular "Roger King" of the series. Both of these sterling players prefer to do their exploring by horseback, with the result that they discovered some highly artistic backgrounds in the mountains back of Glendale that would never have been projected upon any screen had they proceeded by auto. To Miss Sais belongs the credit for the superb locations used in "The Golden Eagle Trail," a forthcoming episode of "The American Girl," which are said to have been obtained under perfect photographic conditions. In this production Miss Sais does a thrilling hand-over-hand climb on a rope stretched across a chasm four hundred feet deep. She also came up smiling from a fall down a steep hillside that would test the nerve of an experienced acrobat; indeed, it was so realistic that Frederick R. Bechdolt, the author of the series, who was assisting in the direction of the picture, started forward in alarm as Miss Sais bounced and rolled from one clump of brush to another.

The Moving Picture World, March 17, 1917, p. 1762

THE GOLDEN EAGLE TRAIL (Kalem).—Consistent with the foregoing releases of "The American Girl" series is the two-reel release. It is a Western, set in good backgrounds, bringing into view much riding and fighting. Ladge King (Marin Sais) performs a thrilling stunt when she climbs across a chasm on a rope. She and her father track down a gang of bandits and a man who stole the bandits' loot. A longer review is printed in the review columns of this issue.

The Moving Picture World, March 31, 1917, p. 2123

“The Gold Eagle Trail.” (American Girl-Kalem Series. Two reels.)—Thrills and more thrills characterize this chapter of the popular series. The story revolves around a mysterious supply of gold eagles, which a small rancher is known to have. Madge and her father go on a hunting trip and discover the “trail of golden eagles” which has resulted from the fleeing of the mysterious stranger with his money sacks, to bury the treasure which it seems he had stolen from its hiding place where it had been buried by train robbers who have finally traced its disappearance to him.

Madge and her father, succeed, finally, in holding up the cutthroats, after Madge has been tied and bound, crossed a canyon on a rope, hand-over-hand, and two of the thugs have fought to the death over the edge of a cliff. Plenty of thrills.

Motion Picture News, March 31, 1917, p. 2037

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Roger King). Female (Madge King)

Ethnicity: White (Roger King, Madge King)

Media Category: Newspaper

Job Title: Publisher (Roger King). News Employee (Madge King)

Description: Major: Roger King, Madge King, Positive

Description: Minor: None

The American Girl Series: The Ghost of the Desert (1917) – No. 17.

Newspaper Publisher Roger King is a millionaire land owner and cattle baron who performs deeds of daring and thrilling action. Publisher's carefree daughter Madge King (Marin Sais) gets involved in one adventure after another. Each film in the series was centered on the same character but stood alone as a complete work. This is the final film in the series.

THE GHOST OF THE DESERT (Kalem).—The last of the "American Girl" series. Marin Sais wears the beautiful gown in which she appears in the illustration accompanying the review elsewhere in this issue. She also does some fine riding. She discovers a recluse who, twenty years before, bribed the then sheriff to let him go, accounting for his disappearance by a fake grave in the desert. The culprit is captured, Madge announces her engagement to Larry and leaves town in a shower of rice.

The Moving Picture World, July 21, 1917, p. 477

The last of "The American Girl" series is "The Ghost of the Desert." Marin Sais is at her best when she is astride a horse. She does some excellent riding in this picture. She also wears a beautiful gown. But that is before she starts out on the trail of Devil Dorgan. He is the ghost who comes to life after twenty years.

The Moving Picture World, July 21, 1917, p. 473

THE GHOST OF THE DESERT (Last episode of "The American Girl"—Two Parts).—The cast: Madge King (Marin Sais); Roger King, her father (Frank Jonasson); Larry Kerwin (Edward Hearn); Henry Burbank (Frank M. Clark); "Devil" Dorgan (R. E. Bradbury); Piute (Edward Clisbee); Sam Grice (Karl Formes); The Sheriff (Hart Hoxie). Directed by James W. Horne.

Larry Kerwin, the superintendent of the industrial interests of Roger King, asks King for the hand of his daughter, Madge. Upon King's consent, Henry Burbank, a ranchman from a neighboring town, arrives at King's ranch and proposes that they pool their cattle interests.

During the discussion, an arrow is shot into the room. Examining the arrow, they find attached to it a note which reads: "The desert has given up its dead. Beware!" Burbank appears visibly affected by the note.

The following morning Sam Grice, a neighboring rancher, informs King that he has just seen "Devil" Dorgan! Burbank explains that such a thing is impossible since, when he was sheriff twenty years ago, he captured Dorgan, who was then a bandit, and killing him after an attempted escape, he buried him in the desert where he fell.

At this point a strange Indian sneaks through the bushes nearby and shoots an arrow into the side of a shed. Attached to the arrow is a note which Burbank gets and reads: "Follow the Indian or I will come." He tries to conceal his intention, but Madge sees him sneak off after the Indian, and she follows him.

The Indian leads Burbank to a shack in the woods, where he finds "Devil" Dorgan. "You sent for me—what do you want?" Burbank asks. Dorgan says he came back because he needs money. He demands five thousand dollars. Burbank leaves for town to get that amount.

On his way to town, Burbank meets King and Larry, and retraces his steps. They follow him to Dorgan's shack, and arrive in time to rescue Madge, who has been made a prisoner. Dorgan tells King his story. When Burbank captured him twenty years ago, he bribed Burbank to let him go. They made a grave to account for his disappearance, and Dorgan promised never to return.

Burbank attempts a getaway, but is captured. Upon the return to the ranch, Madge receives the congratulations of all the "boys" upon the announcement of her engagement to Larry Kerwin.

The Moving Picture World, August 11, 1917, p. 986

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Roger King). Female (Madge King)

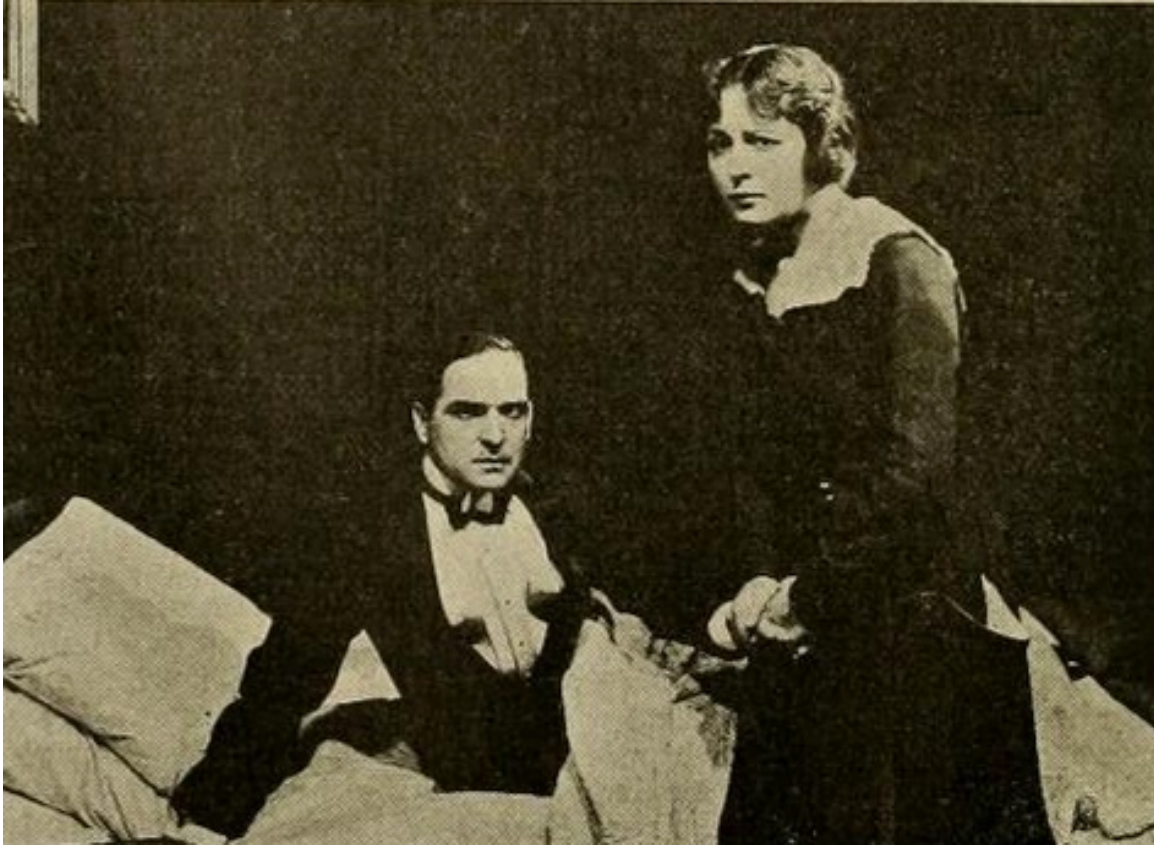
Ethnicity: White (Roger King, Madge King)
Media Category: Newspaper
Job Title: Publisher (Roger King). News Employee (Madge King)
Description: Major: Roger King, Madge King, Positive
Description: Minor: None

Animated Weekly No 78 (June 27, 1917)

Newspaper Publisher-Journalist Lord Northcliffe, head of the British war Mission in America comes to New York. Subtitle: Lord Northcliffe, who succeeded Balfour, and Miss Laura Peck, of New York Rochelle N.Y. Northcliffe, a British newspaper and publishing magnate is owner of the *Daily Mail* and the *Daily Mirror* and a pioneer of tabloid journalism who exercised vast influence over British popular opinion. *The Moving Picture World*, August 4, 1917, p. 843 and *Various Sources*

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Lord Northcliffe)
Ethnicity: White (Lord Northcliffe)
Media Category: Newspaper
Job Title: Publisher-Owner (Lord Northcliffe)
Description: Major: Lord Northcliffe, Positive
Description: Minor: None

Apartment 29 (1917)

Drama Critic Stanley Ormsby (Earle Williams). Editor.

“Apartment 29”

Earle Williams Featured in Five-Reel Vitagraph Production of Fair Strength.

Reviewed by Ben H. Grimm.

A PROGRAM offering of fair strength is “Apartment 29,” a five-reel Vitagraph Blue Ribbon Feature in which Earle Williams is featured, and which will be released on April 9. The story presented through the film is of the sort that usually makes its biggest hit with middle-class audiences. The more intelligent viewers will likely take the picture with more than one grain of salt, and so seasoned, swallow it not distastefully. The story, which was written by Edward J. Montague, is pure screen fiction. The writer ventures this opinion despite what happens in the picture to a dramatic critic who opined that a play lacked logic.

The film tends to prove that no man can tell beforehand what

he or any other man will do under given circumstances. The framed-up adventures of a dramatic critic who believed that no rational human being would possibly act in real life as did the hero of a new play form the greatest portion of the action of "Apartment 29." Earle Williams, as the dramatic critic, is framed up by the author of the play in much the same manner as was the hero of the play. The critic is caught up in a whirlpool of happenings that cause him to act just as he said no rational man would, and in addition to disproving his own assertions the critic gets a bump on the head that wasn't in the plot, and also becomes engaged to one of the plotters. The denouement is more or less surprising and pleasing.

A superfluity of footage has been given several scenes.

Mr. Williams is entirely satisfactory, as is also the rest of the cast. Ethel Gray Terry is seen as The Girl. Others on the screen are Denton Vane, L. Johnston, Billie Billings, V. Stuart, Bernard Seigle, Frank Mason and Tommy Brett.

The picture has been adequately produced, under the direction of Paul Scardon.

The Moving Picture World, April 14, 1917, p. 284

APARTMENT 29 (Five Parts—April 9.)—The cast: Stanley Ormsby (Earle Williams); The Girl (Ethel Gray Terry); Bobby Davis (Denton Vane); The Russian (L. Johnston); His Wife (Billie Billings); Superintendent (V. Stuart); Janitor (Bernard Seigle); Policeman (Frank Mason); Messenger Boy (Tommy Brett). Directed by Paul Scardon.

Stanley Ormsby, a dramatic critic, runs foul of an author and dramatic company who have just put on a new play which he announces as "rotten." On his way home from the play, after waiving aside the author's pleas for a merciful criticism, his adventures begin. He interferes between a couple quarreling on the street and is rebuffed.

Later he gets an assignment from his editor to go to a certain apartment house to interview a singer. Entering the place he is diverted from his mission by a woman falling apparently dead at his feet, before the door of Apartment 29. Carrying her inside he finds her to be the woman of the quarrel, and there finds also her husband shot. There alone, he realizes suddenly that circumstances are against him and wishes to flee. The playwright, who lives in the same building, offers refuge, but in return asks a large sum of money, which Ormsby is only too glad to give.

A girl in the playwright's apartment hides him while the police search the place. He has a dozen hairbreadth escapes and is finally shocked as the playwright demands a bride to keep him hidden. Finally Ormsby escapes from the house with the girl, only to run into a nest of thugs, who attack him.

He is then rescued by the very police, who then charge him with murder, after which—Well, it winds up all right, but it was a hair-raising experience, mates.

The Moving Picture World, April 14, 1917, p. 326

APARTMENT 29 (Vitagraph), Apr. 9.—Earle Williams is the featured player in this five-reel Blue Ribbon Feature. The reproduction is a program offering of fair strength. The story tells of the framed-up adventures met with by a dramatic critic who "panned" a play and was given much the same experience as was the hero of the play. Reviewed in another column of this issue.

The Moving Picture World, April 14, 1917, p. 287

Drama critic Stanley Ormsby pans the first performance of the play *An Arabian Night* for being too improbable and refuses playwright Bobby Davis' plea to reconsider the review. The next day, Ormsby is assigned to interview an opera singer at her apartment. As he enters the building, he sees a woman apparently fall dead in front of apartment 29. Carrying her into the apartment, he discovers the dead body of her husband. The police arrive and accuse him of the murders, and Ormsby flees. Davis, a resident of the same building, offers him refuge in the wardrobe trunk of a girl he calls his friend's "wife." Unable to stand the strain, the girl finally confesses that she is not a friend's wife but a murderess. The two escape, but are attacked by thugs and then captured by the police. Davis then admits that he framed the critic to convince him that the actions in his play were realistic. Proven wrong, Ormsby rewrites his criticism and marries the girl. *American Film Institute Catalog of Feature Films*

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Stanley Ormsby, Editor)

Ethnicity: White (Stanley Ormsby, Editor)

Media Category: Newspaper

Job Title: Critic (Stanley Ormsby). Editor (Editor).

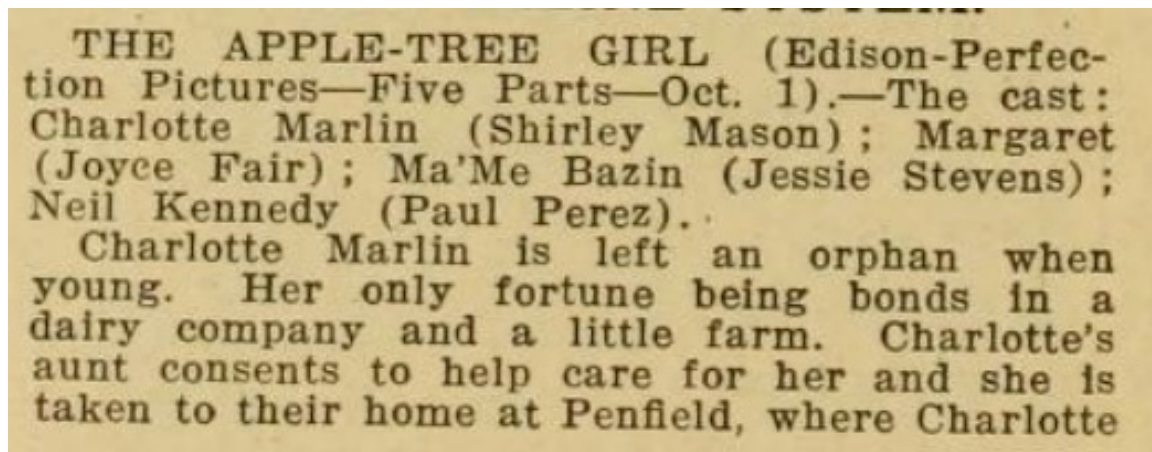
Description: Major: Stanley Ormsby, Positive

Description: Minor: Editor, Positive

The Apple Tree Girl (1917) (aka The Apple-Tree Girl).

Newspaper Article and photograph feature a young girl who barely graduates but is featured in a play presented by the graduates. Another newspaper article on a champion woman golfer inspires another girl to take up golf to become famous.

Charlotte Marlin was reared on a Connecticut farm in the shadow of Micah's apple tree, whose fruit, according to legend, changed from pale green to spotted red after a peddler was killed and buried at its base. Orphaned, Charlotte goes to live with her aunt and pretty cousin Margaret. She meets Neil Kennedy, a poor boy who is working his way through college, and they become friends. Margaret, who is engaged to wealthy Willis Hayland, teases Charlotte, who considers herself to be plain-looking. At high school graduation Charlotte's academic achievements are obscured by Margaret's leading role in the school play. Jealous of Margaret, Charlotte resolves to make everybody like her, to be famous, and to marry a millionaire. She learns that to make everybody like her, she must be friendly to everyone. To become famous, Charlotte becomes a golfer and wins the world's championship tournament. She nurses millionaire Perry Graham after hitting him in the head with a golf ball, supposedly an accident, but when Perry falls in love with her, Charlotte realizes that she loves Neil, who has become a promising physician. *American Film Institute Catalog of Feature Films*



meets her cousin, Margaret, who is considered the prettiest girl in Penfield, Charlotte on the other hand is homely. Willis Hayland, considered the wealthiest boy in Penfield, is interested in Margaret, and when Neil Kennedy, a poor boy, and Charlotte show their fondness for each other, it is only at the expense of ridicule from Margaret and her friends.

Graduation day comes at the school, and Charlotte, as well as Kennedy, pass with honors. Margaret barely passes. Nevertheless, on the day following, Margaret is featured in the local paper and her picture is printed because of the part she took in a play presented by the graduates. Charlotte's name is scarcely mentioned, and Margaret teases her. It is then that Charlotte tries to influence her life's destiny by trying to realize three problems, viz.: 1st. "How can I made everybody like me?" 2d. "How can I make myself famous?" 3d. "How can I marry a millionaire?"

Charlotte is barely started on her way to live up to the first of these three problems when the dairy company from which she derived her small income, fails. There is nothing left but the little farm. When the position of school teacher of the Marlin school is offered her, she accepts it gladly.

Charlotte succeeds with her first problem, for she learned that all she had to do was to like everybody else, and they would like her and in short time she became the idol of her pupils and everyone in Marlin Mills. Meanwhile Margaret marries Willis. Later Margaret reveals her true personality and Willis is sorry that he married her.

Charlotte's second sum is more difficult to accomplish than the first, and it is only after a year has elapsed that she is started towards mastering her second problem. Her inspiration was a newspaper article concerning a champion woman golfer, and she decides that golf is the thing that will make her famous. After considerable practice, Charlotte masters the game. Kennedy, who has not forgotten Charlotte, calls on her and is offended when she refuses his proposal, for Charlotte's third sum is that she marry a millionaire.

During vacation time Charlotte joins the New London Golf Club. The professional at the club is impressed by her performance and mentions her to the president as a desirable candidate for the coming world's championship tournament. The tournament is held and Charlotte wins the championship.

Many millionaires are members of the club, but few prove desirable. Perry Graham, however, appeals to her. The problem is how to meet him. She does so through hitting him on the head with a golf ball—supposedly an accident. The stroke was harder than intended and Perry falls to the ground. Charlotte fears she has killed him, but Perry is revived and Charlotte nurses him.

Perry falls in love with Charlotte, but Charlotte discovers many traits in him that she does not like. When Perry declares himself, she refuses him. They are on horseback—Perry has the bad taste to insist, but Charlotte tells him that love means more to her than money, although she did deliberately hit him with the golf ball because she thought she wanted to marry a millionaire—but she has decided to do otherwise.

Perry tightens his grasp on Charlotte's horse's rein which he is holding. The horse shies and runs away. Kennedy, happening along opportunely, save Charlotte's life. The old love revives and Perry is a disappointed witness to the beginning of the happiness which comes to two old friends.

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

Bab's Matinee Idol (1917)

Newspaper. Woman worships an actor whose photograph she cuts out of the paper.

Marguerite Clark in
"BAB'S MATINEE IDOL"

Paramount comedy-drama; five parts; published November 26

As a whole.....	Clever
Story	Entertaining
Star	Enjoyable
Support	Ample
Settings	Well selected
Photography	Good

For exhibitors who have shown previous Marguerite Clark "sub-deb" stories it will be sufficient to state that "Bab's Matinee Idol" is just as good as the previous ones. All the interesting characteristics and humorous touches which marked the former productions are prominent in this feature. Marguerite Clark is all that one could desire in "Bab's Matinee Idol," a diminutive, mischievous, but lovable bit of humanity. The same cast which has appeared in the other stories supports Miss Clark in this one.

The story: Bab falls in love with Adrian, an actor. She cuts his photograph out of the newspaper and worships it. An epidemic of measles breaks out in school and Bab is sent home. A few days later Bab learns that the play with her idol is in town. She borrows money in order to attend the performance and see her hero. She writes him a note and he invites her into his dressing room. Bab learns that unless the show gets more publicity it will close so she arranges with Carter Brooks and her father for Adrian to appear at her father's ammunition factory and apply for work. He will be thrown out and the story will appear in the papers. However, the Honorable Page, who is after Leila's hand and fortune, arrives at the factory to place an order for shells, he is mistaken for Adrian and put out. When the real Adrian applies for work he is given employment and not allowed to get away to the theatre in time for a matinee. His irate wife, in search of Adrian, soon straightens things out. Bab succumbs to the measles and the revelation that Adrian is married shatters her ideas of romance completely for the time being.

Exhibitor's Herald, December 15, 1917, p. 26

Bab Archibald becomes infatuated with leading man Adrian Egleston after she goes with her friends to see a play written by the cousin of her boarding school teacher. After all the girls are sent home because of an epidemic of measles, Bab is forbidden to attend a dance which her sister Leila is giving in honor of her English admirer the Honorable Page Beresford, but she goes anyway and captures the attention of Beresford and most of the other men. When Bab learns that Adrian's play, which deals with labor, is in town and is failing, she schemes with family friend Carter Brooks, an advertising man, to have Adrian go to her father's munitions factory, demand a job, and be thrown out so that the newspapers will write a story about him. Bab's father agrees to the stunt, but mistakes Beresford, there to buy munitions for England, for the actor. Beresford is thrown out, while Adrian is hired and experiences an unpleasant day of hard labor. Later, when Bab sees Adrian's wife embrace him, and thus learns that he is married, she swoons in Carter's arms. She has developed measles and is happy that Carter didn't shrink from her like others did when they thought she might have had smallpox. *American Film Institute Catalog of Feature Films*

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

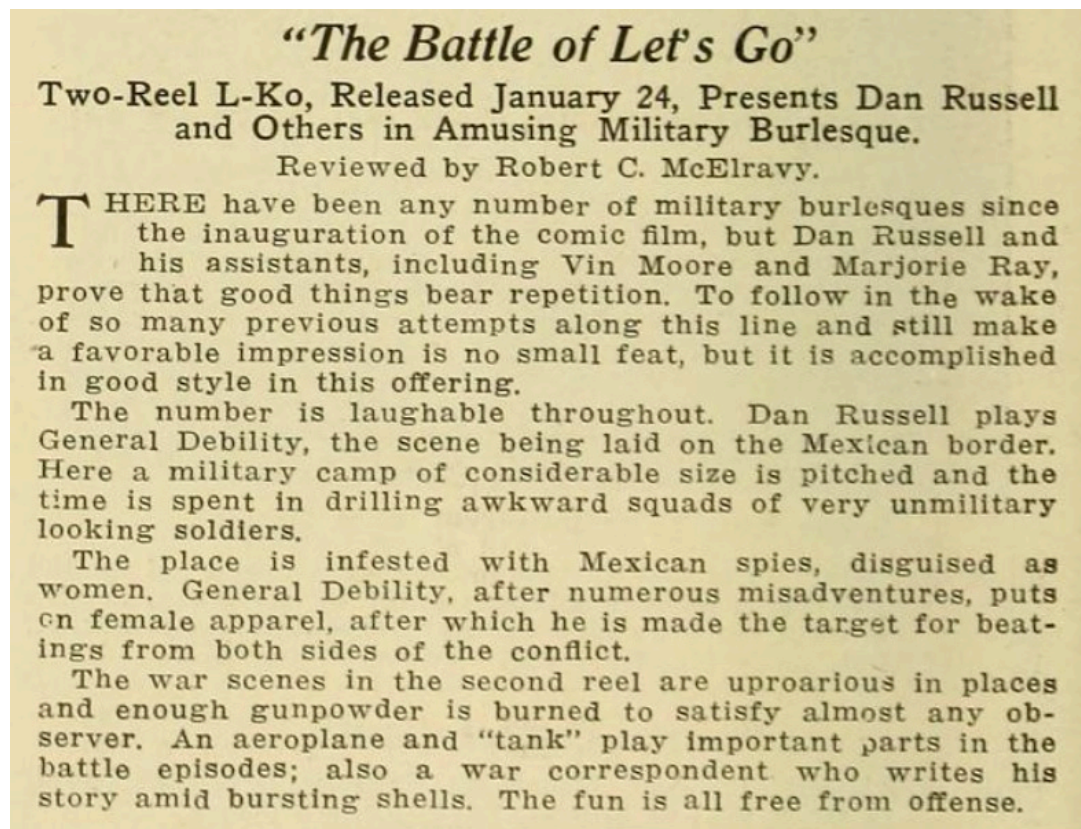
Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

The Battle of Let's Go (1917)

War Correspondent writes a story as bursting shells fall around him.



The Moving Picture World, January 20, 1917, p. 358

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (War Correspondent)

Ethnicity: White (War Correspondent)

Media Category: Newspaper

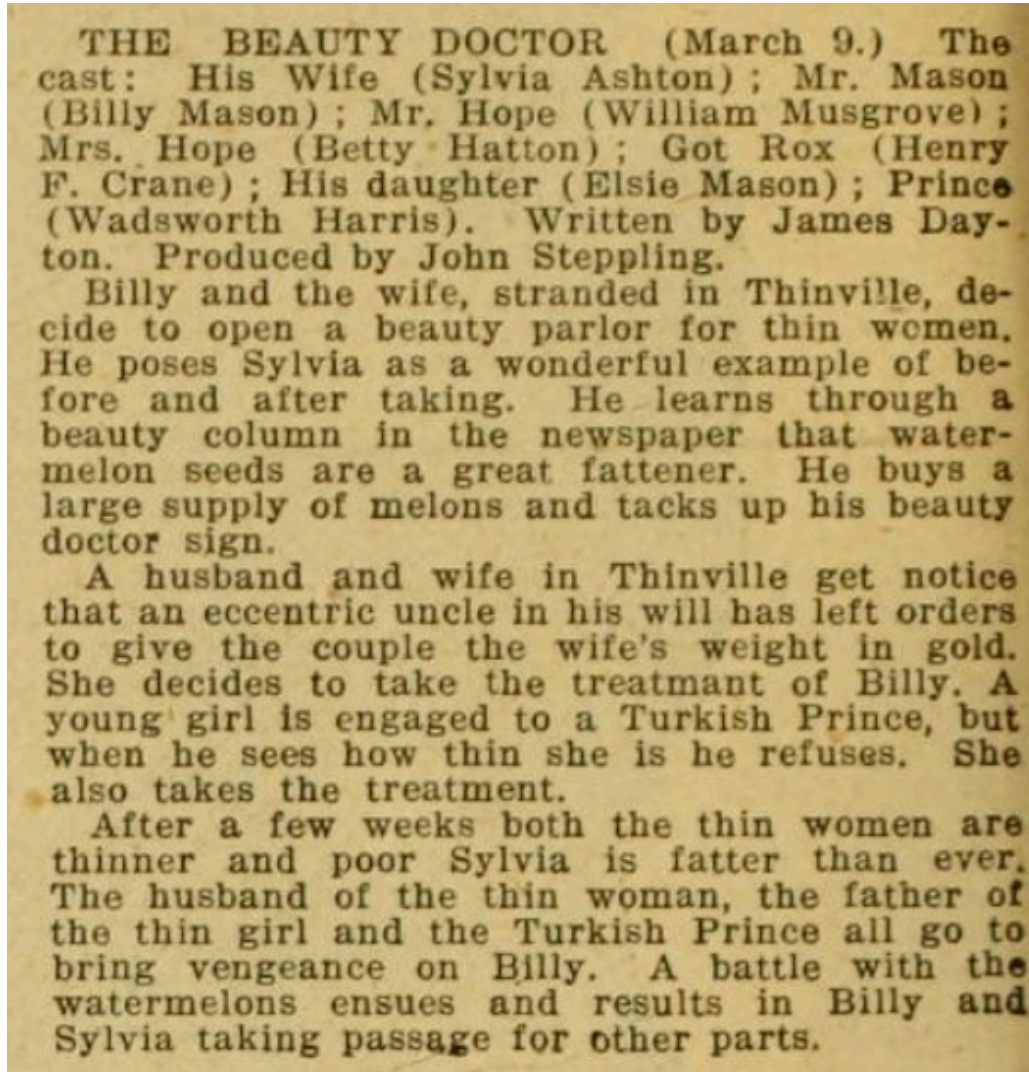
Job Title: Reporter (War Correspondent)

Description: Major: None

Description: Minor: War Correspondent, Positive

The Beauty Doctor (1917)

Newspaper Article says water melon seeds are a great fattener, so a man opens a beauty parlor for thin women and buys a large supply of melons. It doesn't work out as he planned.



The Moving Picture World, March 10, 1917, p. 1664

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

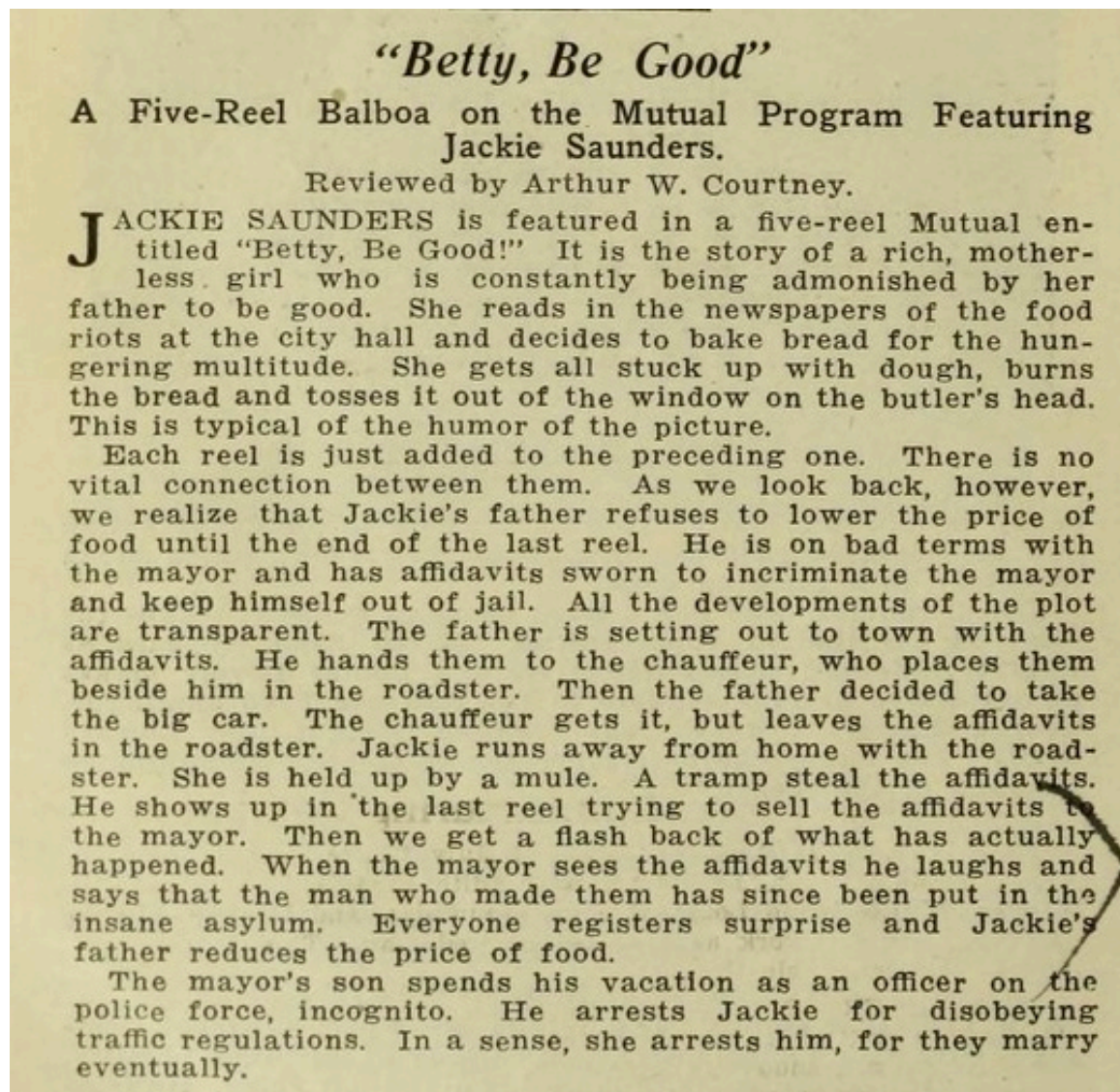
Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Betty, Be Good (aka Betty Be Good) (1917)

Newspaper Article on food riots at the city hall prompts a rich young girl to get involved, but her skill set isn't up to the job.



The Moving Picture World, July 28, 1917, p. 656

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

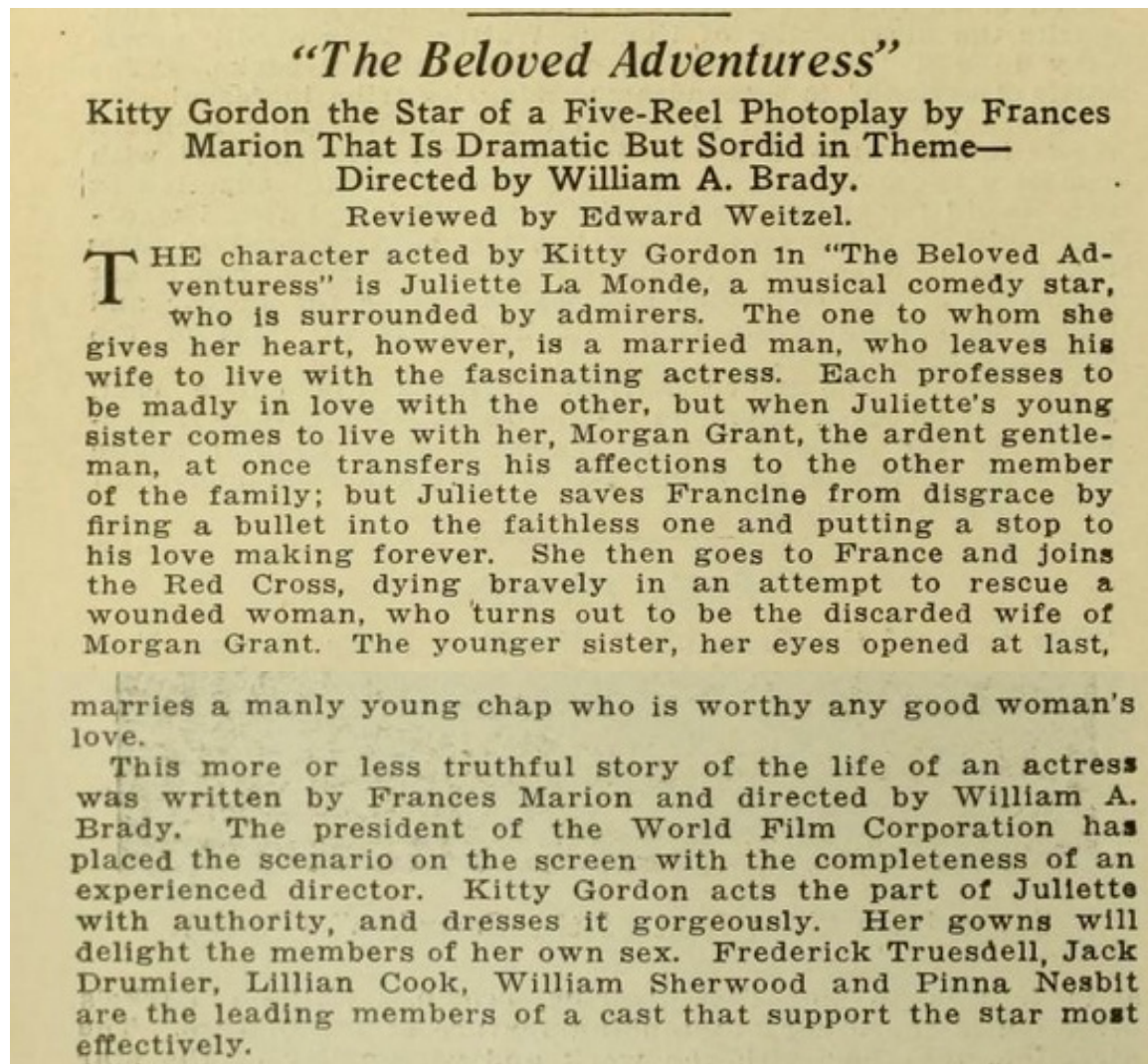
Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

The Beloved Adventuress (1917)

Critic (Robert Paton Gibbs) reviews a musical comedy featuring actress Juliette La Monde.



The Moving Picture World, July 21, 1917, p. 473

THE BELOVED ADVENTURESS (Five Parts—July 16).—The cast: Juliette La Monde (Kitty Gordon); Robert Nicholson (Jack Drumier); Mrs. La Monde (Inez Shannon); Francine (seven years old) (Madge Evans); Francine (seventeen years old) (Lillian Cook); Doctor Stewart (Robert Forsyth); Jan Moritz (Edward Elkas); Morgan Grant (Frederick Truesdell); Philip Stewart (William Sherwood); Martha Grant (Pinnna Nesbit); Critic (R. Payton Gibbs). Directed by Wm. Brady.

Juliette La Monde, the musical comedy star, admired by men, loves Morgan Grant, who has grown weary of married life. Grant demands a divorce from his wife, Martha, but her religion prevents her giving him his freedom. She leaves, promising he will never see her.

Mrs. Nicholson, Juliette's mother, always dreams and prays for her. Robert, her husband, a stern Englishman, is not in sympathy with his wife where Juliette, his stepdaughter is concerned. Francine, his seven-year-old daughter, has no knowledge of her grown up sister. Mrs. Nicholson becomes ill. Dr. Stewart divines the reason for her sinking health.

On the opening night of a new review, Dr. Stewart calls Juliette to be present at her mother's death. At her mother's home her cruel stepfather denies her right to be there. Francine has decked herself in the cloak left by Juliette. A week later he sails for England. Juliette recovers from a severe illness.

Ten years pass. Juliette is constant to Grant. She expresses gratitude for having made her happy, but his ardor is beginning to cool. In England Francine attends a convent. Martha, a teacher in the convent, has never spoken of her sorrow. She becomes friendly with Francine. Juliette writes her stepfather asking him to send Francine to her so that she may make amends by her devotion. Amy Barker, an American girl, gives accounts of gay life that awaken in Francine a desire to "really live." Arriving at her father's home she finds him dead from a stroke of apoplexy brought on by his fury at Juliette's daring to write. Reading the letter, Francine realizes Juliette is her sister, and decides to go to her.

Juliette makes radical changes in her mode of living. She sends Grant away. When Grant revolts she reminds him Francine is only a little girl. Amy Barker introduces Francine to the younger smart set as well as to the ritual of cocktail drinking. Juliette awaits Francine. She is happy in her ability to be kind to her.

Dr. Stewart's son, Philip, who has won honors at West Point, becomes interested in Francine. Several months later Grant comes upon Francine. He introduces himself as an old friend of Juliette, and is surprised to find her a beautiful girl, instead of the noisy gawk he had expected. When Grant complains to Juliette of her changed behavior she tells him the responsibility of bringing up a little sister has changed her. When she intimates that she is looking forward to a match between Francine and Philip he calls Juliette a fool. She tells him marriage is the sweetest lot of a woman, for then she can have children.

A few days later Juliette is shocked to find that Francine has been smoking, but Francine responds that Amy and all smart girls smoke and drink. Francine thinks herself far above the love of such men as Philip. Philip is heart-broken. Juliette comes upon Francine puffing at Grant's cigarette. After sending Francine to dress, Juliette embraces Grant, and is shocked to find that he is indifferent to her caress.

Amy tells Francine about Juliette's past. Juliette sees Morgan kissing Francine. She intercepts a note from Morgan saying he expects Francine at his apartment at four. Francine tells Juliette she has no right to advise a young girl, in view of her own past.

Grant dismisses his servants for the day. Juliette locks Francine in her room and goes to Grant's apartment. When Grant accuses her of jealousy she tells him love for him and duty to Francine prompted her action. Juliette is willing to let Grant marry Francine if he will secure a divorce, but he says a man of his type could never remarry. She wants him to write Francine that he will never see her again. When he refuses, she shoots him. Overcome by remorse she pleads for forgiveness.

Realizing his love for Juliette, Grant writes a confession indicating that he is tired of living. Before he dies Grant asks Juliette's forgiveness. Juliette tells Francine of Grant's death, and though she seems overcome, sorrow leaves but a slight scar on her heart. She later accepts Philip. Somewhere in France is Juliette. As a Red Cross nurse she has occasion, at the sacrifice of her own life, to save Martha. Before she dies Juliette is forgiven by Martha.

Although she is desired by many men, musical comedy star Juliette La Monde remains faithful to Morgan Grant, whose wife leaves him. When Juliette's mother becomes seriously ill, Juliette tries to visit, but her stepfather, Robert Nicholson, who despises Juliette for disgracing the family, turns her away. After his wife dies, Nicholson takes his seven-year-old daughter Francine to England. Ten years later, Grant is growing tired of living with Juliette. After Nicholson dies of a stroke, Francine goes to live with Juliette, who asks Grant to leave her home. When Juliette shows a motherly concern that Francine smokes and drinks with her friends, Francine learns of Juliette's past and condemns her. After Grant tries to lure Francine, who is infatuated with him, to his house, Juliette goes instead and tries to get him to marry Francine. When Grant refuses, she shoots him during a struggle. Before he dies, Grant realizes his love for Juliette and writes a suicide note to protect her. After Francine marries a doctor's son, Juliette becomes a Red Cross nurse in France and saves Grant's widow, before dying herself. *American Film Institute Catalog of Feature Films/TCM Overview.*

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Critic)

Ethnicity: White (Critic)

Media Category: Newspaper

Job Title: Critic (Critic)

Description: Major: None

Description: Minor: Critic, Positive

A Bit of Kindling (1917)



Newsboy Sticks (Jackie Saunders) is a typical little newsboy in rags and tatters – but she's a girl who is forced to wear boy's clothing in order to stand an equal chance with the opposition "newsies."

A BIT OF KINDLING (Horkheimer Studios—Five Parts—June 18).—The cast: Alice (nicknamed "Sticks") (Jackie Saunders); James Morgan (Arthur Shirley); Chief Engineer (J. P. Wade); Jim Clauncy, Alice's father (Chas. Dudley); Ruth Borden (James' fiancée) (Ethel Ritchey); Cyrus Van Hook (Edward Jooson); Constable (H. C. Russell). Directed by Sherwood MacDonald.

Sticks is a little newsgirl holding down a metropolitan corner and fighting for her rights against a lot of tough lads. Her favorite customer is James Morgan, a wealthy young man. Sticks is the witness of an attack upon Morgan by a gang of thugs and tries to interfere. They are both knocked out and then placed in a baggage car while unconscious.

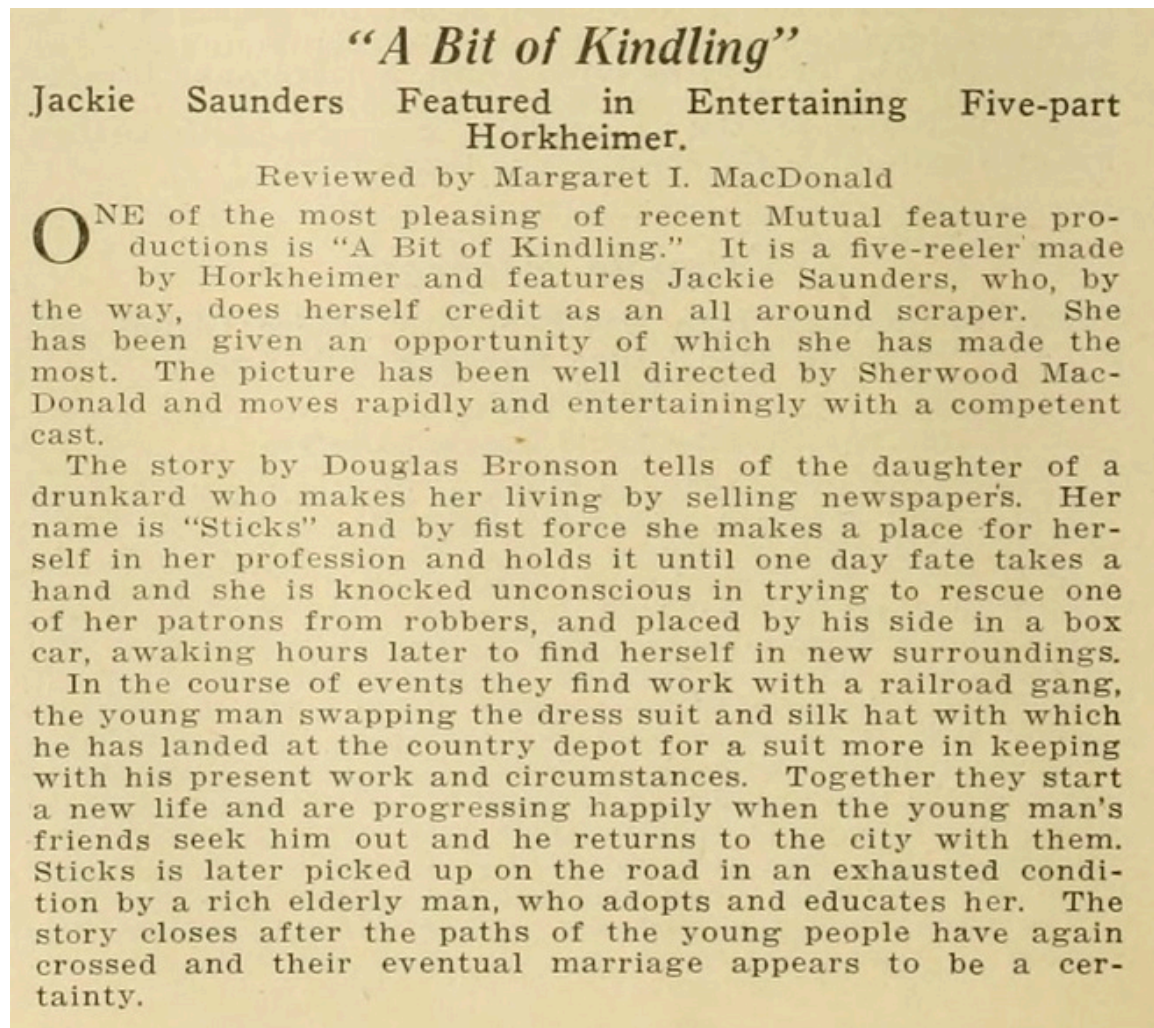
Awakening in a small town, they decide to stay there. Morgan finds a job with the railroad, and they keep house in a little cottage. Morgan's father and sweetheart discover Morgan's hiding place and go for him. Sticks overhears their conversation and knows Morgan is staying just for her. She leaves and Morgan returns to his people. Sleeping on a hay stack that night, she is discovered by a wealthy man who adopts her.

Morgan loses all sight of his little pal until a number of years later he chances to visit her adopted father's house on business and there finds her. A wedding follows.

The Moving Picture World, June 23, 1917, p. 1994

Alice, a little newsgirl known as "Sticks," spends her time fighting for her territory against a lot of tough kids. When Sticks witnesses an attack upon her favorite customer, the wealthy young James Morgan, she tries to defend him and, as a result, they are both knocked unconscious by the thugs and thrown on a baggage car. Awakening in a small town, they decide to stay. Morgan finds a job with the railroad and they take up house in a small cottage until Morgan's father and his sweetheart, Ruth Borden, discover his hiding place. Overhearing their conversation, Sticks thinks that Morgan is staying just for her and so she leaves him and later is adopted by a wealthy man. Morgan loses all sight

of his little pal until years later when he chances to visit her adopted father's house on business and finds her. Discovering that their strong attachment has endured through the years, the two decide to marry. *American Film Institute Catalog of Feature Films*



The Moving Picture World, June 23, 1917, p. 1952

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Sticks)

Ethnicity: White (Sticks)

Media Category: Newspaper

Job Title: News Employee (Sticks)

Description: Major: Sticks, Positive

Description: Minor: None

A Blissful Calamity (1917)

Editor Annie Smith (Fritzi Ridgeway). Publisher.

A BLISSFUL CALAMITY (Two Parts—Wk. of June 11).—The cast: Westie (Fred Church); Annie Smith (Fritzi Ridgeway); The Host (Daniel Leighton); Westie's Mother (Nanine Wright). Written by J. Douglas; produced by T. N. Heffron.

Mr. Westerfeldt made millions and died. The son became known as Westie and was a favorite because of his money.

Some friends invited Westie to a supposedly stag affair, but many girls were there. Westie tried to escape from the house. Finally he decided to say he was engaged; and, asked who the girl might be, manufactured the name, "Annie Smith from Calliope Center." After this he enjoyed himself. The host came to the conclusion that Westie was lonesome and wired to Calliope Center to Annie Smith, asking her to spend the week-end with his wife.

Annie Smith, the editor of the paper, had become interested in Westie through the newspaper articles. Urged by her boss, she consented to accept this invitation.

Annie was approaching the house when Westie bumped against her. She showed him the telegram, and they planned that she should play the part of his fiancée. The host and the guests insisted that Westie and his fiancée should be married right away. Westie wired to a friend to send a fellow to impersonate a minister. Annie consented to take part in the fake marriage.

A minister arrived, who failed to see why Westie nudged him and winked. After the ceremony, Westie watched his chance to sneak downstairs. He realized he loved Annie. Pondering over the situation he met a man who handed him a note. The note said, "This man will do the work all right." Westie woke up the host to ask if that was a real marriage. The host thought him crazy. Westie rushed to Annie's room and found her in bed. He told her that it had been no fake ceremony, and that he couldn't say he was sorry, and she remarked: "Well, don't expect me to be." He was stunned, and delighted.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy.
Gender: Female (Annie Smith). Male (Publisher)
Ethnicity: White (Annie Smith, Publisher)
Media Category: Newspaper
Job Title: Editor (Annie Smith). Publisher (Publisher)
Description: Major: Annie Smith, Positive
Description: Minor: Publisher, Positive

Blood-Stained Russia (1917)

War Correspondent Donald C. Thompson, staff war correspondent of *Frank Leslie's Weekly*, arranged in dramatic sequence photographs and thoughtfully worded subtitles to give a clear idea of Russia as she is, torn asunder and temporarily impaired through the influence of German intrigue. Thompson worked with Canadian journalist Florence MacLeod Harpr from *Frank Leslie's Illustrated Newspaper* on the photo book *Blood Stained Russia*.

Blood-Stained Russia, German Intrigue, Treason and Revolt

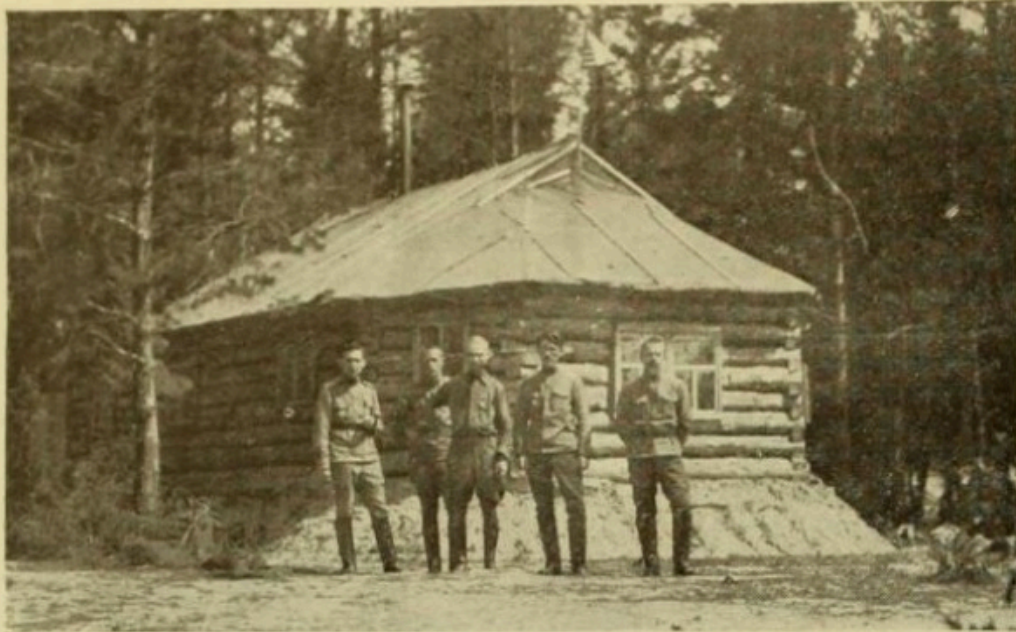
**The War in Russia from 1915 to the Present Day Illustrated
in Pictured Events Arranged in Dramatic Sequence
by Donald C. Thompson.**

Reviewed by Margaret I. MacDonald.

THE part that the moving picture is destined to play in the recording of history is forcefully exemplified in the eight-part production, entitled "Bloodstained Russia, German Intrigue, Treason and Revolt." The scenes in this picture were photographed and arranged in dramatic sequence by Donald C. Thompson, staff war correspondent of Leslie's Weekly, and with thoughtfully worded subtitles give as clear an idea of Russia as she is, torn asunder and temporarily impaired through the influence of German intrigue. Mr. Thompson's frequent visits to Russia, which, in the last instance, was prolonged over a period of eleven months, have vested him with a superior knowledge of the situation, and made him the possessor of a wealth of material with which to paint his pictures. These visits to Russia were made in 1907, 1915 and November, 1916, returning to America only about a month ago.

One of the opening subtitles of the picture gives the cue to its predominating color. It is as follows: "Since March, 1917, the world believes that Russia treacherously forsook her allies, but records from my diary and camera will show that Russia's anarchy was not willed by her people, but was caused by vile German intrigue working in the unthinking masses." Then as a fitting commencement of the true history of the Russian

chaos looms on the screen a murderous visage, which we readily recognize as that "Kaiser Wilhelm, Emperor of all the Huns, who flung a war of conquest into the world, believing that he could quickly conquer Europe. The Hun emperor aimed his first blow against Russia, where mobilization seemed most difficult. But Russia, at the first call to arms, rose as one fighting man. From every part of the vast empire came galloping Cossacks." A distant view of what the last sentence of this latter subtitle implies, which gives a dramatically realistic suggestion of the spirit of the Russian people at the begin-



Hut Where Thompson Did Photographic Work.

ning of the war, is followed up by views and subtitles which recall the fact that Russia mobilized six million men in ten days and twenty millions later. The army in its turn, we are told in subtitle, mobilized billions of "Cooties," among whom socks were luxuries and rags were used as substitutes. Then we learn of the demoralization of the Russian military machinery because of Russia's failure to imprison pro-Germans.

Step by step the picture leads us along the line of German intrigue, showing incidentally the destruction of Turkey's shipping facilities and telling of the enticing of Turkey into the war by Germany. The results of the German intrigue in Russia, such as overcrowded hospitals, shortage of war materials and surgical necessities, caused by the diverting in other directions by Pro-German influence, of the millions in money raised to successfully carry on the war, are illustrated. Then comes the dark hour, when the Czar took supreme command of the army and navy and sent Grand Duke Nicholas to the Caucasus, which is illustrated in the picture with a familiar view of these two central figures conversing presumably in the grounds of the palace.

In this manner the picture tells its story of this remarkable period of history, always in the same effective and lucid manner, giving us, first-hand as it were, truthful pictures of the student, the peasant, the soldier, the socialist, the anarchist and the Bolsheviki, "all of whom have been led to believe themselves ready for complete freedom." The revolutionary period is vividly described in the picture, showing among other interesting scenes, the room in the Hotel Astoria in Petrograd, where Mr. Thompson lived, with its windows broken and its walls pierced with bullets. Neither have the leaders of the different factions in Russia escaped the ever-watchful Thompson camera; and one of the most interesting points brought out in the picture is the concentrative spirit



Donald C. Thompson in Trenches.

of the Russian soldier fighting at the front, disillusioned of the German lies.

The most realistic battle pictures yet brought to us are to be found in the latest Thompson pictures. These were taken on the Dvinski front. Some remarkable scenes show a gas attack and the men in the trenches donning their gas masks. In these scenes the poisonous vapor can be seen distinctly in its descent over the trenches. At another point a machine-gun attack on a detachment of Russians sent over the top to clean out the German trenches shows the wiping out of the

entire detachment with the exception of a half dozen who were taken prisoners. Nor has the photographer forgotten the noble part that Russia's women have played during this trying period, for they are seen in the picture at work in various capacities, including soldiering.

Plans for the future handling of these pictures, which are in course of a week's showing at the Strand theater, are under consideration. For the present information regarding them can be had from the Donald C. Thompson Film Company, 33 West Forty-second street, New York City.

The Moving Picture World, December 22, 1917, pp. 1805-1806

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Donald C. Thompson). Female (Florence MacLeod Harper).

Ethnicity: White (Donald C. Thompson, Florence MacLeod Harper)

Media Category: Newspaper

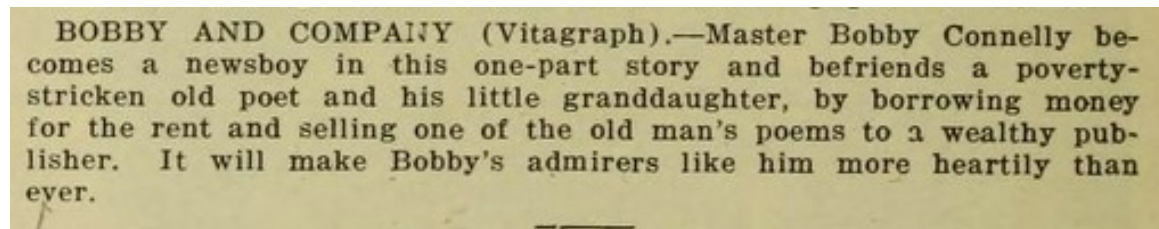
Job Title: Photojournalist (Donald C. Thompson). Reporter (Florence MacLeod Harper)

Description: Major: Donald C. Thompson, Florence MacLeod Harper, Very Positive

Description: Minor: None

Bobby and Company (1917)

Newsboy Bobby (Bobby Connelly)



BOBBY AND COMPANY (Vitagraph).—Master Bobby Connelly becomes a newsboy in this one-part story and befriends a poverty-stricken old poet and his little granddaughter, by borrowing money for the rent and selling one of the old man's poems to a wealthy publisher. It will make Bobby's admirers like him more heartily than ever.

The Moving Picture World, November 10, 1917, p. 880

BOBBY AND COMPANY (One Reel).—The cast: Bobby (Bobby Connelly); Skinny (Aida Horton); Marcet (Daddy Lewis).

Among Bobby's acquaintances is an odd character who writes plays, but never can sell them, and he falls sick and is about to be thrown out of his poorly furnished room for want of \$2. Now, Bobby has a customer who buys plays and has lots of money and likes Bobby simply because he looks like a real little man despite his rags, and when Bobby bursts into his office, after a fight with the office boy, and asks for a loan of \$3 without security or explanation, he hands out the money without a question.

Bobby rushes back to the old man's room his arms filled with things to eat and pays the landlady the \$2. He notices an old manuscript on a table and remembering his big friend buys such things, he hides it under his coat and hurries back to his office. There are a lot of actors and theater managers there, but Bobby is undaunted and his friend, as a joke, asks one of his friends to read the script.

They at once recognize that it is a great play. Bobby's friend, who wrote it, is paid a handsome sum for its rights and he moves into a comfortable home, taking Bobby along as his adopted son, who won't have to sell newspapers or sleep in cellarways any more.

The Moving Picture World, November 10, 1917, p. 920

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy.

Gender: Male (Newsboy Bobby)

Ethnicity: White (Newsboy Bobby)

Media Category: Newspaper

Job Title: News Employee (Newsboy Bobby)

Description: Major: Newsboy Bobby, Positive

Description: Minor: None

The Bond of Fear (1917)

Newspaper Article reveals a judge's brother is alive. Then he discovers the newspaper was over a year old, printed before his brother was killed.

Drama of Restored Faith and Love Is Triangle's "The Bond of Fear" *(Triangle Five-Part Production)*

"The Bond of Fear" is not only of the entertaining nature to be expected but has a deeper heart appeal. This double recommendation of merit is carried across the screen by Roy Stewart, Belle Bennett, Melbourne McDowell, George Webb and John Lince. Come to the _____ theatre on _____ of _____ week to see what will really be an exceptional feature.

Camden McClure, Judge of the Circuit Court, was a fanatical advocate of the theory that law should be enforced to the last letter without regard to the circumstance or sentiment. This attitude he maintained in regard to the affair of his brother, for whom he was legal guardian. The brother needed more money than the court allowed. Judge rejected his plea for more funds.

A fight followed. The brother drew a revolver. The judge wrenched it from the boy, and while holding it the trigger was pulled. His brother fell wounded, apparently dead. The judge became a fugitive. He went back and secured Cal Nelson as guide through the bad lands. While crossing the desert they came upon a woman. She had fled from a shanty where a man laid dead.

Judge McClure became delirious from the heat, and told his secret to the woman, Mary. When sanity returned he suspected that he had told his secret. Mary admitted he had. Then she said she too was a killer, a woman who had killed her husband.

The two decided to get married. They went to a settlement for a minister. The guide was in love with Mary, but renounced his love so they could be happy.

At the hotel he read in the paper his brother was alive. Instantly he became the strong enforcer of the law. Believing himself safe he denounced Mary and notified the authorities. When the sheriff came for her Cal Nelson carried her into the desert on his horse, outfooting the posse. Mary told Cal she only pretended she was a killer so the judge would not feel alone in his guilt. It was her father who died a fugitive.

The judge learned the newspaper was over a year old. Again he becomes the fugitive, and started across the desert after Cal and Mary. He was followed by two men. He rode into a sandstorm, and there was caught in a landslide, resulting in his death. The men following wired that their search was fruitless.

Mary and Cal survived the storm and Cal begged her to wed him, but she said her faith in men was forever broken. They journeyed together to a distant stage terminus. As she was about to board the stage her faith in him returned and she rested in Cal's arms.

Motion Picture News, September 29, 1917, p. 2161

Camden McClure, judge of the Circuit Court, is a fanatical advocate of law enforcement until he kills his brother during a fight. Fleeing from his crime, the judge hires Cal Nelson as his guide through the Western badlands. While crossing the desert, they meet Mary Jackson, who is lost and exhausted. Mary recovers, but the judge suffers heat stroke and, in his delirium, confesses his crime to Mary. To assuage his guilt, Mary admits that she is a murderer, too, and the couple decide to get married. However, when the judge reads that his brother is alive, he once again adheres to the letter of the law and denounces Mary to the authorities. Cal, who has fallen in love with Mary, carries her to the desert to escape the sheriff, and there Mary admits that she fabricated her crime to relieve the judge. The judge then discovers that his brother is actually dead, and follows the fugitives into the desert, but is killed in a sandstorm, thus freeing Mary to wed Cal. *American Film Institute Catalog of Feature Films*

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Bondage (1917)

Sob Sister Elinor Crawford (Dorothy Phillips) wants to be a writer but instead becomes a sob sister for a New York scandal sheet. She writes an article satirizing a lawyer from her hometown and sells it to magazine publisher Bertie Vawtry (J. B. McLaughlin). She ends up marrying the lawyer, but continues to have an affair with the publisher. Husband finally takes his wife into hand and horsewhips the publisher.

Despite her literary ambitions, country girl Elinor Crawford has advanced no further than a reporter for a New York scandal sheet. During one of her assignments, she meets Evan Kilvert, a lawyer from her home town who is shocked at her Bohemian mode of existence. Elinor has nothing but scorn for him and turns her attentions to Bertie Vawtry, the editor of a racey weekly. He professes to love her, but when Vawtry suddenly marries a wealthy widow, Elinor, disheartened, disappears and it is assumed that she has gone away with Vawtry. Kilvert finds her poverty-stricken in the slums and they are wed. Soon after, married life palls upon her, and Elinor pays a visit to one of her old haunts where she meets Vawtry, whose wife has died. Elinor spurns him, but her husband suspects the worst and as a result she leaves him. Kilvert, learning that his wife has been faithful, finds her in the street depressed and dazed and brings her home. He then administers a beating to her would-be seducer. *American Film Institute Catalog of Feature Films*

BONDAGE, October 15.—A five-part production featuring Dorothy Phillips with William Stowell playing opposite her. The story treats of the experiences of a newspaper woman who has drifted into the lowest brand of sensational writing, and finally finds happiness in the love of her husband married for convenience sake. A full review of the picture will be found elsewhere.

The Moving Picture World, October 27, 1917, p. 525

BONDAGE.

Elinor Crawford.....Dorothy Phillips
Francesca Taft.....Gretchen Lederer
Eugenia Darth.....Gertrude Astor
Evan Kilvert.....William Stowell

This Bluebird feature tells the story of a temperamental girl who doesn't know her own mind, until after she goes through unnecessary hardships and implied faithlessness. Elinor Crawford has escaped from a small town and became a "sob sister" on a metropolitan sheet. She shares living quarters with Francesca, a girl artist, with rooms in the Washington Square district, and their amusements being of the Bohemian brand. One day Elinor is given

an assignment to interview a murderer awaiting trial and the necessary permission must needs come from Evan Kilvert, a lawyer of standing, hailing from Elinor's home town and a man opposed to her mode of living. Elinor, in a fit of spitefulness, writes a satire on Kilvert's rigid moral principles and sells it to Bertie Vawtry, a magazine editor who becomes smitten with the girl and enters her circle of friends. They are to wed, but Vawtry elopes with another woman, one of wealth. The jilted Elinor decides to escape from her environment, and the inference is that the pair have gone away together. One day Kilvert meets Elinor, who has fared badly and is faint with hunger. Their acquaintanceship is renewed and she enters his home of affluence as his wife. A

year passes and then Elinor becomes restive for a taste of the old life. She visits a cafe of the old days and meets Vawtry, whose bride has died. But the man is repulsive to her now. Yet for some reason she leaves her home and here again is the inference that she and Vawtry have gone off together. Kilvert meets his peculiar mate on the street, she again being quite up against it, while he is on his way to horsewhip Vawtry, so that the latter might not commit any slander. He takes Elinor home and then goes out to finish his little job on Vawtry. A conventional feature, but rather well acted. Dorothy Phillips is featured as Elinor, with William Stowell playing Kilvert. The story is by Edna Kenton, with the scenario and direction by Ida May Park.

Variety, October 20, 1917, p. 33

BONDAGE (5 Parts—October 17).—The cast: Elinor Crawford (Dorothy Phillips); Francesca Taft (Gretchen Lederer); Eugenia Darth (Gertrude Astor); Evan Kilvert (William Stowell); Bertie Vawtry (J. B. McLaughlin). Scenario and direction by Ida May Park.

Elinor Crawford came to New York to attain a career as a writer. Evan Kilvert, an attorney in her home town, had courted her and failed to win her love. Her nearest approach to fame was an assignment as special writer upon scandalous topics for a newspaper of sensational bent. Her life in New York centered around Washington Square, where she established an apartment with Francesca Taft, an artist who had gained some renown in the "Bohemian" colony. When Elinor is assigned by her editor to get a story from Evan Kilvert, now established in New York, on the topic of a famous murder case in which he figured as the defendant's attorney she fulfills her duty and meets Kilvert for the first time in some years.

An old acquaintance renewed gradually ripens into a revival of Kilvert's affection for Elinor, and, to some degree, an awakening of the girl's love for her old admirer. Kilvert's unbending hatred for New York's "fast life" and the denizens of "Bohemia" is something that Elinor finds hard to countenance, and when she introduces him to "her set" he remonstrates with her for living a life of such unmaidenly freedom.

Upon Kilvert's views of life Elinor bases a satirical story and takes it to the editor of a

sensational magazine in the hope of selling it. Not alone does the editor, Bertie Vawtry, buy the manuscript, but professes a sudden regard for the authoress. The acquaintance thus formed brings Vawtry frequently into Elinor's "Bohemia" and the engagement of Vawtry and Elinor to be married is eventually understood. Elinor's happiness is later wrecked by Vawtry's perfidy. He sends her a note that he has married, for her money, a rich widow to whom he is obligated for the funds that started his magazine. Keeping her secret, Elinor leaves her "Bohemia" and her disappearance is coupled by Francesca Taft and her other friends with the coincident absence of Vawtry.

Elinor comes upon privation and falls exhausted before the window of a cafe where Kilvert is at luncheon. The lawyer goes to her, insists that she eat at his table and in the long run they marry. For a while Elinor delights in her newer and better life, but when she learns that Vawtry's wife is divorcing him she longs for her old association, and decides to have just one more evening of freedom.

Kilvert has guessed her lapse of principle, knows of her tryst with Vawtry, and surprises Elinor at late dinner with her old admirer in the cafe before which she had previously been stricken by privation. Elinor, upon realizing that her husband has discovered her perfidy, flees from the cafe and is lost to Kilvert for months.

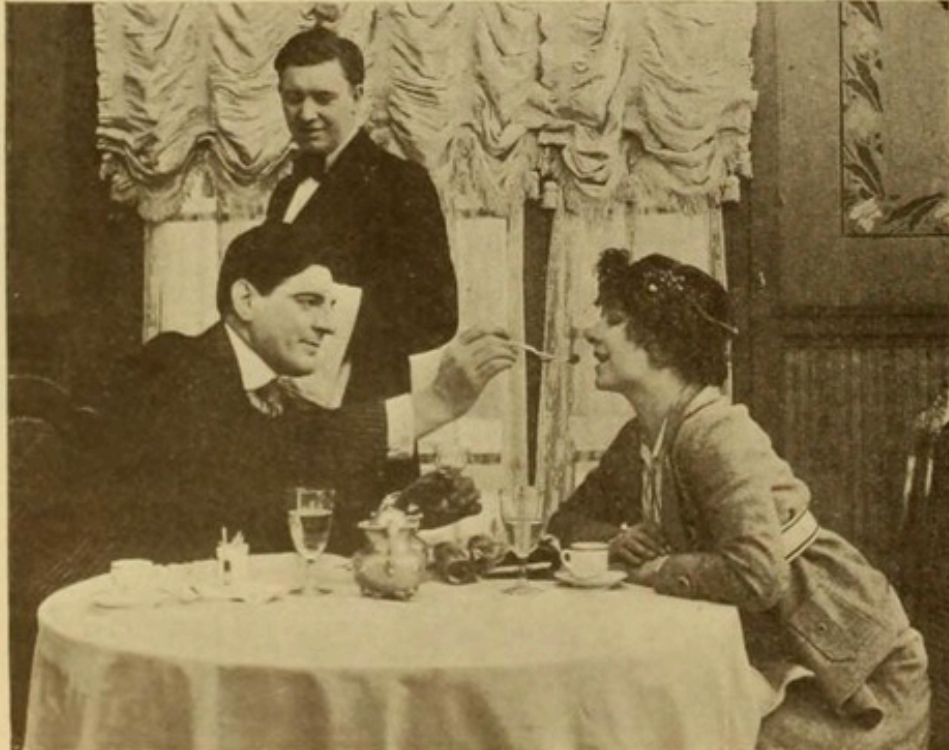
Francesca Taft learns from Vawtry that Elinor is not with him; that she has been lost to all of her acquaintances. Hastening to tell Kilvert that Elinor is not, at least, openly unfaithful, Francesca then bides her time until Elinor shall at last seek her old haunts, and then hopes to arrange a reconciliation. Kilvert has meantime determined to silence Vawtry's slanderous tongue and lashes the journalist into submission with blows from an avenging horse-whip. And then when Elinor, driven to desperation by poverty, seeks him out, through the medium of Francesca, he takes his wife into his home and folds her once more to his heart.

"Bondage"

**Five-Part Bluebird Production Features Dorothy Phillips
in Story of Bohemian Life.**

Reviewed by Margaret I. MacDonald.

THE story of "Bondage," a five-part Bluebird photoplay, follows the unhappy career of a young woman with literary ambitions who has come to New York with a great purpose, but who has by force of circumstances dropped



Scene from "Bondage" (Bluebird).

to the level of sensational newspaper stories, the writing of which gains her her livelihood. Ida May Park who has written and directed the picture, lays the origination of the basic idea of the story to Edna Kenton, a newspaper woman, and has done well from an artistic point of view in developing it for the screen. And since the producer persists in finding his drama in the lives of those who walk life's shadier paths, there is nothing left for us to do but to follow up with admiration for the art that gives the play its realism.

Dorothy Phillips, with William Stowell playing opposite her, portrays the character of a woman who at the opening of the play has been assigned to interview a wife murderer, and hesitates momentarily at the discovery that his lawyer through whom she must gain permission was an acquaintance of her early days in her home town. In gaining permission for the interview she discovers the lawyer's straight-laced ideas and writes a satire which is quickly gobbled up by a certain magazine whose editor finds the woman who wrote it an easy prey to his wiles. At the moment when her love for the man has reached its height he deserts her for another and in the days which follow her path is again crossed by the friend of her youth. In the belief that she has reformed from the minor vices of which she has been guilty the lawyer proposes marriage to her and is accepted. For some time she lives happily in his home, but eventually becomes tired of conventional life and longs for a taste of the old life. From this point on complications arise through the appearance on the scene again of the other man, and when the woman has left her home and is in a state of desperation she is picked up on the street in a half dead, half alive condition by her husband who takes her home and then goes with a horse whip to still the slanderous tongue of his wife's tormentor. The close of the story is satisfactory, showing that the woman has at last fallen in love with her husband.

Reviewed by Margaret I. MacDonald, *The Moving Picture World*, October 27, 1917, p. 522

Dorothy Phillips in
"BONDAGE"

Bluebird drama; five parts; published October 15

As a whole.....	Interesting
Story	Dramatic
Star	Likeable
Support	Agreeable
Settings	Suitable
Photography	Satisfying

The story of "Bondage" is an interesting one, rising at times to excellent dramatic heights, and throughout the play is of the type that appeals to picture patrons. Dorothy Phillips does some very good work in her role as Elinor Crawford, writer of sensational stories in a newspaper, and she has been surrounded with a good cast which includes William Stowell, Gretchen Lederer, Gertrude Astor and J. B. McLaughlin. The story is by Ida May Park.

The story: Elinor Crawford is very much in love with Bertie Vawtry, who loves her, but he marries Eugenia Darth because of her wealth. His marriage is a great shock to Elinor; she loses interest in life, her position and friends. In a weakened condition she meets Evan Kilvert, a prominent lawyer from her home town. Kilvert sympathizes with her and regardless of the fact that she does not measure up to his ideal of a wife, he marries her. Elinor meets Vawtry one day, learns that his wife is dead and that he still loves her. Ashamed of deceiving her husband and afraid of Vawtry, Elinor leaves the town. Her husband believes she has left with Vawtry. On his way to win Vawtry's confession he and Elinor meet. He takes her home, goes to Vawtry and learns that Elinor had had nothing to do with him. She is forgiven by her husband and there is a happy ending.

Exhibitors Herald, October 20, 1917, No. 17, p. 25

**Dorothy Phillips the Prize Actress of
Bluebird Stock, Seen in "Bondage"**
(*Bluebird Five-Reel Production*)

The experiences of a girl reporter, the lively times had in the Bohemian section of New York and the manner in which a girl with fickle notions concerning love and happiness, and the happy ending of it all, is, in brief, the story as told by Dorothy Phillips, and a strong supporting cast of Bluebird artists, when she enacts the principal role in "Bondage," the latest Bluebird feature, to be shown at the _____ theatre. Those who assist Miss Phillips in her work in this picture are Gretchen Lederer, Gertrude Astor, William Stowell and J. B. McLaughlin. The plot of the story was suggested by Edna Kenton, and Ida May Park, one of the few women directors, adapted it to the screen and produced it under her personal direction. Miss Phillips presents the role of Elinor Crawford, who lived in a small town and who was ambitious to become a great writer. To accomplish her ends she goes to New York against the wishes of Evan Kilvert, village attorney, who is in love with her. Arrived in New York, she settles in the Washington square district, the home of all New Yorkers struck with the artistic temperament. She meets with congenial friends and drifts into the free and easy life as lead by those inhabiting this district. She is contented with life until the man whom she married shows his real self and deserts her, and then, for the first time, she realizes what it means to be in New York, to use a slang expression, "broke."

Dorothy Phillips in "Bondage," a Bluebird production, to be seen on the screen of the _____ theatre on _____ of _____ week.

Motion Picture News, October 27, 1917 p. 2900

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Elinor Crawford). Male (Bertie Vawtry, City Editor). Group.

Ethnicity: White (Elinor Crawford, Bertie Vawtry, City Editor). Unspecified.

Media Category: Newspaper. Magazine.

Job Title: Reporter (Elinor Crawford). Publisher (Bertie Vawtry). Editor (City Editor).

Miscellaneous.

Description: Major: Elinor Crawford, Bertie Vawtry, Negative
 Description: Minor: City Editor, Positive. Miscellaneous, Neutral.

Broadway, Arizona (1917)

Newspapers cover fake scandal involving a musical comedy star and a millionaire cattle rancher.

While on vacation in New York, millionaire cattle rancher John Keyes falls in love with musical comedy star Fritzi Carlyle. Recognizing the opportunity for a great story, Fritzi's press agent encourages her to accept the Westerner's proposal of marriage, only to deny it the next day in a wave of newspaper publicity. Disheartened, Keyes returns to Arizona and Fritzi continues performing until she suffers a nervous breakdown. Reading of Fritzi's misfortune, Keyes returns East, kidnaps Fritzi and takes her to Arizona. There, the change of climate performs wonders and she recovers quickly. Meanwhile, her stage manager sends detectives after her, and when they arrive in Arizona ready to arrest Keyes for kidnapping, Fritzi explains that the whole adventure was an elaborate publicity stunt and announces that she and her Arizona cowboy are going to be married. *American Film Institute Catalog of Feature Films*

BROADWAY, ARIZONA.
 Fritzi Carlyle.....Oliver Thomas
 John Keyes.....George Chesebro
 Uncle Isaacs Horn.....George Hernandez
 Jack Boggs.....Jack Curtis
 Press Agent.....Dana Ong
 Old Producer.....Thomas S. Guise
 Indian Squaw.....Leola Mae
 Doctor.....Robert N. Dunbar
 A combination of Broadway, New York, and the wild and woolly is presented in this Triangle-Kay Bee, written by Lynn F. Reynolds, who also directed the picture. Olive Thomas is the star with a role that required nothing of her than to be just Olive Thomas. The picture is a fair program feature, and

can be safely played where the house is running on "a feature a day" schedule. A western ranch owner and a Broadway star are the hero and heroine. The ranch owner comes to Broadway, sees the actress and falls in love with her. The press agent scents a chance to break a story if she will kid the cowman along and agree to become engaged to him. Result would have gladdened the heart of any press agent, for the story goes over for a double column spread, then the denial is good for another yarn. (Small chance of that happening in New York these days, with the dailies tight as the neck of a two-ounce bottle on space.) But the cowman,

much chastened in spirit, returns to his wild and woolly habitat, and it isn't until a year later that he comes east again. On this occasion he is drawn to the scene of his humiliation by a paragraph in a paper to the effect the girl has suffered a nervous breakdown. He calls and invites her to recuperate at his ranch, but she says not unless he moves Broadway to Arizona. After interviewing her physician, who recommends a change of climate for the star, the cowman, disguised as a hospital attendant, kidnaps her and takes her west on a special car. Later when he and his accomplice are tracked down as the kidnappers, the girl states that it is just another publicity stunt and that in reality she went west to marry. Her change of heart is withheld from the audience so as to furnish the necessary suspense.
 Fred.

Fred., *Variety*, September 28, 1917, p. 39

BROADWAY, ARIZONA (Five Parts—Sept. 30).—The cast: Fritzi Carlyle (Olive Thomas); John Keyes (George Chesebro); Uncle Isaac Horn (George Hernandez); Jack Boggs (Jack Curtis); Press Agent (Dana Ong); Old Producer (Thomas S. Guise); Indian Squaw (Leola Mae); Doctor (Robert N. Dunbar). Directed by Lynn F. Reynolds.

The cleverness and beauty of Fritzi Carlyle, star of a Broadway musical comedy, attracts John Keyes, a Westerner "doing" New York. The manager of the show sees in Keyes a good newspaper story, so he arranges for him to meet Fritzi. A sharp flirtation ends with Fritzi's promise to marry Keyes.

The newspapers give the affair enough publicity to satisfy even Keyes. Later that day he reads that Miss Carlyle has denied the engagement. Keyes, humiliated, leaves for his ranch after telling her that some day she will be glad to come to him.

Eight months later her health fails, and Keyes, accompanied by his foreman, Uncle Isaacs, an eccentric woman-hater, go east, and, disguised as hospital internes, they kidnap the little actress.

Detectives trace her to Keyes' Arizona ranch, where she has been regaining her health under protest. Her improved condition compensates Keyes for his certain arrest when the posse arrives, and there are times when she seems to enjoy her abduction.

When the officers try to arrest Keyes, Fritzi declares that she intends to marry him and that she arranged the kidnapping for a publicity story.

The Moving Picture World, October 6, 1917, p. 131

Status: Prints exists in the National Film and Sound Archive.

Not Viewed

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

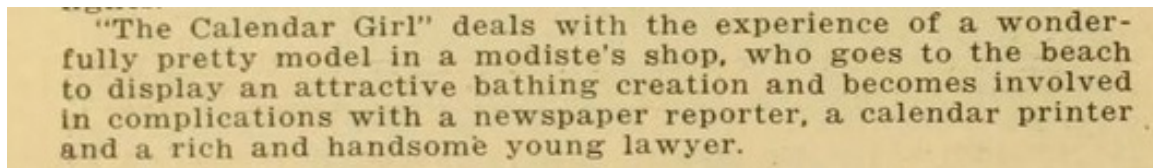
Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

The Calendar Girl (1917)

Newspaper reporter pursues an apprentice in a fashionable shop.



"The Calendar Girl" deals with the experience of a wonderfully pretty model in a modiste's shop, who goes to the beach to display an attractive bathing creation and becomes involved in complications with a newspaper reporter, a calendar printer and a rich and handsome young lawyer.

The Moving Picture World, October 20, 1917, p. 414

Mildred Manning, known as Middy, is an apprentice in Madame Lizette's fashionable shop. Her beauty is discovered by Madame's brother, George Martin, and she is made a model. One afternoon, she tries on a rejected bathing suit and by adding a touch here and there, makes it into a beautiful creation. Madame then sends her to the beach to carry out a clever advertising scheme. At the shore, Middy is pursued by a reporter and photographer, who have been commissioned by Madame to photograph the girl for calendar advertising. In her flight from the publicity men, Mildred takes refuge in a car owned by lawyer Philip Gordon, who gets into the vehicle and drives off with Middy. Middy, fearing exposure, asks him to drop her off at a fashionable residence. When Gordon later returns to the address to call on Middy, he is puzzled to be greeted by an aging spinster. After Middy's picture appears in the calendar despite her objections, Middy quits her job at Madame Lizette's and threatens to sue to prevent the use of her photo for advertising purposes. At this point, Gordon traces her through the calendar and takes her case, refusing to let her go again until she promises to marry him. *American Film Institute Catalog of Feature Films*

THE CALENDAR GIRL (American—Five Parts—Oct. 15).—The cast: Mildred Manning (Juliette Day); Philip Gordon (Ashton Dearholt); Madame Lizette (Carlissa Selwynne); George Martin (Lamar Johnstone); Paula Ware (Kathleen Kirkham); Elvira Merriwell (Ruth Hanford); Tom Andrews (Sherry Hall); Willy Rand (John Dough); Mrs. Manning (Cora Drew); Mazie (Fritzie Ridgway). Directed by Rollin S. Sturgeon.

Mildred Manning, known as Middy, is an apprentice in Madame Lizette's fashionable shop. Her beauty is discovered by Madame's brother, George Martin, and she is made a model. One afternoon she tries on a rejected bathing costume and by a touch here and there makes it a creation. Madame sends her to the bathing beach to carry out a clever advertising scheme. She is pursued by a reporter and an advertising solicitor, the latter of whom has a commission from Madame to photograph the girl for calendar advertising.

In her flight the girl takes refuge in a motor car. Philip Gordon, a western lawyer, enjoying a vacation in the east, gets into the car and drives off. Middy, fearing exposure, tells him she lives in a fashionable residence and makes her escape by the servants' gate. Gordon gets the address, and when the reporter writes a story about the mysterious heiress at the beach, the young lawyer makes an appointment, only to find out that he is calling on an aged spinster. Middy is sent to the spinster's home and complications ensue. Middy objects to the use of her picture on a calendar and quits Madame Lizette. She raises money to sue to prevent the use of her photograph for advertising purposes when Gordon, tracing her through the calendar, takes the case for her. The complications into which she has become involved at the spinster's home were easily explained and Middy went west as the young lawyer's bride.

The Moving Picture World, October 20, 1917, p. 437

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Males (Reporter, Photographer).
 Ethnicity: White (Reporter, Photographer)
 Media Category: Newspaper
 Job Title: Reporter (Reporter). Photographer (Photographer)
 Description: Major: None
 Description: Minor: Reporter, Photographer, Negative.

A Case at Law (1917)

Reporter Jimmy Baggs (Richard Rosson) marries Mayme Saunders (Pauline Curley) and goes to work for a newspaper in Sago City.

Doc Saunders, an alcoholic, leaves his little daughter Mayme in the care of his sister and goes West to start a new life. In the little town of Sago, Doc becomes an avowed prohibitionist, thus earning the enmity of Art the saloon keeper. Back East, Mayme grows to adulthood and marries reporter Jimmy Baggs who has just been hired by the newspaper in Sago. When Jimmy begins to drink heavily, Mayme appeals to the town doctor for help. Doc Saunders, recognizing her, chooses not to disclose that she is his daughter, but instead invites them to move into his house for treatment. Jimmy reforms until one day he is sent to the saloon to get a statement on the liquor question for his paper. When Jimmy returns home drunk, Doc, enraged, invades the saloon brandishing a gun and shooting wildly. Doc is arrested and tried, but pronounced not guilty by a jury that sympathizes with him. With Art's power finally broken, Doc confesses to Mayme that she is his daughter, and the family sees an end to their troubles. *American Film Institute Catalog of Feature Films/TCM Overview*.

There have been pleas for social purity, ethical justice, and numerous propagandist subjects which periodically engage the attention of thinking people, but in "A Case at Law" Triangle offers one of the strongest pleas ever made for suppression of the liquor evil. It deals with the most vital problem confronting people today. Working through the personalities of a Doctor Saunder (Riley Hatch), who has fought a winning battle against alcohol, and Jimmy Baggs (Dick Rosson), a youth whose weakness proves his Nemesis and his salvation. The picture was supervised by Allan Dwan, and directed by Dick Rosson. The release date is November 18.

The Moving Picture World, November 17, 1917, p. 1047

A CASE AT LAW (Five Parts—November 18).—The cast: Doctor Saunders (Riley Hatch); His Daughter, Mayme (Pauline Curley); Jimmy Baggs (Dick Rosson); "Art," the Saloon-Keeper (Jack Dillon); The "Lob" (Ed. Sturgis). Story by William Dudley Pelly. Directed by Arthur Rosson.

Doctor Saunders, living in Sago City, Mon-

tana, has for fifteen years fought the desire for liquor. He has left his motherless daughter in the care of his sister, bidding her keep the child in ignorance of her father or his past.

In Midvale Mayme, the doctor's daughter, has grown to young womanhood and falls in love with Jimmy Baggs. Jimmy has inherited a tendency to drink, and loses his job as reporter on the Midvale paper because of it.

He gets a position on the paper in Sago City and goes west with Mayme. Jimmy is unable to keep away from drink, and Mayme goes to Doctor Saunders for help. During the course of the conversation Saunders finds Mayme is his own daughter, but does not reveal his identity because of his past.

"Art," a saloon-keeper in Midvale, has a grudge against Saunders because he has turned prohibitionist, and hopes to strike the doctor through Jimmy, to whom Saunders has taken a great liking. "Art" gets Jimmy drunk, and when Saunders finds this out he shoots "Art," who is badly wounded.

At the trial Saunders is acquitted and Jimmy is brought to his senses.

The Moving Picture World, December 1, 1917, pp. 1386-1387

A CASE AT LAW.

Doctor Saunders.....Riley Hatch
 His daughter, Mayme.....Pauline Curley
 Jimmy Baggs.....Dick Rosson
 "Art," the saloon keeper.....Jack Dillon
 The Lob.....Ed Sturgis
 Allan Dwan has probably picked a line of
 anti-booze scenarios for Dick Rosson to be
 featured in. "Cassidy" was a recent Triangle
 release in which Rosson was a central figure

and in which hard liquor played an important part. In "A Case at Law" a treatment of the "wet" and "dry" issue is pictured interestingly. The point driven home is not so much the banning of booze but the regulation of its sale. Its gist is that if there are laws against the sale of dope why not laws against the sale of liquor to youths and others for a weakness to excesses in the matter of John Barleycorn—in this case an inherited weakness. The story begins in a little town in the East. Dr. Saunders has been a "booze fighter" in the accepted sense. He is persuaded to go West and start all over again and he leaves his little daughter with a sister. In this Western town of Sago (not of the cow-punching brands) he has become known as a staunch "dry" advocate and has won the enmity of "Art," the owner of Sago's

best gin mill. His daughter, Mayme, has blossomed to womanhood and is in love with Jimmy Baggs, a youth who has at times fallen for the booze. With the promise of the water wagon and happiness in the West, the couple go to Sago, where Jimmy has obtained a job as reporter on the newspaper. His first meeting with the staff in Art's place nets him a full grown "bun," with which he greets his bride in their room. Mayme goes for the doctor, with the result Saunders recognizes her as his daughter, but does not disclose the fact. But he suggests that Jimmy would be better in his house for treatment, and the couple move in. The boy has forsworn booze, but one day is sent to the saloon to get a statement on the liquor question for his paper. Figuring to strike at the doctor through Jimmy, Art tempts him, with the

result Jimmy goes home drunk. Saunders, enraged, invades Art's place armed with a gun, and upon provocation shoots up the joint, winking Art in the arms and legs. There is a trial and acquittal, the jury deciding it was "justifiable self-defense," and the court room supposedly indicative of the growing influence of the "drys." The direction is not as carefully worked out as it might have been. There are several points of incongruity, but the titling, well worded enough, may account for part of that, and technically, Mr. Dawn acted as supervisor and not actual director. "A Case at Law" may or may not be looked on as propaganda, for it does not take direct issue on the liquor question; besides the manufacture of whisky is now forbidden. But the film will doubtless prove an extra draw in the dry states.

Ibex.

Ibex. *Variety*, November 16, 1917, p. 53

Triangle Pictures

**"A Case at Law," Five-Part Temperance Tale of Much Force,
and "The Fuel of Life," Also in Five Parts,
Featuring Belle Bennett.**

Reviewed by Edward Weitzel.

"A Case at Law."

NOT since the publication of "Ten Nights in a Barroom" has a more forceful temperance lesson been found in fiction than is contained in "A Case at Law," a five-part Triangle production written by Wm. Dudley Pelly. The leading actors are Dick Rosson, Pauline Curley, and Riley Hatch, and the picture was directed by Arthur Rosson, photographed by Roy Overbaugh, and supervised by Allen Dawn. With such a theme as the regeneration of two of the principal characters who have been the slaves of strong drink the story is not always a pleasant one. The plot is skillfully constructed, however, and is reasonably true to life. The final turn in the story smacks a bit of what is sometimes referred to as a "stage trick," but it serves the author quite effectively in this case, and most spectators will be inclined to forgive its use.

A battle between the "wets" and "dries" for the control of Sago City furnishes the foundation of "A Case at Law," a prosperous saloon-keeper heading one party, and Doctor Saunders, a man who has fought and conquered the liquor habit, the other. The physician, fifteen years before, left his motherless child with her aunt in the East and came to Sago City to get the better of his old enemy. Shortly after the opening of the story the doctor's daughter makes a run-away match with Jimmy Baggs, a young chap who has acquired the drinking habit, but who promises to reform. The couple come to Sago City, and the saloon-keeper tricks Jimmy into breaking his promise. The doctor discovers his relationship to the young man and his wife, and, without revealing his own identity, starts in to save his son-in-law and teach the "wets" a lesson. The manner in which he carries out his plan is highly dramatic, and leaves him in command of the situation.

The production is well handled, and the cast is an able one. Dick Rosson plays Jimmy Baggs with convincing earnestness, and Pauline Curley is natural and winning as the doctor's daughter. The most strongly drawn and best acted character falls to Riley Hatch as Doctor Saunders. Jack Dillon makes the saloon-keeper true to life, and Ed. Sturgis does a neat character bit as the Lob.

The Moving Picture World, November 24, 1917, p. 1187

TRIANGLE'S "A Case at Law," featuring the youthful character actor Dick Rosson, and "The Fuel of Life," with Belle Bennett in the leading role, are the offerings for the week of November 18. In "A Case at Law," Triangle has visualized one of the strongest pleas ever made for the suppression of the liquor evil. Dealing as it does with the most vital problem confronting people of all nations today, it will outrank in importance of subject the pleas for social purity, ethical justice, and the endless number of propagandist subjects which periodically clamor for the attention of thinking people. William Dudley Pelly, the author of the story, has achieved a brilliant piece of writing which points its moral without any tiresome moralizing. His plea is presented through the personalities of a Doctor Saunders (Riley Hatch), who has fought a winning battle against the rum demon, and Jimmy Baggs (Dick Rosson), a youth whose weakness proves both his undoing and his salvation. Pauline Curley, who did commendable work with Mr. Rosson in "Cassidy," plays the leading feminine role. The picture was supervised by Allan Dwan and directed by Arthur Rosson.

The Moving Picture World, November 24, 1917, p. 1199

"A Case at Law"—November 18 (five-reel Triangle drama, with Dick Rosson). —Mayme Saunders loves Jimmy Baggs, a newspaper man addicted to the liquor habit. Jimmy loses his position and Mayme persuades him to seek new surroundings in an effort to rid himself of the habit. They elope and go to a small town in Montana, where Jimmy secures a position. He falls into the habit of stopping at "Art's" place and before long the old habit is upon him. In desperation Mayme goes to Dr. Saunders, who in reality is her father, but who had left her in charge of an aunt that he might go fight the drink habit. He has succeeded and promises Mayme to help Jimmy. Art, the owner of the notorious place operating under his name, is an enemy to Saunders because he has become a prohibitionist and in order to get revenge Art invites Jimmy to his place and gets him drunk. This angers Saunders and he shoots Art, seriously wounding him. At the trial, however, Saunders is acquitted, Jimmy is brought to his senses and father and daughter are happily united.

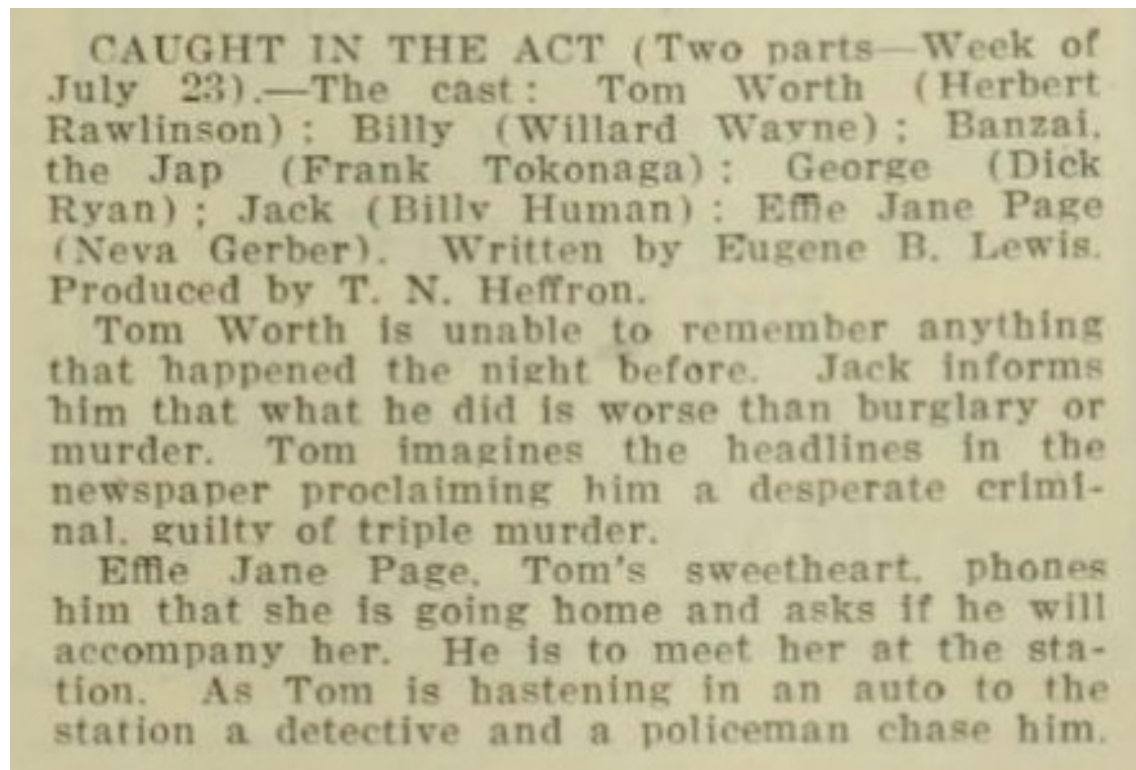
Exhibitors Herald, November 24, 1917, No. 22, p. 34

Status: Unknown
Unavailable for Viewing

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

Caught in the Act (1917)

Newspaper headlines proclaiming a man a desperate criminal guilty of triple murder is part of an imagined scenario in the man's head.



Tom jumps out of the machine and runs into a store, the men after him. He is caught and handcuffed. The detective forces him to get on a train at the railroad station, telling him that they are going to the scenes of the crime. Effie, Jane and Tom and the detective are in the same train. Tom tries in every way not to be seen by her. He covers the handcuffs with a newspaper and introduces the detective as Count de Marmalade, a friend of his. But she sees that his hand is fastened to that of the detective's. Tom tells her that it is a bet.

Tom is mistaken for "Curley, the Fox." He is put in a cell. The phone rings and the chief is told that a man positively identified as "Curley, the Fox" has been caught and that they are on their way to the station with him.

The chief sends for Tom. The detectives arrive with "Curley, the Fox," who is an exact duplicate of Tom, and along with him are Tom's friends, Jack, Billy and George.

They laughingly tell him that his "crime" was signing the pledge. Tom laughs, but when he suggests that they all have a drink, Effie Jane remonstrates.

The Moving Picture World, July 28, 1917, p. 689

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 Clean-Up (1917)

Newspaper used to promote a traveling burlesque troupe's newest show with stories provided by a press agent.

Stuart Adams, the advance-agent for a traveling burlesque troupe, arrives in Weston, Illinois, his hometown, to publicize the coming show, "The Girl and the Garter." The Purity League, led by banker James Richards, the father of Stuart's sweetheart Hazel, attempts to stop it from opening. After kissing Hazel in public - thus outraging the League members - Stuart builds curiosity about the show by having the newspaper print Richards' admission that he viewed it in New York "to see how shocking it was." He also attaches a banner which advertises the show to Hazel's roadster during a Purity League parade. After Stuart challenges Richards to a debate, Stuart helps detective Vera Vincent, whom he met on the train, capture two crooks trying to rob Richards' bank. During the debate, Stuart, knowing that the show has been cancelled, offers to end the bickering by withdrawing the show. Richards then insists that Stuart, who plans to meet Hazel at the train station to elope, come to dinner. Fortunately for Stuart, Hazel had been locked in her room by her aunt, and is still at the house. *American Film Institute Catalog of Feature Films.*

THE CLEAN UP.

Stuart Adams.....Franklyn Farnum
Hazel Richards.....Brownie Vernon
Mrs. Richards.....Mary Talbot
Miss Richards.....Martha Mattox
James Richards.....Mark Fenton
Vera Vincent.....Claire McDowell
Wilbur McBean.....William Human
Joe Byers.....Clyde Benson
Ed. Linder.....Albert McQuarrie

"The Clean Up" is a Bluebird subject that is as full of flaws as a desert is sand. Some of them are so flagrant they are funny. While they were not intended for comedy they serve a purpose, inasmuch as this film jumps the traces now and then. The film is supposed to have its locale in Weston, Ill. Throughout the picture one sees palms and rich foliage bespeaking the California or Florida scenery, and on the machines used one sees California state licensees. Then there is a bank which has a uniformed guard in the lobby but who seemed to have only one duty, and that was to bring in a newspaper from the streets to the president. The president has an inner and private office which was not locked, but into which stalked any person who wanted to see the prez. And this same president, who permitted every Tom, Dick and Harry to rush in on him the outsiders so desired, was very particular to carry a small purse and a key to his house door. Some consistency here! And in one scene where the hero, who is the press agent, advance agent and biller for a burlesque troupe, is shown on the lake, with the sweetheart of his childhood, and when he starts to row the boat in which they are seated, shows unmistakable unfamiliarity with the oars. The picture threw the lake scenes in to give it scenic atmosphere no doubt, and to give the girl an excuse to keep her folks waiting on her for dinner. Oh, yes, there is bank robbery, which is foiled by another woman in the story who, when the robbers are trapped, shows the hero she is a Secret Service agent in the employ of the New York police. Why this New York woman was after the Weston yeggs was not explained, although a subtitle could have been carried saying that they were wanted for doing a big job or two along Broadway. There was no excuse for the robbery and it was very poorly staged anyway. Stuart Adams hits his old home town as the advance pilot of a burlesque show styled "The Girl and the Garter," and judging from the picture he must have been in the town "ahead" interminably. He must have been about two or three weeks ahead, with time to burn in each stand. Of course Stuart loves Hazel Richards, and in trying to put one over on her father, the banker and the leader of the Purity League, he makes a fine scene of himself and the girl. He kisses her before the town gossips and then puts a ragged kid on the back of the Scripps Booth car who beats a bass drum while he holds a transparency as the girl drives the car through the streets. The transparency told of the coming of the show which stranded before reaching Weston. Adams put over enough press stunts to make him of three-ply value to a Gun Hill show, but the show going to the rocks put him out of a job. He was accepted finally into the good graces of the banker's family, and the picture ended with the audience left to its own imagination what became of Adams after that period. Several of the characters were inclined to overact and the makeup of the boob character was so palpable that it was overdrawn. Mark Fenton did good work as the banker, while Miss Vernon showed to advantage on her closeups. The picture needs revision and some consistency inserted in to the general direction.

Mark.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

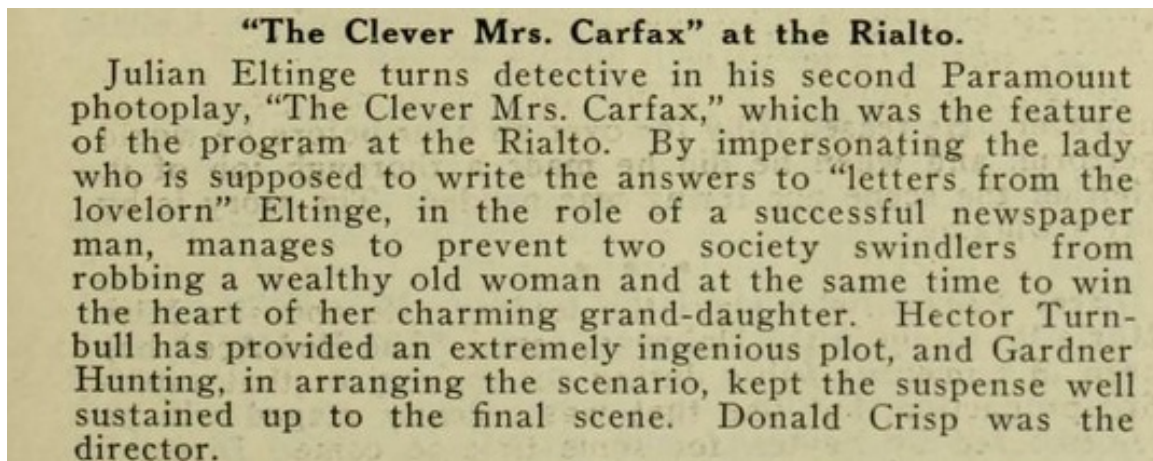
Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

The Clever Mrs. Carfax (1917)

Newspaper publisher Temple Trask (Julian Eltinge), who answers the "Letters to the Lovelorn" column under the nom-de-plume "Mrs. Carfax," becomes the hit of his college reunion when he revives his female impersonation act.



The Moving Picture World, November 17, 1917, p. 1025

"CLEVER MRS. CARFAX" OUT NOVEMBER 5.

November 5 is the date set for the release by Paramount of Julian Eltinge's next photoplay, "The Clever Mrs. Carfax," said by those who have watched the filming of the production to be the cleverest thing of its kind that has yet been attempted.

It is a novelty in screen plays. Rector Turnbull, author of numerous Paramount pictures, wrote the story with Gardner Hunting, and the scenario was arranged by Mr. Hunting. Donald Crisp directed the picture. He also directed the first screen success of Mr. Eltinge, "The Countess Charming."

The plot of the play deals with the adventures of a college man who, to be near his sweetheart, assumes the name and fame of one Dorothy Carfax, editor of an "advice to the love-lorn" column in a newspaper. But there are innumerable ramifications to this story, which ends in a gust of merriment, with many surprises.

The Moving Picture World, November 17, 1917, p. 1051

"The Clever Mrs. Carfax"

**Julian Eltinge Is Featured in One of His Unique Dual Roles
—Subject Has Strength and Interest Aplenty.**

Reviewed by •George Blaisdell.

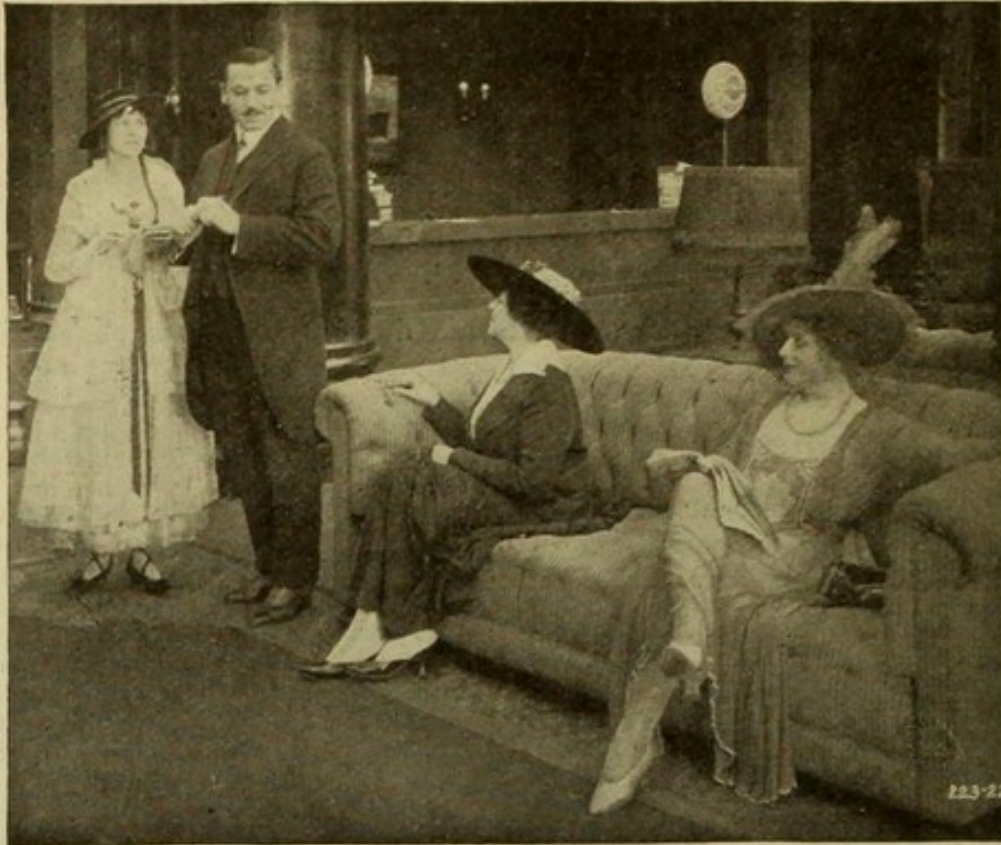
JULIAN ELTINGE in his second screen appearance may be said to be even more successful than he was in the first—and "The Countess Charming" was a good picture. "The Clever Mrs. Carfax" has a clever plot and a lot of real interest. This Lasky subject, advanced in its release date a week over the original schedule and now listed for November 5, was written by Hector Turnbull and Gardner Hunting, the latter being responsible for the scenario. They are deserving of praise for their work. It is a rare example of a story being written around a certain player and being cut to fit his measure.

The writers have put pep into their subtitles. They have taken pains to instill in the minds of those who see the picture that Mrs. Carfax is feminine only as to garb and when in "company" as to manner; but among "her" friends the impersonator is Temple Trask, a husky specimen of healthy masculinity. It is this phase of the picture that constitutes one of its strongest points. It crops out continually in the action as well as in the subtitles. And speaking of action, it may be said right here that that is fast.

Donald Crisp has directed Mr. Eltinge, and with his usual skill. He has given full effect to the surprises in the course of the play, and these multiply toward the end. The featured player has the role of a successful newspaper publisher who,

when he believes friends of his are in danger of being swindled, capitalizes his experience in college as a female impersonator and sets out to dump up the crooks. The absence of the spoken voice can but add to the illusion, and surely it requires little stretch of the imagination to feel that Mrs. Carfax really is fooling the public.

Mr. Eltinge has not the advantage of the presence in the cast of Tully Marshall, who contributed so materially to the success of his first subject. Jennie Lee is a crabby, rich old grandmother, and plays her part with the skill of the veteran that



Scene from "The Clever Mrs. Carfax" (Paramount).

she is. Noah Beery and Rosita Marstini acceptably play the heavy roles. Daisy Robinson is Helen Scott, the granddaughter wrongly accused of theft.

"The Clever Mrs. Carfax" should go strongly anywhere. It has novelty, and what is better it has drama, with a measure of comedy.

The Moving Picture World, November 17, 1917, p. 1034.

THE CLEVER MRS. CARFAX.

Temple Trask.....Julian Eltinge
 Billy Wise.....Fred Church
 Helen Scott.....Daisy Robinson
 Mrs Mary Keyes.....Jennie Lee
 Adrian Gray.....Noah Beery
 Rena Varsey.....Rosita Martin

Julian Eltinge's second Paramount photoplay is "The Second Mrs. Carfax," this week at the Rialto. He is the publisher of a newspaper and an ex-college graduate. An important department of his paper is "Letters from the Lovelorn," which he writes answers to under the nom de plume of "Mrs. Carfax." Returning home from an alumni dinner he meets an old friend and tells him how he impersonated a female at the affair. Friend says it's impossible and bets him \$100 he dare not go into the dining room for luncheon in female garb. In the restaurant he meets a young girl with whom he is smitten and seeing her in the hands of a crook, whom he recalls as a jailbird when he was a cub reporter, he boards a steamer with the girl, to be near and protect her. Eltinge's antics in female garb were received with roars of laughter by the audience, which was further enhanced by the numerous comedy titles reflecting the viewpoint of a man respecting such attire. In the end, of course, he rescues the girl from the clutches of the villain and wins her for himself. The story is the work of Hector Turnbull and Gardner Hunting, and Donald Crisp is the director. Just how much clean humor was getting out of such a simple, melodramatic plot, it is almost impossible to record. If Julian Eltinge can be starred in feature pictures as good as "The Clever Mrs. Carfax," he will probably never return to the legitimate stage. No small credit for the generally good effect is due to the supporting cast. All are first grade artists. This picture is a sure winner.

Jolo.

Jolo. *Variety*, November 9, 1917, p. 55.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Temple Trask)

Ethnicity: White (Temple Trask)

Media Category: Newspaper

Job Title: Publisher (Temple Trask).
Description: Major: Temple Trask, Positive
Description: Minor: None

The Co-respondent (1917)

Reporter Ann Gray (Elaine Hammerstein) writes stories that she sends to the *New York Ledger*. After eloping with multi-millionaire Howard Van Kreel (George Anderson), she discovers he is already married. Later she gets a job with the *Ledger* and falls in love with Managing Editor Richard Manning (Wilfred Lucas).

Ann Gray annoys her narrow-minded New England aunt by writing stories - which she sells to the *New York Ledger* - on an old typewriter left to her by her father. Longing for attractions available only outside her small town, Ann elopes with visiting dissolute multi-millionaire, Howard Van Kreel, who identifies himself as Robert Gordon, but she leaves when detectives from his wife interrupt their mock marriage ceremony. In New York, Ann distinguishes herself as a reporter for the *Ledger*, and falls in love with managing editor Richard Manning. After the paper publishes a rumor about the Van Kreels' approaching divorce suit involving an unnamed co-respondent, Van Kreel threatens to sue for libel and ruin Manning's career unless the co-respondent is named. Manning sends Ann to investigate, and she discovers that she is the co-respondent. After some deliberation, Ann tells Manning the truth. Although he does not want to print the story, Ann, who reminds him of his record of publishing the truth, writes it. After Manning thrashes Van Kreel and makes him apologize to Ann, Manning has his assistant prepare an announcement of his upcoming marriage to Ann. *American Film Institute Catalog of Feature Films*

“The Co-respondent”

Elaine Hammerstein in Five-Part Jewel Production of Good Quality—Directed by Ralph W. Ince.

Reviewed by Edward Weitzel.

JUSTICE and truth are occasionally triumphant in this world, after all: The hero of “The Co-respondent,” a five-part Jewel production, is a newspaper editor and the heroine is a newspaperwoman. The scenario was made from a stage play by Alice Seal Pollock and Rita Weiman, and the production was directed by Ralph Ince. The screen drama affords a good quality of entertainment. Its story may have no foundation in fact, but it interests and moves along at a fairly speedy clip. The means by which Anna Gray, the heroine, is named as the co-respondent in a divorce case is cleverly conceived, and her willingness to risk her reputation rather than permit the man she loves to be ruined wins the sympathy of every spectator. The clash in the story is pronounced, and the villain is pummeled at the finish in fine style and then led into the presence of the newspaperwoman and forced to offer her an abject apology. The atmosphere of a newspaper office is sufficiently well sustained for all practical purposes, and the rest of the production is up to standard.

Elaine Hammerstein is the Anna Gray of the cast. She has an easy, natural method of acting and possesses youth and attractiveness. It is never difficult to believe in a situation of which she is the central figure. Wilfred Lucas acts the editor and makes even the heroics in the part seem natural. George Anderson gives the villain, Howard Van Kreeel, the proper amount of objectionable attributes, and Edna Hunter, Winifred Harris, Richard Neill, Charles Smith, Josephine Morse, Hattie Hoene and Jennie Mayo supply the needed acting ability to portray the remaining characters.

The Moving Picture World, November 3, 1917, p. 708

Elaine Hammerstein in *“THE CO-RESPONDENT”*

Jewel drama; five parts; published state rights

As a whole.....	Interesting
Story.....	Well handled
Star	Good
Support	Ample
Settings.....	In keeping
Photography	Good

Motion picture theatre patrons will like “The Co-respondent,” a story written along melodramatic lines and very well handled. While the subject is a delicate one dealing as it does with divorce, it has been treated in an interesting manner without a trace of offensiveness. Exhibitors desirous of

booking a clean, melodramatic feature will find it in this picture. It was produced under Ralph Ince's direction and the cast includes Elaine Hammerstein, Wilfred Lucas, Josephine Morse, George Anderson, Edna Hunter and Robert Cain.

The story: Ann Grey does not know that Langdon Van Kreel is a married man when he induces her to elope with him. At the hotel where she believes she is to become his wife detectives surprise them, having been sent out by Mrs. Van Kreel, who is seeking evidence for a divorce. Ann leaves for New York and secures a position as reporter on a newspaper. Joeffrey Manning, the editor, learns of the Van Kreel divorce suit and being unable to learn the name of the correspondent, sends Ann to cover the story. As Ann had met Van Kreel under an assumed name, she is surprised when she finds herself face to face with the man who almost ruined her. She tells the story and Joeffrey forces Van Kreel to apologize and then announces his engagement to Ann.

Exhibitors Herald, December 15, 1917, p. 27.

¶ We have purchased from Messrs. Lee Shubert, Arthur Hammerstein and Ralph Ince a remarkable picture—"The Co-Respondent." It is a "production" in the best sense, such as discriminating lovers of photoplays have learned to expect from the direction of Mr. Ince.

¶ Elaine Hammerstein, skilled interpreter of sympathetic roles, carries the honors of the name part, supported by Wilfred Lucas and a typical Ince cast. The settings are on a plane with the somewhat remarkable personnel of the company, and the play abounds in dramatic moments.

¶ As a gently bred small town girl who becomes a successful newspaper woman in the metropolis, and unwittingly the co-respondent in a famous divorce case, Miss Hammerstein adds an unusual beautiful portrait to the growing JEWEL gallery.

¶ JEWEL Productions already released include: "Come Through", George Bronson Howard's greatest melodrama; "Sirens of the Sea", the picture magnificent; "Pay Me", the big drama of the West. These three were produced by the Universal. The fourth is "The Man Without a Country", now playing to capacity at the Broadway Theatre, New York. It was produced by Thannhauser. A fifth soon to be released is "The Price of a Good Time", produced by Lois Weber.

¶ With such offerings progressive managers can achieve and maintain the lead for their theatres. Book through the nearest JEWEL Exchange, or direct from the home office.

JEWEL PRODUCTIONS (INC.)

“The Co-Respondent” Bought in Record Time by Jewel

Records for quick buying were all broken this week when Jewel Productions, Inc., bought “The Co-respondent,” a production by Ralph Ince, in precisely four minutes. The picture, owned by Lee Shubert, Oscar Hammerstein and Ralph Ince, was started on private showing at the Jewel projection room—but the showing was stopped while the check passed.

The price agreed to is said to be larger than was ever paid for a similar feature. The production will be shown at the Broadway theatre beginning October 7.

In the screen adaptation Elaine Hammerstein stars and is supported by Wilfred Lucas and a large cast.

Irene Fenwick brought “The Co-respondent,” by Rita Weiman and Alice Leal Pollock, to the Booth theatre two years ago. It is a story of a New England girl who is wooed and brought to a small town hotel by the millionaire husband of a New York society woman, who has him followed and trapped, as a mock ceremony is about to be performed.

A year later, the girl having won distinction and the heart of the managing editor of a metropolitan newspaper, faces two charges when sent out on the famous Van Kreel divorce case to obtain the name of the co-respondent.

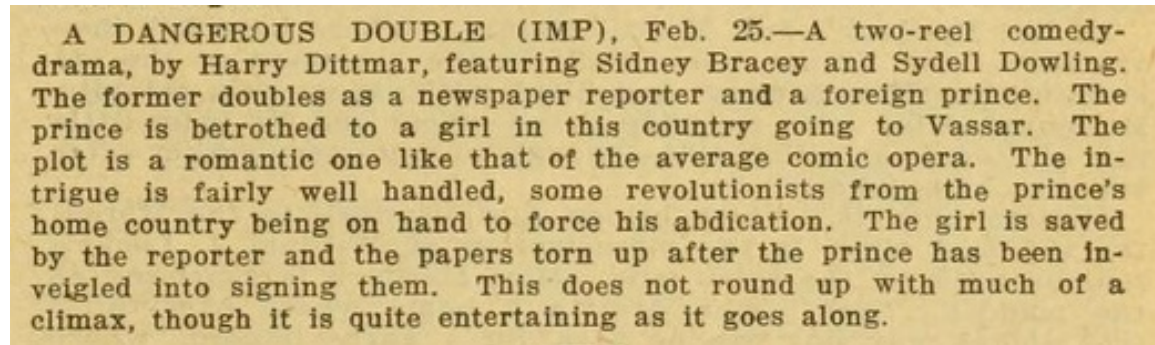
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Female (Ann Gray). Male (Richard Manning). Group
Ethnicity: White (Ann Gray, Richard Manning). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Ann Gray). Editor (Richard Manning). Miscellaneous
Description: Major: Ann Gray, Richard Manning, Positive.
Description: Minor: Miscellaneous, Neutral.

A Dangerous Double (1917)

Stuart Warren (Sidney Bracey), a cub reporter on a daily paper.

A young newspaperman bears a striking resemblance to the prince of a small European country. He falls for the daughter of the country's king, who is engaged to the prince. He finds himself caught up in a web of spies, mistaken identity, kidnapping, conspirators, and court intrigue. *IMDB Summary*.



A DANGEROUS DOUBLE (IMP), Feb. 25.—A two-reel comedy-drama, by Harry Dittmar, featuring Sidney Bracey and Sydel Dowling. The former doubles as a newspaper reporter and a foreign prince. The prince is betrothed to a girl in this country going to Vassar. The plot is a romantic one like that of the average comic opera. The intrigue is fairly well handled, some revolutionists from the prince's home country being on hand to force his abdication. The girl is saved by the reporter and the papers torn up after the prince has been inveigled into signing them. This does not round up with much of a climax, though it is quite entertaining as it goes along.

The Moving Picture World, February 24, 1917, p. 1213

A DANGEROUS DOUBLE (Two Parts—Feb. 25). The cast: Stuart Warren and Prince Eric (Sidney Bracey); Marjorie Norwood (Sydell Dowling); Luella L'Estrange (Nellie Slattery). Written by Harry Dittmar. Produced by Robert F. Hill.

Stuart Warren, a cub reporter on a daily paper, reads that Marjorie Norwood, Vassar graduate, is to be betrothed to Prince Eric of Maurania. He ascertains that Maurania is a small European principality, and hopes to secure a good story.

Owing to a striking resemblance, Marjorie mistakes Warren for her fiance, but asks him why he is masquerading without his mustache. When he requests an interview, Marjorie denounces him as an imposter, and he is ejected from the house.

Several foreigners seize him and take him in an auto to the outskirts of the city. There he is ushered into the presence of an assemblage. Their leader addresses Warren as "Your Highness," and tells him that they regret being compelled to take forcible measures.

They request Warren to sign a letter which reads: "My queen, I am ill. It is important that you come to me. Accompany the barber." Warren refuses, and makes his escape. The conspirators engage a lady of vampire proclivities to embroil the Prince.

Warren finally succeeds in interviewing Marjorie, who tells him the king of Maurania is surrounded by conspirators, who await his death to declare a republic. The aged monarch only trusts Prince Eric, and has dispatched him to

America to marry her. They have been persecuted ever since. However, Marjorie does not reveal that she is the King's daughter.

At the conspirators' headquarters the Prince becomes intoxicated and is induced to sign the decoy letter. Marjorie receives the letter and goes at once to join him. The conspirators fail to force her to abdicate her rights to the throne. Warren, fearing for her safety, rushes in an automobile to her assistance.

The conspirators prevail on the Prince to feign death and carry his supposed corpse to Marjorie, and tell her further opposition on her part will lead to a similar fate. Marjorie is about to sign her abdication when Warren breaks into the room and holds up the conspirators. He is compelled to shoot a guard in self-defense. The chauffeur hears the shot and summons the police, who subdue the conspirators. Marjorie and Warren make their escape in the automobile. Later Warren on board a steamer bids farewell to Marjorie.

The Moving Picture World, February 24, 1917, pp 1246-1247

28

—THE MOVING PICTURE WEEKLY—

"A Dangerous Double"



Left—The girl and the reporter.
Right—The girl and the Prince.
Centre — The newspaper office.

THE remarkable resemblance between two men in opposite walks of life, and the complications which ensue when the one, a Prince of a small European principality, is mistaken for the other, a clever young newspaper man, is the central theme of this interesting Imp drama. The story was written by Harry Dittmar and the production was made by Robert F. Hill, with Sidney Bracey and Sydell Dowling in the leads. Both men play important roles in the life of a young girl, Marjorie Norwood, who has been educated in this country, but is in reality the daughter of a Balkan king. The story, with this promising cast of characters is carried out in an exciting series of incidents, as follows:

In the reportorial rooms of a busy metropolitan daily, Stuart Warren, a cub reporter, reads in a newspaper that Marjorie Norwood, one of the popular graduates of Vassar, is reported to be betrothed to Prince Eric of Maurania. On examining the map, he ascertains that Maurania is a small European principality, and rushes out of the office in the hope of securing a good story.

Warren finds Marjorie is closely guarded, but gains admission. Owing to a striking resemblance, Marjorie takes him for her fiancé, but asks him why he is masquerading without his mustache.

Unaware that she takes him for the Prince, Warren requests an interview. Thereupon, Marjorie denounces him as an impostor, and he is ignominiously ejected.

Several foreign-looking individuals

IMP Drama in Two reels, written by Harry Dittmar and produced by Robert F. Hill. The exciting tale of a foreign Princess, a Prince and an American reporter.

CAST.

Stuart Warren.....	Sidney Bracey
Prince Eric.....	Sidney Bracey
Marjorie Norwood.....	Sydell Dowling
Luella L'Estrange.....	Nellie Slattery

pounce upon Warren and force him into an auto, which speeds to a mansion on the outskirts of the city. There he is ushered into the presence of an assemblage. Their leader addresses Warren as "Your Highness," and tells him that they regret being compelled to take forcible measures.

They then request Warren to sign a letter which reads: "My Queen, I am ill. It is important that you come to me. Accompany the bearer." Warren refuses, and makes his escape. The conspirators engage a lady of vampire proclivities, to embroil the Prince.

Meanwhile, Warren makes another attempt to reach Marjorie, and, finding the door of her apartment unguarded, he persuades her to give him an interview. She tells him that the dying king of Maurania is surrounded by conspirators, who only await his death to declare a republic. The aged monarch could only trust a Prince named Eric, and despatched him to America to marry her and then return to ascend the throne. Ever since they have been persecuted. Marjorie

doesn't tell him, however, that she herself is the King's daughter.

At the conspirators' headquarters, we see the Prince very much befuddled by wine. The conspirators succeed in inducing him to sign the decoy letter. Marjorie receives the letter, and goes at once to join Eric. The conspirators, however, fail to force her to abdicate her rights to the throne of Maurania. Warren, fearing for her safety, rushes in an automobile to her assistance.

The conspirators prevail on the Prince to feign death, in order to assist them in carrying out their plans. They carry his supposed corpse into the room where they are holding Marjorie a captive, and tell her that further opposition on her part will lead to a similar fate. Marjorie is about to sign her abdication when Warren breaks into the room, and holds up the conspirators. Warren is compelled to shoot a guard in self-defense. The chauffeur outside hears the shot, and rushes off for police assistance. The police arrive, and after a vigorous fight, the conspirators are clubbed into submission, while Marjorie and Warren make their escape in the automobile. Later we see Warren on board a steamer bidding a sentimental farewell to Marjorie.

SON OF RUDOLPH BLOCK VISITS UNIVERSAL CITY.

RUDOLPH BLOCK, Jr., son of the well-known New York writer of the same name, whose Bruno Lessing stories have been among the best-liked of any American author, paid a visit this week to Universal City with four young friends from New York.

The Moving Picture Weekly, February 17, 1917, p. 28

Status: Unknown

Unavailable for Viewing

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

Darkest Russia (1917)

Journalist Felix (named Ivan Barosky in all printed cast lists and played by Norbert Wicki) is a writer “whose idealism is being slowly turned to revolutionism, through the oppression of his people.” Felix, after joining the nihilists, begins writing articles in their pamphlet, *The Forward Cry*.

Thanya Lowenberg (named Iida Barosky in cast lists) is a Jewish violin student in the Russian empire who has grown to despise “all autocratic governments” following an incident during which several drunken Tsarist officers accosted her and then brutally murdered her father. Her brother Felix (Ivan) is a writer, “whose idealism is being slowly turned to revolutionism, through the oppressions of his people.” Felix, who after joining the nihilists begins writing articles in their pamphlet *The Forward Cry*, falls in love with Olga Kalnoky, the daughter of the Minister of Police. They secretly marry. Meanwhile, Thanya (Iida) and Ferdinand Mutkourf (referred to as Alexis Nazimoff in cast lists), the son of a high official, become sweethearts. The parents of Olga and Ferdinand arrange the betrothal of their children without consulting them. When Thanya-Iida refuses to lead the orchestra in playing “God Save the Tsar” (Russia’s anthem since 1833) at the reception announcing the engagement she is tied to a post and lashed before the assembled royalists. After a raid upon a nihilist meeting at her home, Thanya-Iida and Ferdinand-Alexis are sent to Siberia. Six months later the two are about to be shot for attempting to escape when Ferdinand’s father arrives with a pardon. Note: All *printed* sources list a different set of names for the cast, such as Iida Barosky instead of Thanya Lowenberg). Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 215¹

“Darkest Russia”

(World Film—Five Reels)

REVIEWED BY PETER MILNE

“**D**ARKEST Russia,” adapted from the melodrama by H. Grattan Donnelly and Sidney R. Ellis, is an actionful picture that holds the interest continually through several situations that are sensational to say the least. It deals with the nihilists and the viciousness of government officials. The three best characters are sentenced to ten years in Siberia, but pardons arrive to bring on a happy end. Of course “Darkest Russia” is several weeks out of date. When Ilda is ordered to play “God Save the Czar,” and she refuses, the situation there is rather humorous. But on the whole the picture offers sufficient thrilling melodrama to appease those not critical as to detail.

The direction is not always up to average standard—if, in passing, there is such a standard. The continuity is rather uneven in places, and a Siberian atmosphere, always difficult to procure, has not been convincingly attained. It takes more than a few

beards, uniforms and snow to bring it to the screen. A further directorial flaw is shown in the tendency of many members of the cast to overact. Norbert Wicki, as Ivan, is the chief offender in this line, giving a performance entirely too exaggerated to be realistic, while there are others whose emotions are expressed too heavily in a closeup or two.

The playing of Alice Brady, John Bowers and Lillian Cook is however entirely satisfactory in regard to actual acting. But we don't exactly know how an audience will take Miss Brady's supposed violin playing. It is very far from real.

THE STORY AND PLAYERS

Ilda Barosky (Alice Brady) is prejudiced against the Russian government owing to her father's death at the hands of soldiers. Her brother, Ivan (Norbert Wicki), a nihilist, is in love with Olga (Lillian Cook), daughter of the minister of police, Constantine (J. Herbert Frank). A secret marriage takes place. Constantine and Paul Nazimoff (Jack Drumier), another nobleman and father of Alexis (John Bowers), arrange a marriage for their children. Alexis loves Ilda and refuses. Alexis, Olga and Ilda are arrested charged with being in league with the nihilists. Constantine, furious at the conduct of Alexis, sentences him and Ilda to Siberia. And in return when Nazimoff becomes minister of police he sentences Olga. Pardons and a general reconciliation follow in a climax of fair strength.

Kate Lester, Frank De Vernon, Herbert Barrington and Boris Korlin complete the cast.

Motion Picture News, April 28, 1917, pp. 2684-2685

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Felix-Ivan)

Ethnicity: White (Felix-Ivan)

Media Category: Undefined (Pamphlet)

Job Title: Reporter (Felix-Ivan)

Description: Major: Felix-Ivan, Positive

Description: Minor: None

A Daughter of Daring: The Railroad Smuggler (1917)

Newspaper Article on Mexican bandits raiding one of the American border towns killing several people is of interest to the Daughter of Daring, Helen.

THE RAILROAD SMUGGLERS (An episode of "A Daughter of Daring").—The cast: Helen (Helen Gibson); Julius Hecker (G. A. Williams); John, His Son (George Routh); A Mexican (Hal Clements); Harry Holmes (L. T. Whitlock).

News has just reached Lone Point that a force of Mexican bandits raided one of the American border towns the previous night, killing several people. Helen saves the newspaper containing the story to show to her friend, Julius Hecker, a rancher who is coming over that morning to unload a car of agricultural implements.

Hecker is disturbed by the news. He then asks that Helen bring any message she may receive for him over to the freight shed where he will be working. The message arrives over the wire. As Helen is taking it down, a stranger peers into the window. He understands the Morse code. When Helen starts for the freight shed he is disappearing down the road on a motorcycle.

On her relief period Helen starts for the Hecker ranch to visit Mrs. Hecker. Returning to the station for a moment, she takes down an official order to hold the Limited for a special car containing a party of naval officers. At the ranch the face of the mysterious stranger is again seen peering in at Mrs. Hecker and Helen. They run out. On her way home Helen spies the stranger walking and leading his motorcycle towards the ranch. She follows.

She is astonished to see Hecker and a Mexican set upon the stranger and bear him into the barn, shouting: "Now we've got you—you American spy." Peering in the window Helen sees that the place is a veritable arsenal.

Hecker and his son chase Helen, who has seized the stranger's motorcycle and started for the Lone Point station. Hearing the freight train whistle, Helen at once thinks of the naval officers and rushes to Lone Point. She rides up the freight incline onto the loading platform, through the open doors of the now empty freight car, and leaps her motorcycle to a flat car on the passing freight. Crawling back over the tops of the intervening cars, she gives the warning to the officers. The train is stopped, an automobile is commandeered and the officers arrive at the barn just in time to save Holmes, the secret service agent, from death. Helen stamps out the fuse lighted by Hecker when he saw his plans failing and receives the congratulations of all for her bravery.

The Moving Picture World, April 28, 1917, p. 673

Status: Unknown
Unavailable for Viewing

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

A Daughter of the Poor (1917)

Journalist Rudolph Creig (George Beranger) is a socialist who believes that the rich are evil until his book is published resulting in a large royalty check. Book Publisher James Stevens (Carl Stockdale).

Rose, an orphan, lives with her lazy uncle Joe who works as a janitor in the publishing house owned by James Stevens. Imagining himself to be downtrodden, Uncle Joe and Rose are susceptible to the socialist ideas of writer Rudolph Creig who convinces them that the rich are evil. Rose meets Stevens' son Jack one day while he is working on his car and, believing him to be a common laborer, begins to see him. Through her exposure to Jack, Rose gradually comes to realize that the rich are not such a despicable lot, a conclusion that Rudolph also reaches when he learns that Stevens has published his book and that a fat royalty check is awaiting him. Because of his earnings, Rudolph is able to marry Rose. *American Film Institute Catalog of Feature Films*

Rose Eastman, a teenaged orphan played by the petite Bessie Love, lives in the slums with her uncle. Because of her poverty, she is easily influenced by the neighborhood socialist. Rudolph Creig, who is writing a book attacking the evils of capitalism, Rose meets Jack Stevens, the son of the publisher for whom her uncle works as a janitor. Because she met him while he was fixing his car engine, she assumes Jack is a fellow proletariat and allows him to court her. The relationship having altered her class perspective, Rose is invited to the Stevens home. A jealous Rudolph storms into the house to protect Rose from capitalist manipulations. But Rudolph's attitude is abruptly changed when he is informed that the elder Stevens has decided to publish his book. Released about a month before the United States entered the war, this was one of the last American feature films until the early 1930s that would sympathetically portray a domestic radical. Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 215.

Reviewed by Louis Reeves Harrison.

“A DAUGHTER of the Poor,” by Anita Loos, directed by Edward Dillon, is beautifully constructed, admirably handled and presented by a fine company in flawless shape. Bessie Love is ideal in her title role, her best interpretation thus far. In that there is a definite purpose, however, lies a great element of success. No great necessity for submerging the theme exists in a story so direct and simple, so it is permitted to shine in action and subtitle. It is social and therefore vital, the old cry from the depths of the less fortunate part of humanity and a generous response from people of wealth who acquire a wider consciousness of their duty through the unexpected contact with a very winning and aggressive little daughter of the poor and through a story about her written by a poor author who loves her dearly.

The theme is big enough for thousands of live stories, but it is too often presented with disagreeable spectacles of martyrdom, and it is not easy to handle under any circumstances. It is very sweetly and delicately put in this instance. There is nothing theatrical about the director's work. He is visualizing a motion-picture story and he does it convincingly by motion-picture methods. Several of the characters beside that assumed by Miss Love stand out with cameo-like distinctness, notable that of her socialist and utterly incapable uncle impersonated by Max Davidson. Carl Stockdale, as the publisher, is decidedly convincing, and George Beranger, as the socialist writer, is very effective. The story is admirably typed throughout, a well-balanced composition dealing with subject matter of live interest, hence the release will undoubtedly meet with approval almost universal.

The Moving Picture World, March 24, 1917, p. 1949

A DAUGHTER OF THE POOR.

Rose Eastman.....Bessie Love
 Joe Eastman.....Max Davidson
 Rudolph Creig.....George Beranger
 James Stevens.....Carl Stockdale
 Jack Stevens.....Roy Stewart
 LolaTina Rossi

Bessie Love makes a winsome daughter of the poor in this five-part Fine Arts-Triangle production, but if it was intended as an effort to show the phases of the antagonism those of an anarchistic turn of mind like to believe exists between the rich and the poor, it falls short. Edward Dillon, the director, and P. R. DuBois, the cameraman, are entitled to more credit than Anita Loos, who wrote it, for the getting over of the piece. Rose keeps a little shop, and lives in adjoining rooms with her uncle, "Lazy Joe," who works in the factory of James Stevens, a publisher. Through her generosity to Lola, a little lame child, she meets and arouses interest in Jack Stevens, whom she sees begrimed and in overalls, fixing his car. He allows her to believe that he is a workingman, and his calls arouse the jealousy of Creig, who loves Rose, and has written an extremely radical book that, unknown to him, was published by Stevens's father. Her uncle, through laziness and carelessness, sets the waste room of the factory on fire, but beyond a scare no harm is done. However, he lands in a cell, and Rose goes to the elder Stevens to demand "justice." Joe is released, and Rose is quarantined in the house with Lola, whom she goes to nurse when stricken with diphtheria. The elder Stevens becomes interested in the girl, and when she is out of quarantine sends for her. Rudolph, suspecting fell designs, arms himself and goes to the publisher's house to protect the girl he loves from the machinations of the wealthy, but finds everything all right, and his opinion changes abruptly when he finds that his book has been printed, and that not only is there a market for others but that a check is awaiting him for his first effort. In the last scene the uncle, who has been put to work by Stevens, is seen sprinkling a lawn, where there will be no danger from fire. He is really a comic element, and brings the only laughs there are in the picture. The piece is only a fair program attraction, and many will wonder how a child with diphtheria could be so fat and happy as the one shown in the sick bed, who didn't look a bit like the little lame child who got the big doll, and how it was that "Lazy Joe," who showed his scorched and blackened arms to Stevens when taken from the factory, should show no marks of the fire except a smudge on his face when a policeman grabs him by the "burned" arm to take him away five minutes later.

Status: Unknown
Unavailable for Viewing

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

The Double Room Mystery (1917)

Reporter McHugh (Hayward Mack) is a young newspaper reporter who helps clear Georgianna (Gertrude Selby) of a murder charge.

William Newman, a notorious shyster lawyer, in return for a cut of the jewels, agrees to take the case of Morris, a man convicted of stealing diamonds. After gaining possession of the gems, Newman appropriates all of them and then refuses to carry out his share of the deal. Subsequently, Newman, who is attracted to Georgianna, a maid at his boardinghouse, frames the girl on charges of theft and then arranges for her freedom, thus appearing to be her saviour. He entices her to his room where Morris, now escaped from jail, is awaiting him and kills the lawyer. McHugh, a young newspaper reporter living next door hears the noise, captures the escaped convict and then rushes to his office to write the scoop. Learning that Georgianna has been accused of the crime, McHugh produces the real murderer, thus clearing the girl. *American Film Institute Catalog of Feature Films/TCM Overview*

THE DOUBLE ROOM MYSTERY (Red Feather), Jan. 15.—This five-reel number, written by Willard Mack and produced by Hobart Henley, has a sociological theme and shows that innocent and guilty suffer alike for the sins of the world. The construction is not strong; in fact the intention of the story is shown in a very hazy manner. Some good types are depicted by Edwin H. Brady, Gertrude Selby, Hayward Mack and Edward Hearn, and some of the episodes are in themselves exciting and well handled. Most of the characters involved live in a boarding house and include a slavey, a reporter, two crooks and a shyster lawyer. The types are good but the story uncertain in its general handling.

The Moving Picture World, January 20, 1917, p. 361

THE DOUBLE ROOM MYSTERY—(Five Parts —Jan. 15).—The cast: William Newman (Edward Brady); Morris (Edward Hearn); Georgianna (Gertrude Selby); McHugh (Hayward Mack); Willy (Ernest Shields). Scenario by E. J. Clawson. Produced by Hobart Henley.

Morris, a hardened criminal, is imprisoned for larceny and has engaged William Newman, a police court lawyer, to defend him. As recompense, Morris gives Newman his vest in which are sewed four valuable diamonds. Newman is attracted by a girl who slaves for the proprietress of his boarding house. Georgianna, who is afraid of Newman, is arrested for the theft of several cheap rings belonging to the proprietress, which have been mislaid. While in prison Newman promises to pay her bail, if she is willing to meet his advances.

Newman cuts the diamonds from the vest, as he is determined to get away with all instead of one, according to the agreement. The new hole in the vest is discovered, and Morris is brought before the chief. The two are left alone and Morris hits the chief and disappears through the window.

Georgianna's case is dismissed, but she thinks Newman is responsible for her being set free. On arriving at his rooms a fierce struggle ensues. A knock is heard and she is told to hide behind the couch. Morris enters the room and shoots Newman, who falls dead.

Georgianna is held for the murder, Morris having escaped into the room adjoining Newman's, in which McHugh, a newspaper reporter, is dressing.

Willy, a roustabout in the boarding-house, and an admirer of Georgianna's, becomes suspicious. He stacks furniture and looks through the transom when the furniture falls with a

clamor. Morris is terrified and is about to draw his revolver when McHugh hits him with a bottle and then handcuffs him. Leaving Willy to guard the captive, he dashes to the police station and to his office to write up his scoop.

Meantime, Bennett, another reporter, arrives and looking over the transom sees Morris still handcuffed and Willy guarding him. He phones for help, and is disappointed because of not being the first to get the story. McHugh feeling sorry for them sends Willy and Georgianna, who has been set free to live with an uncle of his.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (McHugh, Bennett)
Ethnicity: White (McHugh, Bennett)
Media Category: Newspaper
Job Title: Reporter (McHugh, Bennett)
Description: Major: McHugh, Positive.
Description: Minor: Bennett, Positive.

The Double Standard (1917)

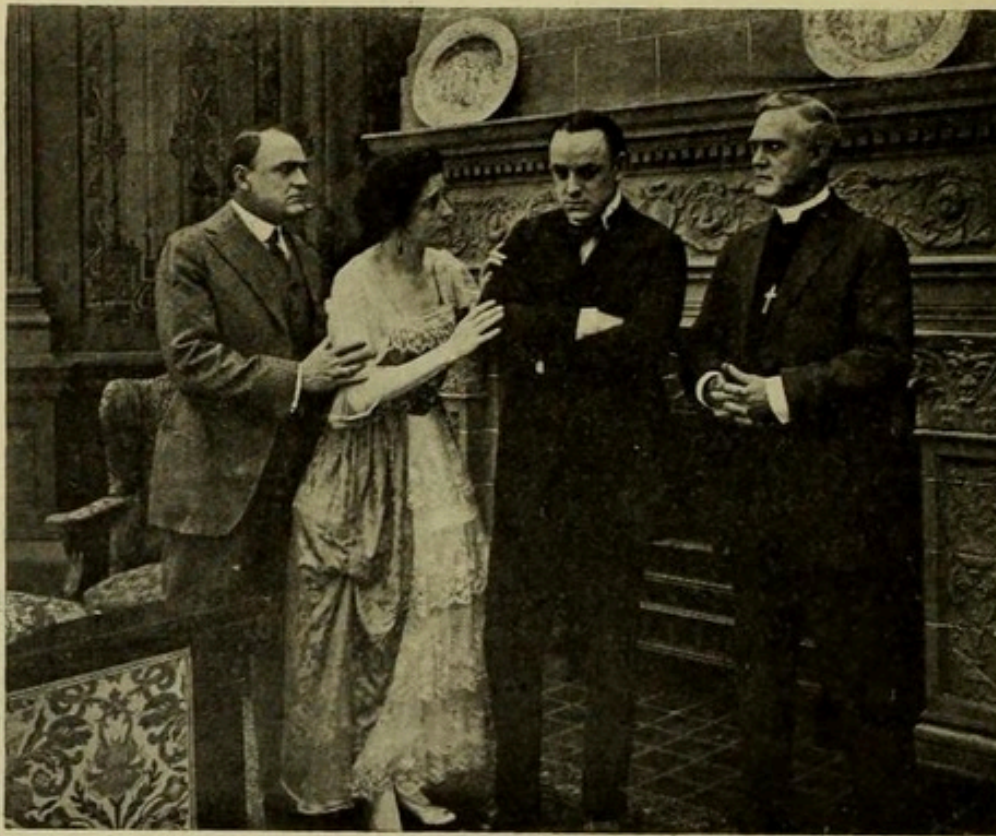
Editor George Ferguson (Frank Brownlee). Editor's Son Charles Ferguson (Frank Elliott).

Newly elected judge John Fairbrother is impassioned when it comes to the laws affecting the dives and cabarets of the city, promising equal justice for all. His wife's prominent two brothers, Editor George Ferguson and Bishop Ferguson, who have worked hard to elect Fairbrother to office, are puzzled by the judge's interest in these usually tabooed issues, but both agree to stand behind him. On the day when Fairbrother takes his seat on the bench for the first time, however, two young women, arrested in a raid on a local dive, are brought before him for sentencing. The judge demands to know the names of the men who were in the company of the girls at the time of their arrest. He is shocked to discover that one is Charles Ferguson, the son of the editor, while the other is the nephew of the bishop. Enforcing his principles, Fairbrother demands that the men stand trial with the women. This causes much consternation, but the judge smoothes out the dilemma and devises a fair method for solving the double standard. *American Film Institute Catalog of Feature Films/TCM Overview.*

"DOUBLE STANDARD" WRITTEN BY BRAND WHITLOCK.

Brand Whitlock wrote the story entitled "The Double Standard," which will be released by Universal on July 23, under the Butterfly brand. A strong cast, headed by Roy Stewart and Joseph Girard, adds effective characterization to a plot that drives home a powerful social message.

The famous American minister to Belgium tells the story of the test that comes to a newly-elected city judge, who has



Scene from "The Double Standard" (Butterfly).

promised to administer the law without fear or favor. He is especially interested in the regulations affecting the dives and cabarets of the city. His wife's two brothers—one a prominent editor and the other a bishop—have both worked hard to elect John Fairbrother to office. They cannot understand the young judge's intense interest in these unusually tabooed questions. Still, both agree to stand behind him.

The occasion rises sooner than any of them had expected. On the following day, when Fairbrother takes his seat on the bench for the first time, two young women, taken in a raid on Johnson's cafe, a local resort of unsavory repute, are brought before him for sentence. The judge demands to know the names of the men who were in the company of the girls at the time of their arrest. He is shocked to discover that one is the son of the editor, while the other is the nephew of the bishop. He demands that the men shall be obliged to stand trial with the girls. This causes much consternation, but the judge finds a way to smooth out the dilemma and at the same time points out a fairer method of solving the "double standard." Phillips Smalley has produced the story with his customary skill.

The Moving Picture World, July 28, 1917, p. 662

THE DOUBLE STANDARD (Five Parts—Week of July 23).—The cast: John Fairbrother (Roy Stewart); Grace, his wife (Clarissa Selwyn); Editor George Ferguson (Frank Brownlee); Bishop Ferguson (Frank Elliott); Mace (Hazel Page); Lily (Irene Aldwyn); Albert (Max Stanley). Written by Brand Whitlock. Produced by Phillips Smalley.

John Fairbrother's wife and her two brothers have worked unceasingly for his election as city judge. One brother is an editor, supporting the reform platform. The other brother is Bishop Ferguson. John Fairbrother's long-lost sister, living in shame, an inmate of Johnson's Cafe, the worst plague spot in the city, died a victim of the distorted social system.

The scene switches to the courtroom.

Judge Fairbrother undertook his duties with a thorough belief in the single standard of judging men and women.

The two girls before him were admittedly of the underworld. One was brazen and defiant, the other frightened and piteously appealing. They had been caught with male companions in a police round-up of Johnson's Cafe, the very one in which the judge's sister had expended her life.

The detective who had arrested them knew who the men were. One was Charlie Ferguson, the editor's son, and the nephew of the judge. The judge thought of his wife, of the bishop, Charlie's uncle, and of the editor, Charlie's father, and for an instant before he pronounced the word "guilty." He suspended sentence, pending good behavior. Then, thinking that one of the girls was not hopelessly bad, he went with them to their apartment and wrote a check for the amount the landlady said the girls owed. His visit was not in vain. He persuaded the little country mouse to return to her home, and for the more experienced girl he secured an office job. Then he looked up the agent of the apartment house, and to his amazement found that it was owned by the estate in which his wife and brother-in-law were the heirs. Even Fairbrother had never realized that the root of evil had grown so close to his own home.

The Moving Picture World, August 4, 1917, p. 846

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (George Ferguson)

Ethnicity: White (George Ferguson)

Media Category: Newspaper

Job Title: Editor (George Ferguson)

Description: Major: None

Description: Minor: George Ferguson, Positive

Draft 258 (1917)

Newspaper Woman. Spy Marcita Blein (Camilla Dahlberg) poses as a newspaper woman.

Mary Alden and her brothers Matthew and George have extremely different political views. Matthew is a committed pacifist, and is constantly giving speeches against war. George is notified that his draft number, 258, has been called and to report for induction, but he refuses. Mary, on the other hand, is intensely patriotic and comes up with a plan to shame him into reporting for induction. Meanwhile, Matthew is being set up for a patsy by a gang of German secret agents, led by Van Bierman, who are planning to blow up an airplane factory. *IMDb Summary*

Mary Alden and her two brothers Matthew and George hold quite different views of patriotism. Matthew expends his energies delivering soap box speeches extolling the virtues of pacifism. His naïvete leads him to unwittingly become the patsy of German secret agents led by Van Bierman. George, Mary's other brother, refuses to present himself before the draftboard when his number 258 is called, and Mary, ashamed, offers to go in his place. Her spirit imbues George with the spirit of patriotism, and he enlists. Meanwhile, Van Bierman and his spies are planning to blow up an airplane factory and kidnap Mary, forcing Matthew to realize the infamy of his associates. As Matthew struggles with the Germans, a cavalry troop led by John Graham, Mary's sweetheart, arrives in time to save both Mary and the factory. As the traitors are brought to justice, Matthew hurries to don a uniform and Mrs. Alden and Mary bid a fond farewell to the men bound for the front. *American Film Institute Catalog of Feature Films.*

“Draft 258,” Metro’s Timely Play, Has Patriotic Pageant

FROM the Battle of Bunker Hill to a lawn fete of the present day in honor of the Red Cross, marches the patriotic pageant of Metro’s “Draft 258,” the logical successor to “The Slacker.” This great forthcoming photodrama starring Mabel Taliaferro is being directed by William Christy Cabanna, author and director of “The Slacker,” and has been written by him and June Mathis.

Cavalry troops of the New York National Guard, who left recently for France, took part in the picture, and will be seen both in the Bunker Hill scenes and in the reproduction of the Battle of San Juan Hill. The men, under orders from their own officers, went through some splendid manoeuvres and did some magnificent riding, also making some desperate and dangerous falls.

“Draft 258” answers the much-mooted question as to who really deserves the credit for winning the Battle of San Juan Hill. Mr. Cabanne has spent a great deal of time and careful research on this subject. In “Draft 258” the battle will be lived over again.

Walter Miller, leading man for Miss Taliaferro, leads a cavalry charge. There is a Red Cross bazaar with a spy posing as a newspaper woman—a role given to Camilla Dahlberg. Among the impersonations are Matthew Osborne as Benjamin Franklin, David Turner as John Adams, Louis Dean as Thomas Jefferson and J. C. Kline and Charles Thompson as other signers of the Declaration of Independence. Richard Tucker, a favorite Metro player, appears in the part of John Hancock and is said to acquit himself most creditably.

Motion Picture News, September 22, 1917, p. 1994

DRAFT 258.

A Metro release, shown out of town before played in New York. It was at the New York theatre late last week, for a day. The title indicates the tenor of the story. Mabel Taliaferro is starred, but the cast is very evenly and well balanced. "Draft 258" is really propaganda, and of an excellent brand. It pictures the slacker in several phases, from the out and outer, who hastily married in the hopes of exemption to the young man misled by "pacifists," in this instance strong pro-German and alien enemies intriguing over here to destroy America's supply bases. A draft board headquarters is pictured, and while the feature carries action nearly all the time, the finale bringing a couple of troops of cavalry to arrest conspirators in their headquarters in a wooded section that looked like Long Island, was as good a bit of staging of the regulars as has been done in pictures for a long while. A nicely written piece of fiction stands out, that of Miss Taliaferro as the daughter of a widow mother who has two draft-eligible sons, breaking up a pacifist meeting her brother has been inveigled to address, whilst her other brother in khaki guards her with his gun, as she recalls to the assembled fanatics the history of the U. S. A., with its other thrilling times when men responded upon being called without questioning the reason. Side sentiment is inserted, that of an Italian fruit vendor and his adopted ward, a child (and a bright little actress), the only remnant of a Belgian family ravished by the German invaders. The manner through which the child was orphaned is exhibited. It holds considerable animation for the brief spell required by its passing on the screen. There is a well directed bit of mute comedy in the draft room, when a classified youth calls, angry at being asked to arms against a country he has had no quarrel with, according to the caption, which brought another laugh, added to those gained by the player of the role, who gave it just the right restraint in his actions. The direction throughout is highly creditable. It has more real meat than the Metro's big war feature, "Lest We Forget," and for a "Lest We Forget" subject, "Draft 258" is far and away ahead of the other. "Draft 258" is founded legitimately, runs legitimately, has war and heart interest, pulls the flag often with almost as many throbs, introduces a badly done impersonation in make-up of the Kaiser, and in other respects is a feature release that outshines the Metro's customary product of this particular weekly kind. There is nothing in this picture to draw business, beyond the title, but it won't drive any business away, and picture patrons will see just what they imagine—from the name of the film—and a bit more.

Sime.

"Draft 258"

Seven-Part Metro Propaganda Picture Written by William Christy Cabanne and June Mathis and Starring Mabel Taliaferro Has Many Human Touches.

Reviewed by Edward Weitzel.

A PROPAGANDA picture that contains many human touches and treats of the effect in the United States of the present war should be a winning combination. Such a photoplay is "Draft 258," a seven-part Metro production, written by William Christy Cabanne and June Mathis, and starring Mabel Taliaferro. The picture was also directed by William Christy Cabanne. The story of "Draft 258" is a plea for Americanism, and every available argument is introduced that will help to arouse the right spirit in the young men of this country and make them eager to serve the cause of the Allies. Historical incidents are shown bearing in the struggle for liberty since early times, but the chief merit of the picture is the human interest in the story and the amount of sympathy that centers around the Alden family, which consists of the heroine, whose name is Mary, her brothers Matthew and George, her mother, and Mary's lover, John Graham.

Mary is a true-hearted little woman, whose one regret is that her sex prevents her from becoming a soldier and going to fight the Germans. Both brothers hold opposite views, and Matthew, the elder, is such a strong pacifist that he makes speeches against the draft and finally becomes entangled with a set of secret agents working for the Kaiser. John Graham enlists at once, and Mary's arguments open the younger brother's eyes to the truth when he is drafted and make him proud to go. Matthew clings to his old belief until he is convinced by the acts of his associates that they are plotting wholesale murder. He also discovers that the head of the secret agents has his sister locked up in a room and is attempting to assault her. Mary is rescued by Graham and a troop of cavalry, and Matthew is ready and willing to shoulder a gun and fight for the right.

The production is a thoroughly good one. It is never over-



Scene from "Draft 258" (Metro).

burdened with the atmosphere of war, the marching of soldiers and scenes from camp life. The news reels have shown us the genuine thing, and it is the story of one woman's fight for the honor of her country and her home that makes "Draft 258" worth while.

Mabel Taliaferro realizes all the possibilities in the part of Mary Alden, and that is praise enough for any actress. Walter Miller, Earle Brunswick and Eugene Borden are a well chosen trio as Graham, Matthew and George, respectively. Sue Balfour, William H. Tooker, Camilla Dalberg, Baby Ivy Ward, Sidney D'Albrook, Robert Anderson and Edwin Boring round out the cast.

The Moving Picture World, December 15, 1917, p. 1644

"DRAFT 258" (Special Release—Seven Parts November 15).—The cast: Mary Alden (Mabel Taliaferro); John Graham (Walter Miller); Matthew Alden (Earle Brunswick); George Alden (Eugene Borden); Mrs. Alden (Sue Balfour); Amiel Van Bierman (William H.

Tooker); Marcita Blein (Camilla Dalberg); Belgian Child (Baby Ivy Ward); Italian (Sidney D'Albrook); Nicolo Reisso (Robert Anderson); Kaiser (Edwin Boring). Directed by William Christy Cabanne. Written by William Christy Cabanne and June Mathis.

Mary Alden lives with her mother and two brothers, Matthew and George. She and Matthew and also her sweetheart, John Graham, are employed in a department store. Mary is a patriot, while Matthew is a "soap-box" orator. He neglects his work for his speeches against the government to such an extent that he loses his position at the store. Their father was killed in the battle of San Juan Hill.

John Graham urges Matthew to enlist in the army, but he scoffs at the idea, and gives all his time to his street-corner speeches. These are broken up by the police, and a German agent, under the guise of Socialism, takes quick advantage of Matthew's indignation to invite him to join their meetings and address them. Matthew is taken at once to Van Bierman, a banker, who is the master spy on this side of the ocean in the employ of the enemy.

At Washington the draft board has met, and has drawn the now historic number 258, calling to the colors the men holding that number. A humble Italian, who is caring for a little Belgian child orphaned by the war, anxious to serve the country of his adoption, thanks God because he holds the number 258. George Alden is also called, but he has no such patriotism, and fails to go before the local draft board for his examination. Mary takes his papers herself to the draft board and offers to go in his place, as women in Russia have done.

While the board cannot accept her offer, her bravery and spirit arouse the latent manhood in many present who have been trying to claim exemption. Finally George Alden becomes imbued with the same spirit to the great joy and pride of Mary and her mother.

Van Bierman and his associates have succeeded in inciting the workers at a munitions factory to strike, and have otherwise impeded the government in response to instructions received by wireless from Germany's war lords. Matthew is being drawn deeper into their net, and Mary, hoping to make him see the light, attends a meeting he is to address. She gives them a stirring talk on patriotism.

Mary reminds her hearers of the glorious deeds of the nation's history—of the heroism shown at the battle of Bunker Hill, at San Juan Hill and at the Alamo—when the immortal Travis asked those who were on the side of right and honor to step across the line, even though it was to certain death. She calls upon those who love the Stars and Stripes to stand beside her. One or two men venture over, but Van Bierman and his assistants overpower George, and the meeting breaks up in a wild fight.

Van Bierman hurries Mary into an automobile and drives her to an aeroplane factory he and his fellow spies are planning to blow up. George learns of her whereabouts and rushes to the encampment of cavalry troops. John Graham is among them. With victory apparently within their grasp the German agents throw dissimulation to the winds and speak frankly before Matthew of the atrocities they are planning and the atrocities already committed. Matthew, seeing them for the first time in their true light, tries to protest. Fearing he will expose them they bind him to a chair so that he will perish when the fuse is lighted that is to demolish the aeroplane factory. Van Bierman promises to save Mary if she will accept his loathsome advances. She refuses, and he takes her in his arms.

John Graham, at the head of the cavalry troops, arrives in time to cut the wire that is attached to the fuse, saving Matthew and the factory, and then searching the building for spies rescues Mary from the master spy. The traitors are brought to justice. Matthew hurries to don a uniform. Mary marries her soldier lover, and she and Mrs. Alden bid a brave farewell to their boys bound for the front.

The Moving Picture World, December 15, 1917, p. 1682

Status: Unknown

Unavailable for Viewing

Type: Movie
 Genre: Drama
 Gender: Female (Marcita Blein)
 Ethnicity: White (Marcita Blein)
 Media Category: Newspaper
 Job Title: Reporter (Marcita Blein)
 Description: Major: None
 Description: Minor: Marcita Blein, Very Negative

The Easiest Way (1917)

Reporter John Madison (Rockcliffe Fellowes) is a penniless Denver reporter.

Laura Murdock, a young actress who finds the struggle of existence too difficult, accepts the assistance of wealthy broker Willard Brockton who demands that she become his mistress as payment. The following summer, while in Denver for a stock engagement, Laura meets and falls in love with a penniless reporter, John Madison, who is seeking to make his fortune in the gold mines. Madison cannot afford to marry, and Brockton, who comes west to take Laura back with him, sneers at the idea of his marrying the luxury loving Laura. Laura insists that she will wait for Madison, but upon her return to New York, Laura is unable to find work and returns to Brockton in desperation. Finally discovering gold, Madison rushes to New York and discovers her betrayal. Deserted by both men, Laura becomes depressed and attempts to end her life by jumping in the river but is rescued and taken to the hospital. Madison is notified and learning of her struggle to remain true to him, rushes to her side just in time to let her know that he understands and forgives her as she dies in his arms. *American Film Institute Catalog of Feature Films*.



meets Laura and becomes interested, furnishes the producer with money, demanding in return that Laura be given the best role in the piece.

Eventually Brockton claims the customary reward of such assistance, although Laura holds out as long as possible. The following summer she goes to Denver for a stock engagement, and falls in love with John Madison, a newspaper writer. He cannot afford to marry, and Brockton, who comes West to take Laura back with him, sneers at the idea of his marrying the luxury-loving Laura. Laura promises to wait, however, and Brockton promises Madison that if Laura returns to him he will let Madison know.

Laura returns to New York, and Brockton's influence prevents her from getting an engagement. She reaches the end of her resources, and not hearing from Madison submits to what she regards the only course open, a renewal of her relations with Brockton. Brockton dictates a letter to Madison which Laura promises to mail, but she burns it instead.

Madison finds gold and hurries to New York to marry Laura. He discovers the facts of the situation, and Laura confesses that she burned the letter Brockton had promised to send. Deserted by both men she becomes desperate, and tries to fling herself into the dissipations of the night life of Broadway. She is disgusted, however, and attempts to end her life in the river. She is rescued and taken to a hospital. Madison is notified, and learns also of the fight she made to remain true to him. He hurries to her side just in time to let her know he understands and forgives, and she dies in his arms.

“The Easiest Way”

Seven-Reel Screen Version of Eugene Walter's Realistic Drama Presents Clara Kimball Young as the Unhappy Heroine—Selznick Pictures Release.

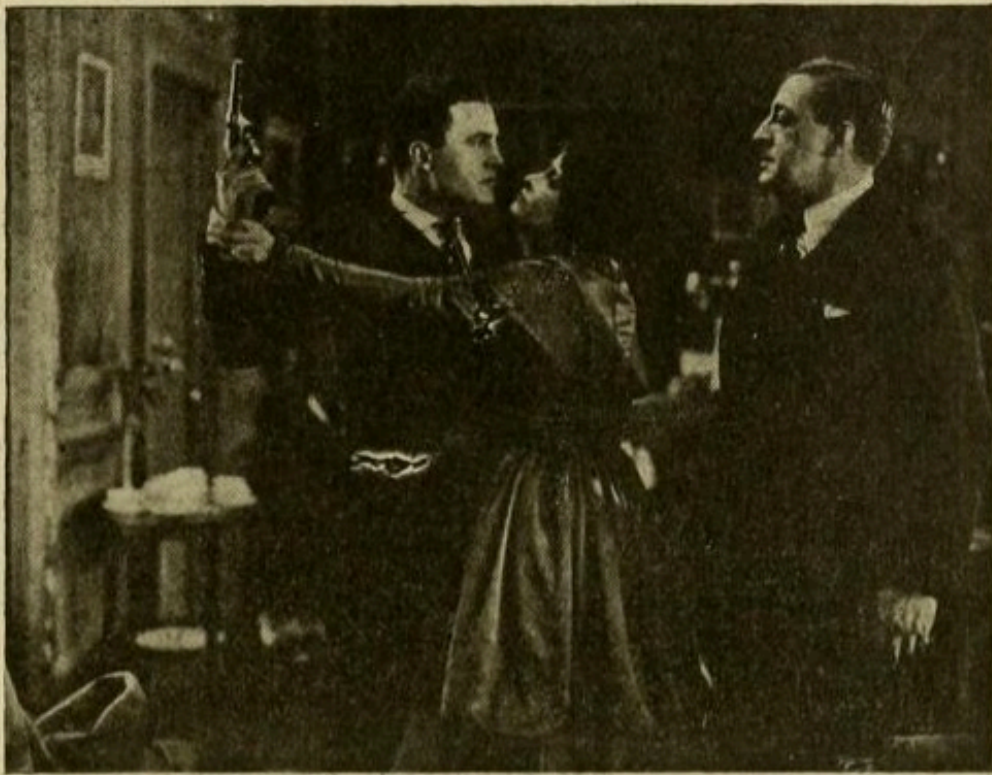
Reviewed by Edward Weitzel.

THE uncompromising truth was the watchword of Eugene Walter when he wrote “The Easiest Way.” A seven-reel screen version of this vital drama has been produced by the Selznick company, with Clara Kimball Young in the role created by Frances Starr. If there are any moving picture exhibitors not familiar with the story, it may be stated that the heroine is an actress, an attractive young woman, who finds the struggle for existence too hard for her, and accepts the protection of a wealthy broker. Later she meets a penniless young reporter, and they both fall in love. Both are honest about their past lives and agree to overlook whatever has happened. The girl ends her affair with her protector and looks forward to the day when she and the reporter shall be married. While waiting for her lover to make a fortune in the West, she becomes disheartened by her struggle to secure an engagement, and goes back to her former companion. She makes him break his word to his rival, and the play ends with both men leaving her. The last seen of her in the version shown at the Rialto theater, New York, she has found another elderly protector. Another ending has been prepared. In this one she attempts suicide, is rescued, taken to a hospital and dies in the reporter's arms.

Only one thing could make such a story acceptable to people

of intelligence and the right moral outlook—its truth. As a page from life, the life of temptation and bitter disillusion that many women are forced to lead in the struggle for a livelihood, "The Easiest Way" effects no compromise with fact. Weakness of character alone wrecks the happiness of Laura Murdock. She does not do wrong for love of the wrong, but from lack of will power to vanquish it. Such a woman is never outside the pale of human compassion.

The picture version adheres closely to the stage drama. A regrettable number of the skillful touches by which the author made clear the acts of his characters have been left out, but enough of the original material remains to hold the interest at all times, and to point the moral. Albert Capellani's direction is excellent throughout, and Clara Kimball Young succeeds



Scene from "The Easiest Way" (Selznick).

admirably in indicating the moods of Laura Murdock. Joseph Kilgour is seen in his original character of the broker—a flawless piece of work. Rockcliffe Fellows as John Madison, Louise Bates as Elsie St. Clair, Frank Kingdon as Burgess and Walter McEwan as Jerry contribute superior quality impersonations.

The Moving Picture World, April 28, 1917, p. 635

“The Easiest Way”

(Selznick—Seven Reels)

REVIEWED BY PETER MILNE

“THE EASIEST WAY,” an adaptation of Eugene Walter’s drama, proves the best vehicle that Clara Kimball Young has appeared in under the Selznick banner. Mr. Walter’s play, frankly sex in theme but not over-sex in appeal, lends itself to pictorial purposes excellently. As the actress who sacrifices, first, self-respect, and then love, and takes to the Easiest Way to success, Miss Young plays with feeling and emotional depth. She has made the part of Laura Murdock an appealing character throughout, not in the same sense as did Frances Starr in the stage version, to be sure, but undeniably sympathetic in her combat with Brockton.

The dramatic situations in “The Easiest Way” are many, and their power is a property that can never be denied. Albert Capellani has picturized the play on a lavish scale. Of particular note is the manner in which he has brought out the realism of every scene. The entertainment in Brockton’s home may not pass muster before certain censor boards, but as a piece of realism it is excellent. The same may be said of every phase of the picture. The road life of the theatrical company, the back stage glimpses, the episode laid in the summer resort, even the newspaper office, stand as points of unusual merit.

Joseph Kilgour takes the part of Brockton, the same which he did on the stage. His is a thorough piece of acting. Louise Bates contributes a fine characterization as Elfie St. Clair, another traveler on the Easiest Way, and Rockliffe Fellowes is a fine Madison.

Before certain audiences “The Easiest Way” will undoubtedly be a great hit. There are few people who don’t relish a peep be-

hind the scenes and, as the play was before it, the picture will undoubtedly prove lucrative.

THE STORY AND PLAYERS

Laura Murdock (Clara Kimball Young), fourth-rate actress and widow of a drunkard, endeavors to find a place for herself on the New York stage. She meets Elfie St. Clair (Louise Bates), a former companion of road days, who suggests to her that she get some one with money behind her. The some one looms up in the person of Brockton (Joseph Kilgour), and after several debates with herself Laura accepts his proposal and sees her name in electric lights. Later, in the West, she meets Madison (Rockcliffe Fellowes), a poor newspaperman, and it is not long before they are in love. Madison is willing to forget her past. He meets Brockton, who tells him that he could never support Laura on fifteen a week, so Madison goes prospecting. In the meantime Brockton influences all the managers so that none of them will give her work. In desperation, she finally goes back to Brockton, and here Madison finds her after he has made his fortune. Disgusted, he denounces her, and Laura seeks consolation in suicide. But before she dies Madison forgives her.

(At the Rialto theatre, where the picture was first shown, the original ending of the play was retained. After Madison has turned her down Laura buries her sorrows and enters the swim of New York's night life.)

Cleo Desmond, George Stevens, Frank Kingdon, Mac Hopkins and Walter McEwan are in support.

Motion Picture News, April 28, 1917, pp. 2689-2690

THE EASIEST WAY.

Laura Murdock.....Clara Kimball Young
 Elsie St. Clair.....Louise Bates
 Willard Brockton.....Joseph Kilgour
 John Madison.....Rockcliffe Fellowes
 AnnieCleo Desmond
 Jim Weston.....George Stevens
 BurgessFrank Kingdon
 Nellie DeVere.....Mae Hopkins
 JerryWalter McEwan

Our old friend Bill Shakespeare summed it up in the fewest possible words when he made the statement that "the play's the thing." The film adaptation of Eugene Walter's drama, "The Easiest Way," directed by Albert Capellani for the Selznick Co., with Clara Kimball Young in the stellar role, is far and away the finest screen visualization of the workings of metropolitan night life ever offered for public approval. By this is meant that the finished product, intrinsic drama, construction, titles to carry the progression of the tale, selection of star and supporting cast, stage direction and its atmospheric detail, selection of locations, photography, etc., have all been combined into a composite of excellence that spells success. The film version begins far ahead of the legitimate drama, designed to show how Laura Murdock (Miss Young) was tempted to take up the life of ease and luxury as the mistress of Willard Brockton. The "back stage" detail is shown, devoid of all glamor; then her entry into the Bacchanalian orgies, her remaining for the night, with the difficulty of shaking it off. She arrives in Denver as the star of a traveling organization—"a third-rate actress with a first-class man behind her"—meets James Madison (Rockcliffe Fellowes), falls in love with him, and from then on the film version follows closely the Walter play to the "tag" of the piece wherein Laura says to her maid: "Doll me up Annie—I'm going over to the Montmartre and to hell," and then continues, with the idea of preaching a strong moral lesson. Laura goes to Montmartre and there sees Madison, who leaves at once and sees her enter a cab with a lecherous old man who attempts to embrace her. Laura gets out of the cab, seats herself on a park bench and pictures to herself her future as a common street walker, goes to the dock and jumps overboard. Madison is phoned for by the police, they having found a letter in her pocketbook addressed to him. The note reads: "Why did you leave me alone? What chance has a woman to fall and rise again? I love you. God bless you. Good-bye." He kneels by her cot in the hospital and she dies. When a photoplay can hold you for 7:40 after you are already familiar with the story, it is the best test of worth. Miss Young has never done any finer film acting than in this picture. She is ideal for the star part.

Jojo.

Status: Unknown
Unavailable for Viewing

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

Eternal Love (1917)

Reporter.

Traveling from the Latin Quarter of Paris to Brittany to seek inspiration for his painting, artist Paul Dachtette finds it in the person of Mignon, an orphan who consents to pose for him. They fall in love, and when he leaves with his portrait completed, Paul gives her a ring and promises that he will always be true to her. Back in the Latin Quarter, Paul forgets Mignon and becomes enmeshed in the wild life that he had left behind. One day, Mignon reads a report of Paul's injury in an accident and, lacking the necessary funds to travel, walks all the way to Paris, collapsing on the doorstep of M. Blanc, the baker, who gives her shelter. Seeking Paul at his studio, Mignon finds him in the arm of models Mimi and Fifi. About to cast herself in the river in despair, Mignon is saved by François Gautier, the famous painter, who takes her home and treats her as a daughter. Upon Gautier's death, Mignon becomes a wealthy heiress and Paul, learning of her good fortune, goes to the Gautier mansion begging to see her. Mignon renounces their love and Paul despondently wanders through a blinding rainstorm. The next morning Paul is found near death. Paul's friends send for Mignon and at his bedside, she forgives him and agrees to marry him. *American Film Institute Catalog of Feature Films*

ETERNAL LOVE (Five Parts—May 7).—The cast: Paul Dachette (Douglas Gerrard); Cou-Cou (George Gebhart); Francois Gautier (Edward Clark); M. Blanc (Dan Duffy); Mignon (Ruth Clifford); Madame Blanc (Miss Marvin); Mimi (Myrtle Reeves). Story and scenario by E. M. Ingleton. Produced by Douglas Gerrard.

Paul, with his boon companions of the Latin Quarter, is celebrating the announcement of the subject for the Gautier Art Student Prize Competition. It is to be "A Message of Spring."

He goes to Brittany seeking inspiration and finds it in the person of Mignon, an orphan, who consents to pose for him. They fall in love, and when he leaves with his picture completed, he gives her a ring, and says that he will always be true to her.

Paul's picture wins the prize, and he forgets all about Mignon. One day, Cou-Cou, who is disappointed at not winning the prize, is knocked over in the street by an auto and injured. A reporter, in the confusion, takes the name of Paul, and a notice of his accident is published in the papers. Far away in Brittany, Mignon reads it, and determines to make her way to Paris to find her lover. She has not money enough for the journey, but sets out bravely to walk it.

Arriving in Paris, she falls from weakness and hunger, on the doorstep of Monsieur Blanc, a kind-hearted baker, who has his shop not far from Paul's studio. Monsieur Blanc and his wife are good to the girl, who tells them her story. They try to discourage her going to Paul, as they have heard of his reputation for wildness, but she insists upon seeking him out.

At his studio a supper party is in progress. Paul is seated with Mimi, a pretty model, on one side and Fifi on the other. Mignon opens the door and stands transfixed at the sight she sees. She runs from the room and never stops until she faints at the baker shop. Paul has seen her, and rushes out to search for her, but in vain.

The baker and his wife wish to keep Mignon, but she leaves the ring and a note for Paul in her wooden shoes, and goes out to throw herself in the river. She is about to cast herself into the water, when Francois Gautier, the famous painter and donator of the prize, passes. He restrains her, and listens to her sad story. When she has told it, he offers to take her into his house and give her shelter. She accepts, and becomes almost a daughter to him. He dies suddenly, and she finds herself his heiress. She devotes her life to the saving of outcast women.

Paul hears of her inheritance and goes to the Gautier mansion, begging her to see him. At first she will not receive him, but at last she does, only to tell him that her love for him is dead. In despair he wanders all night in a blinding rainstorm, and is found the next morning more dead than alive on a park bench. He is ill, and Cou-Cou determines to send for Mignon. She consents, and at his bedside she forgives him and their troth is plighted.

The Moving Picture World, May 12, 1917, p. 1015

"Eternal Love"

(Butterfly-Universal—Five Reels)

REVIEWED BY PETER MILNE

LAID in the Latin quarter of Paris, this picture concerns a loose-living artist who wins the love of a country girl, throws it away and then sinks to a low level before she comes to his rescue. It is rather an ancient story, with little to offer in the way of originality except for the fact that there is no baby introduced. Director Douglas Gerrard's idea of the Latin quarter is quite theatrical. To tell the truth, we don't know whether it is realistic or not, never having been there, but somehow we got the notion that the artists of Paris did not constantly wine and dine themselves, and enter into all sorts of shocking scenes with



The First Meeting

pretty models. Mr. Gerrard's idea of it all is according to the studio—the motion picture studio—an idea borrowed from the musical comedy stage.

The story was written and scenarioized by E. M. Ingleton. Mr. Gerrard heads the cast, and opposite him appears Ruth Clifford, an appealing heroine.

THE STORY AND PLAYERS

Paul (Douglas Gerrard) paints a picture with Mignon (Ruth Clifford) as his model, which wins the prize. Afterwards Paul goes back to his Mimi and Fifi and forgets Mignon. Through a mistake she is led to believe that he has been seriously injured, and she journeys all the way to Paris on foot, only to discover him in the embrace of the most beautiful model in Paris. She attempts suicide, but is rescued by a wealthy patron of art, who dies in a short time, leaving all his fortune to her. Without Mignon's good influence Paul sinks to a very low level. Crazed by drink, he constantly calls for her, and Mignon finally comes

and effects his regeneration when sufficiently urged by his friends.

George Gebhart, Edward Clark, Dan Duffy, Myrtle Reeves and Miss Martin comprise the supporting cast.

Motion Picture News, May 12, 1917, p. 3018

ETERNAL LOVE.

Paul DechelletteDouglas Gerrard
 Cou-CouGeorge Gebhart
 Francois GautierEdward Clark
 M. Blanc.....Dan Duffy
 MignonRuth Clifford
 Madame BlancMiss Marvin
 MimiMyrtle Reeves

In the words of the most popular melody one might well say "Poor Butterfly" after witnessing the first of the features to be released under the brand of "Butterfly Features" by the U. The question that arises about the Butterfly Photoplays is: "What are they supposed to be?" Are they to be an unhappy medium between the Bluebirds and the Red Feathers, or are they to be in a class by themselves. The principal trouble with this picture might be likened to a burlesque show in a great many ways. Did you ever see one of those attractions that carried a line on the program "Written and Produced by _____," and then by looking at the program discover that _____ was also the principal comedian? Well, that seems to be the main fault with this picture, only in this instance the dashing leading man is also the director, and he follows the lines originally laid down by the burlesque author-director-comedian, by hogging all the footage possible. H. M. Ingleton is credited with the authorship of "Eternal Love," which, in itself, is a very commonplace tale. Douglas Gerrard is the director and leading man, and, believe it or not, just as you please, Doug certainly does lead in getting before the lens of the camera. The scenes of the play are laid in Paris and Brittany. Paul is an artist! Tarr-ra! Wears a flowing necktie and a slouch hat and everything. The heroine is a peasant maid of Brittany. She poses for the artist's picture

of "The Call of Spring," and he, falling in love with her, promises to return "when the roses bloom again" and claim her for his bride. But when he gets back to Paris and the gay life he forgets and she walks all the way from Brittany only to find him in the arms of another at a big party. Later the affair is straightened out and all ends happily, when she appears at his bedside and practically pulls him back from the brink of the grave.

Fred.

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 Fatal Ring (1917) – Serial (20 Episodes)

Reporter Tom Carlton (Henry G. Sell) of *The American*.



of the Trail.

Chapter Titles. 1. The Violet Diamond. 2. The Crushing Walls. 3. Borrowed Identity. 4. The Warning on the Ring. 5. Danger Underground. 6. Rays of Death. 7. The Signal Lantern. 8. The Switch in the Safe. 9. The Dice of Death. 10. The Perilous Plunge. 11. The Short Circuit. 12. A Desperate Chance. 13. A Dash of Arabia. 14. The Painted Safe. 15. The Dagger Duel. 16. The Double Disguise. 17. The Death Weight. 18. The Subterfuge. 19. The Crystal Maze. 20. The End



Pearl Standish (Pearl White) is a blasé society girl who has so much money and so many things at her disposal that she finds life a bore. When she is involved in the recovery of a certain violet diamond sought by a strange religious sect, who have no compunction in killing those who oppose their efforts to recover the diamond, she finds life so thrilling and of so much interest

that she is kept busy night and day avoiding the perils and pitfalls prepared for her. Her father bought the diamond from an Oriental priest who stole it. Pearl is held responsible for its loss, as her father is dead, and is driven to her best efforts to recover the diamond.

Her fate is wrapped up with the fate of Nicholas Knox, a follower of the strange sect, and Reporter Tom Carlton. *The Moving Picture World*, June 23, 1917, p. 1968.

Country-wide Publicity Campaign on "Fatal Ring"

Pathe Plans to Reach Every Picture Fan—Pearl White Said to Have Most Strenuous Role She Ever Enacted—Exhibitors Force Early Date

A PUBLICITY campaign which will reach every picture fan in America, is planned by Pathe on the latest serial "The Fatal Ring" which will be released July 8.

The exploitation is planned with a view of touching every section of the country. The Hearst papers throughout the country with their immense circulation, will carry large display ads on this serial together with news stories and reviews of the various episodes of the serial, in addition to pictures of the stars and a novelization of the serial. Other newspapers in the large cities in the United States and the newspapers in the smaller towns will also carry large display ads and considerable publicity of the stories. Many of them will print the novelization of the film story.

The release date on "The Fatal Ring" was advanced from September to July 8 at the request of exhibitors throughout the country, who hailed Pearl White as "the greatest box-office tonic for the Summer months."

Pearl White in this picture plays the part of Pearl Standish, a rich girl who has so much money she did not appreciate what it could buy for her.

She is bored with life until a demand is made on her at the point of a gun by a man named Nicholas Knox for the violet diamond which he claimed her father had bought after it had been stolen from the Sacred Order of the Violet God. Pearl disclaims any knowledge of the violet diamond, but the followers of the Violet God make life so interesting for her that she has an opportunity to bewail her sad fate of being so rich that she cannot enjoy herself. She is given fifteen days to live in case she did not return the Violet Diamond of Daroon, but before the fifteen days pass she has become so involved in the affairs of the followers of the Violet God in the villainies of Richard Carslake and in the adventures of Tom Carlton, a newspaper man, that her waking and sleeping hours consist of dodging death at the hands of the order of the Violet God and Richard Carslake.

Surrounded by danger for the first time

in her existence, Pearl Standish takes an interest in life. She meets Tom Carlton, a reporter on the *New York American*, and the adventures of the two in the search for the diamond and in the fight with Carslake and the followers of the Violet God continue through fifteen thrilling episodes. Pearl meets with "the spider," a power in the underworld who also enlists on her side to fight the Sacred Order of the Violet God and to learn more about the Violet Diamond.

In the supporting cast of "The Fatal Ring" are Warner Oland, Ruby Hoffman, Earle, Fox, and others.

Vivian Martin as Plebeian and Patrician

In a "Kiss for Susie," a Pallas-Paramount adaptation of Paul West's story, Vivian Martin will be seen as Susie Nolan, energetic daughter of Jim Nolan, a brick-layer.

Tom Forman, in the part of Phil Burnham, a wealthy young man who has turned hod carrier in order to learn the contracting business from the ground up meets Susie. The death of an uncle gives the Nolan family opportunity to live "in luxury" and after many complications Phil and Susie are united.

John Burton, Jack Nelson, Pauline Perry and Chris Lynton are among the players.

President Wilson's Double in Essanay Film

A remarkable characterization of President Wilson is said to be given by P. H. Westphal in Bryant Washburn's coming Essanay feature, "The Man Who Was Afraid."

It was found necessary to have a counterpart of the country's executive in this picture, and it is said he was located in the person of Mr. Westphal, a hotel clerk of Lafayette, Ind.

Trade showings of the production are going on now at all branch offices of the K-E-S-E. Release date is July 2.

Plenty of Thrills in Pathe's New Serial

Green Lizard, Carved Dagger and Pot of Boiling Oil All Help to Make Situations for Pearl White's Many Rescues and Escapes

A PATHE exhibitor who saw the first three reels of "The Fatal Ring," the new serial, is quoted as saying:

"It is a gripping story of dramatic intensity replete with logical thrills and stunts."

According to the announcement the thrills in "The Fatal Ring" are logical.

For instance, it is represented as perfectly natural that the sacred lizard should choose the man who is to forfeit his life or recover the violet diamond in six days. Likewise it may be logical that Pearl White should, after a stage fight, see a warning go whizzing past her ear on the haft of a curiously carved dagger. The warning gives her fifteen days to return the violet diamond or die.

Later when Pearl White and Tom Carlton, the cub reporter of *The American*, the part played by Henry Gsell, in the serial, are enmeshed in the coils of Richard Carslake, the villain, played by Warner Oland, it may seem the natural thing that their fight should take place in the underground passageway beneath New York's Chinatown, and that, when Pearl is hastening to escape she should fall into an underground channel and be swept out into the water of the river by the receding tide.

The rescue at the ferry slip is not altogether a stunt. It is a reality and said to be a gripping one. Pearl and Tom Carlton narrowly escape as the monster ferry boat with a crowd of commuters steams into the slip, bumping into the spiles and churning up the waters in a vain attempt to reverse, while the hero and the heroine are drawn up by the quick work on the part of ferry slip attendants.

When Pearl White, in a fit of jealousy, takes the violet diamond from the hands of the High Priestess of the Sacred Order of the Violet God and throws it out the window, she is suspended over a cauldron of boiling oil. This may be a logical and natural thing for the followers of such a strange god to do. They would not punish

a person in the ordinary way. They would and they do suspend Pearl White over the boiling cauldron of oil and gloat with glee while ferrets gnaw at the rope, holding her from death, parting it strand by strand until it is severed.

A large advertising campaign is planned. "The Fatal Ring" is to be made known to every motion picture fan in America. The nation-wide string of Hearst papers with their immense circulation will carry large display ads, interesting personality stories of the actors and actresses, the novelization of the serial story and photographs of the principals. In addition to this, scores of other papers throughout the country will carry display ads and will run the novelization.

Melbourne Macdowell's Screen Bow in "Flame of the Yukon"

The news that Melbourne Macdowell has become a member of the Triangle stock company at Culver City should prove of unusual interest to those screen fans who also recall the impersonations that this actor contributed to the legitimate stage in years past.

With his wife, the late Fanny Davenport, one of the most celebrated American tragediennes of the past generation, Macdowell appeared in many classic productions. His best-known roles were Marc Antony in "Julius Caesar," Scarpia in "La Tosca," Loris Ipanoff in "Fedora," Almerio in "Gismonda" and Andress in "Theodora Virginus."

As the heavy lead in "The Flame of the Yukon," opposite Dorothy Dalton, Macdowell will make his debut in the silent drama. Without previous experience in screen acting, he is said to have created an unusually telling characterization in the role of "Black Jack" Hovey, proprietor of the Midas Cafe where the big scenes in this Alaskan drama take place.

The Fatal Ring (1917) – Serial (20 Episodes)**Episode One: The Violet Diamond (1917)**

Reporter Tom Carlton (Henry G. Sell) of *The American*.

"The Fatal Ring."

The new Pathe serial, "The Fatal Ring," adapted from a story by Fred Jackson, starts off with every indication of possessing the qualities beloved by the followers of the continued-next-week picture. It is very much alive at the beginning of the first reel and before the first installment is over the attention is firmly caught. The title of the opening number is "The Violet Diamond." It is in three reels, but the other numbers will contain but two. The cast is a fine one. Aside from the one and only Pearl White, Earle Fox, Ruby Hoffman, Warner Oland and Henry Gasell have important parts in the serial.

The character played by the star is that of Pearl Standish the richest girl in America. She is anxious for excitement and

there is every indication that her wish will be gratified before the last reel. A jewel known as the Violet Diamond of Daroon has been stolen from an Eastern god, and a high priestess and a band of her countrymen are in America to recover the diamond. It is supposed to be in the possession of the Standish family, and a handsome young housebreaker, one Nicholas Knox, is ordered by the priestess to steal back the jewel. His attempt gets quick action and, in a lively general mix-up, Pearl does a stunt over a stair rail and connects with a chandelier in a highly sensational fashion. She still has all her old joy in a free-for-all encounter.

The Moving Picture World, July 14, 1917, p. 254

THE FATAL RING (Episode No. 1—"The Violet Diamond"—Two Parts—Astra—July 8).—Pearl Standish, bored with society and longing for excitement, is held up by a masked man who demands the violet diamond of The Daroon. He tells her that her father bought the diamond from a villainous priest in Arabia who stole it from its rightful owner. The masked man, Nicholas Knox, has been given three days to recover the diamond or die at the hands of the Secret Order at the head of which is a priestess who stops at nothing to gain her end.

The only man that might know something about this diamond is Richard Carslake, her father's former secretary. In spite of the knowledge that her father and he had had a disagreement, she requests him to give her what information he has concerning the violet diamond. Just then Knox enters, Pearl points to him and says, "There is the man who has the gold setting in which the stone belongs."

Immediately Carslake moves toward the door. Locking it and drawing his revolver, he demands the setting for the diamond. Searching Knox he finds the setting and is about to escape when through the window comes the priestess, accompanied by two of her spies, who sneak behind Carslake and knock the revolver from his hand. In the struggle which follows, Knox recovers the setting.

After a struggle Carslake escapes and Pearl finds herself alone with Knox. Wishing to know the identity of the mysterious woman who helped him, Pearl asks Knox. "I can tell you nothing," is his reply.

"Well then if you can tell me nothing, I want you to hand over that apparently much valued setting for the violet diamond," Pearl assures, covering him. Assisted by her butler, Pearl secures this setting, but the spies come to Knox's assistance again and Pearl is attacked by an Arab.

In a struggle with him on the stairs, she is hurled over the rail but catches on to the chandelier and falls to the floor. Knox is finally overpowered by the butler. Standing by a window, Pearl discovers a knife stuck in the wall. Pearl pulls this knife from the wall and discovers a note on it. "Fifteen days are allotted to you to return the violet diamond or die," it reads.

"What is this mysterious diamond, the possession of which means such dangers?" is the question which will bring audiences back for the next chapter.

“The Fatal Ring”

(Pathe—First and Second Episodes)

REVIEWED BY PETER MILNE

PEARL WHITE returns to her own again—her own being, of course, a serial—via “The Fatal Ring.”

There are stunts in it, thrills in it and there is mystery in it; to say nothing of a three cornered struggle, both plotting and physical to gain possession of, this time, the Violet Diamond. The fearless Pearl, swinging around on chandeliers and bowling over swarthy men as if they were so many pins, behaves very much like a female Fairbanks. The female, incidentally, is much more wondrous than the male. She, however, doesn't to all the biffing and banging. There is juvenile Earle Fox who for the time being has deserted the parlor drama for the tackling dives and two story jumps of “The Fatal Ring.” And then there is a fine cast of extras who fight like the pugilists of times gone by. And Warner Oland, the heavy with the plotting look, erstwhile Mexo-Japanese of “Patria.”

Fred Jackson is the author of “The Fatal Ring.” He allowed his imagination free reign when he concocted the first two episodes, even to the extent of including in its scope the room with the closing walls, trap doors and iron shutters that bang down just as the hero and heroine are about to escape. Imagination makes the serial and Mr. Jackson seems to have a sufficient store of it to make even another one. Robert Milhauser did the continuity and George B. Seitz directed. Mr. Seitz, having written any number of serials now blossoms forth in this latter capacity and success seems to be his again.

The first episode of “The Fatal Ring,” entitled “The Violet Diamond” is in three reels, the second “The Crushing Walls” is in two as all the remaining numbers will be.

THE STORY AND PLAYERS

Pearl Standish (Pearl White), heiress, is held up by Nicholas Knox (Earle Fox), member of a secret order, and is ordered to give up the violet diamond. She informs the burglar she hasn't got it, but longing for excitement, invites him in and hears the story of how her father procured the diamond from a burglar who stole it from its sacred resting place in Arabia. The setting is in the possession of Knox. Pearl summons Carslake (Warner Oland), formerly her father's secretary to ask him if he knows anything of the diamond. Carslake holds up Knox procuring the setting but just then the Priestess (Ruby Hoffman) of the order arrives with her henchmen and a general free-for-all ensues. Knox regains the setting and refuses to tell Pearl why he wants the diamond. Pearl receives a note telling her that she has fifteen days to return the diamond. If she complies not she dies.

In the second episode, Pearl and Knox journey to Carslake's house, believing he has the diamond in his possession. The priestess and her followers spy on them. Pearl and Knox are trapped in a room by Carslake, who then sets fire to the house. Attempting to escape, they fall through a trap door into a room with closing walls, where the Priestess has already been caught. Carslake fights a reporter away who has tried to pull the lever and save the three. When the episode closes the reporter has just dropped from exhausting beside the lever, while the walls are starting to crush the unfortunate adventurers.

Motion Picture News, July 14, 1917, p. 278

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Tom Carlton)

Ethnicity: White (Tom Carlton)

Media Category: Newspaper

Job Title: Reporter (Tom Carlton)

Description: Major: Tom Carlton, Positive

Description: Minor: None

“The Fatal Ring”

(Pathe—First and Second Episodes)

REVIEWED BY PETER MILNE

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There are stunts in it, thrills in it and there is mystery in it; to say nothing of a three cornered struggle, both plotting and physical to gain possession of, this time, the Violet Diamond. The fearless Pearl, swinging around on chandeliers and bowling over swarthy men as if they were so many pins, behaves very much like a female Fairbanks. The female, incidentally, is much more wondrous than the male. She, however, doesn't to all the biffing and banging. There is juvenile Earle Fox who for the time being has deserted the parlor drama for the tackling dives and two story jumps of “The Fatal Ring.” And then there is a fine cast of extras who fight like the pugilists of times gone by. And Warner Oland, the heavy with the plotting look, erstwhile Mexo-Japanese of “Patria.”

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THE STORY AND PLAYERS

Pearl Standish (Pearl White), heiress, is held up by Nicholas Knox (Earle Fox), member of a secret order, and is ordered to give up the violet diamond. She informs the burglar she hasn't got it, but longing for excitement, invites him in and hears the story of how her father procured the diamond from a burglar who stole it from its sacred resting place in Arabia. The setting is in the possession of Knox. Pearl summons Carslake (Warner Oland), formerly her father's secretary to ask him if he knows anything of the diamond. Carslake holds up Knox procuring the setting but just then the Priestess (Ruby Hoffman) of the order arrives with her henchmen and a general free-for-all ensues. Knox regains the setting and refuses to tell Pearl why he wants the diamond. Pearl receives a note telling her that she has fifteen days to return the diamond. If she complies not she dies.

In the second episode, Pearl and Knox journey to Carslake's house, believing he has the diamond in his possession. The priestess and her followers spy on them. Pearl and Knox are trapped in a room by Carslake, who then sets fire to the house. Attempting to escape, they fall through a trap door into a room with closing walls, where the Priestess has already been caught. Carslake fights a reporter away who has tried to pull the lever and save the three. When the episode closes the reporter has just dropped from exhausting beside the lever, while the walls are starting to crush the unfortunate adventurers.

Motion Picture News, July 14, 1917, p. 278

The Fatal Ring (1917) – Serial (20 Episodes)

Episode Two: The Crushing Walls (1917)

Reporter Tom Carlton (Henry G. Sell) of *The American*.

THE CRUSHING WALLS, Week of July 15.—The second number of "The Fatal Ring," the new Pathe serial, featuring Pearl White, shows the heroine, and Tom Carleton, caught in a room with closing walls and are being crushed almost to death at the finish of the second reel. The action is brisk all through the number.

The Moving Picture World, July 21, 1917, p. 477

THE FATAL RING (No. 2, "The Crushing Walls"—Two Parts—July 15).—The cast: Pearl Standish (Pearl White); Nicholas Knox (Earle Fox); The Priestess (Ruby Hoffman); Richard Carslake (Warner Oland); Tom Carlton (Henry Gsell).

Pearl received the warning sent by the Secret Order of the Violet God. Fifteen days were allotted her to return the diamond. She is deep in thought when Knox is announced. He informs her he has but five days left and now that she has the setting they must work together. Feeling confident Carslake has the diamond, Pearl and Knox visit his home. They see a queer little man entering. Stealing in they conceal themselves behind the curtain. The man tells Carslake he wants the diamond or he will tell what he knows about it. Pretending he is going to give it to him, Carslake opens his safe, turns around, fires and kills him. Knox rushes in and demands the diamond. Carslake presses a button, the safe doors close and he disappears. Pearl discovers a steel shutter has been slammed down on the window. Carslake sets fire to the house.

Tom Carlton is sent to report the fire. Carslake sees the Priestess and two Arabs enter the house. He hears Carslake tell one of his men after this fire he will be rid of all followers. The Priestess enters a room. Carslake locks the doors and pulls a lever; the walls begin to close in. Accidentally Knox touches a small protuberance in the moulding, the floor beneath gives away and Pearl and Knox fall into the room of the closing walls. Carslake throws himself upon Tom and knocks him unconscious. The walls have closed so they are crushing their occupants.

The Moving Picture World, July 28, 1917, p 694

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Tom Carlton)

Ethnicity: White (Tom Carlton)

Media Category: Newspaper

Job Title: Reporter (Tom Carlton)

Description: Major: Tom Carlton, Very Positive

Description: Minor: None

The Fatal Ring (1917) – Serial (20 Episodes)

Episode Three: Borrowed Identity (1917)

Reporter Tom Carlton (Henry G. Sell) of *The American*. Editor

“Borrowed Identity.”

Exciting fight scenes on board a yacht add interest to “Borrowed Identity,” third two-reel episode of Pathe’s “The Fatal Ring” serial. This episode shows how Pearl—played by Pearl White—and her followers are rescued from the house of mystery. The reporter is sent to cover ship news by his editor. Pearl and Knox are lured to a yacht and there made prisoners by Carslake. Pearl escapes in the guise of the girl who lured her to the yacht. Pearl and Carslake get on a boat and, at the point of a gun, Pearl obtains the setting and the diamond. Carslake jumps from the boat and Pearl gets the police. The police go to the yacht and battle with the gang. Pearl is saved by the reporter. The end shows that Carslake still has the real diamond.

The Moving Picture World, July 21, 1917, p. 472

BORROWED IDENTITY (Astra), July 22.—Third two-reel episode of “The Fatal Ring” serial. Exciting fight scenes on board a yacht add interest to the story told in the film. The number increases the mystery of the story, and Pearl and Knox believe that they have the diamond and the setting. The close of the episode shows, however, that Carslake has the real stone.

The Moving Picture World, July 21, 1917, p. 477

THE FATAL RING (No. 3, "Borrowed Identity"—Two Parts—July 22).—Suddenly Tom regained his senses and, staggering towards the lever, drew it back. The walls receded and all were saved. Knox, eager to escape, grasped Pearl and pulled her back, but Tom knocks him to the floor and carries Pearl out. Knox advises Pearl not to have anything to do with him, as he is after the diamond. Pearl warns Knox he has but three days left, while she has thirteen.

The next evening, Knox calls Pearl's attention to a girl who seems to be in distress. Pearl learns her brother has to have \$5,000 by that night or otherwise he will do away with himself. Pearl consents to lend the girl the money, but to save his life they must leave at once, as he is on his employer's yacht. Accompanied by Knox, Pearl boards the yacht. She discovers the brother is Carslake. Securing the setting from Knox, he has him locked up, while the girl locks Pearl in her room. Carslake and the girl take a motor boat to shore. Speeding along, Carslake is astonished to see Pearl pointing a revolver at him. She secures the setting and the diamond. Bending to tie her shoe-string, Carslake plunges into the water.

Tom Carlton hears a shot, jumps into a launch and goes in search. Pearl, accompanied by the police, arrive at the yacht and find Knox in a struggle. Pearl is about to be cast into the water when Tom saves her. Pearl gave the diamond to Knox. "Now that everything is cleared, I want to know why our lives were to be forfeit."

The Moving Picture World, July 28, 1917, p. 695

“The Fatal Ring”

(Pathe—Third Episode)

REVIEWED BY PETER MILNE

MORE complications that give promise of providing plenty of material for the remainder of the serial are introduced in this number, released under the separate title of “Borrowed Identity.” Pearl and Knox still continue to strive for possession of the diamond and its setting and finally secure both pieces from Carslake, but in the last reel the villain reveals the fact that he has a duplicate diamond of glass, and many more of the same sort, and it is one of these that Pearl has striven so valiantly for.

The story is also given a peculiar twist in the third episode. Knox, first introduced as the masked bandit, and who displayed only heroic traits in the opening chapters now develops into more or less of a two-sided character. Although aiding Pearl in her pursuit of the valuable stone, he shows marked dislike to Carlton, the reporter, who has also enlisted on the side of the heroine.

So with such many and varied complications “The Fatal Ring” seems to have settled down for a run that will be as exciting as the most hopeful could have expected.

THE STORY AND PLAYERS

Carlton (Henry Gsell) releases Pearl (Pearl White), Knox (Earle Fox) and the Priestess (Ruby Hoffman) from the closing room. Through a trick Pearl and Knox are brought in the power of Carslake (Warner Oland), who shanghaies them after securing the diamond. Pearl, however, strikes back with another trick, refuting Carslake’s game while Knox is later rescued by Pearl and Carlton.

More Complications Enter Into the Late Chapter of "The Fatal Ring"—Pearl White

(Pathe Serial, Two Reels.)

"Borrowed Identity" is the title of the third episode of "The Fatal Ring," mystery series, produced by Pathe with Pearl White in the featured role. Knox, in this chapter, shows that he is a man of dual character. While he works in the interest of Pearl to obtain the ring he displays a marked dislike to Carlton, the reporter who is also assisting Pearl in the quest. Perhaps it is jealousy. "The Fatal Ring" promises to be one of the most stirring mystery dramas ever produced by Pathe and Pearl is given a role that demands her every talent, before the camera, to characterize. More complications enter into the plot in this late episode and it alone gives more real dramatic action than some features. It is imperative that you see this number as well as all numbers to follow. Pearl White promises you excitement in every scene, in every chapter and has in store for you a most cleverly conceived climax. Henry Gsell, Earle Fox, Ruby Hoffman and Warner Oland have strong, actionable parts to interpret in this late number. You can see it at the _____ theatre on _____ of _____ week.

Motion Picture News, July 28, 1917, p. 588

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Tom Carlton)

Ethnicity: White (Tom Carlton)

Media Category: Newspaper

Job Title: Reporter (Tom Carlton)

Description: Major: Tom Carlton, Very Positive

Description: Minor: None

The Fatal Ring (1917) – Serial (20 Episodes)**Episode Four: The Warning on the Ring (1917)**

Reporter Tom Carlton (Henry G. Sell) of *The American*..

"The Warning on the Ring."

The rate of speed maintained by the Pathe serial, "The Fatal Ring," through the preceding numbers shows no sign of let up in "The Warning on the Ring," the fourth instalment. The fight over the ring is still kept up and Pearl Standish and Knox has a number of thrilling adventures with Richard Carslike and the Priestess before the end of the two reels. Some of the liveliest action and the best entertainment is furnished by Pearl's dog, after the ring is fastened to his collar and he is chased by the enemies of his mistress. The climax leaves Pearl plunging into a deep hole filled with water.

The Moving Picture World, July 28, 1917, p. 652

THE FATAL RING (Episode No. 4, "The Warning on the Ring"—Two Parts—Astra—July 29).—The cast: Pearl Standish (Pearl White); Nicholas Knox (Earle Fox); The Priestess (Ruby Hoffman); Richard Carslake (Warner Oland); Tom Carlton (Henry Gsell).

One day before the date set for his death should the Violet Diamond not be returned, Nicholas Knox, accompanied by Pearl Standish, visits the temple. Knox gives the Priestess the Diamond and she immediately has it examined. They discover that it is nothing but a mere piece of glass and that Carslake had tricked Pearl. By the laws of the order, Knox is to be punished. Tied to a pillar he receives fifteen lashes across his back. After recovering a slight bit, Pearl and Knox leave the temple. Thinking that perhaps the queer inscription on the ring might have some power to stop the sentence of death, Pearl and Knox decide to visit a Chinese dealer to have it translated. Reading the inscription, the dealer becomes alarmed, casts the ring away and flees.

Pearl, turning around, spies Carslake talking to the frightened man. Pondering a moment, she calls her dog and, attaching the ring to his collar, sends him home. Disappointed at not being able to secure the setting, Carslake commands Pearl to go for it, and if she fails to return in an hour, Knox will never leave the room alive. Leaving, Pearl accidentally meets the Priestess and relates the incident. The Priestess enters the shop and at the sight of her all the employers fall to their knees and bow their heads. She orders Carslake to be seized and searched. Breaking away, Carslake grabs Pearl and uses her as a shield. Holding her by the arms, he backs into a trap door and pulls her with him.

Tom Carlton, who had saved Pearl's life before, calls to see her. Learning that she went to a Chinese shop and fearing for her, he leaves for the shop. By a clever trick he gains admittance into the back of the shop. Finally he discovers himself in a secret passage and, looking ahead, he sees Pearl and Carslake. Carslake is demanding a written order from Pearl, when suddenly Tom jumps upon him and knocks his revolver from his hand. A fight ensues. On the ground they fight to gain possession of the revolver, while Pearl rushes off for help. Running, Pearl falls into a deep cavern-like hole filled with water.

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Tom Carlton)

Ethnicity: White (Tom Carlton)

Media Category: Newspaper

Job Title: Reporter (Tom Carlton)

Description: Major: Tom Carlton, Very Positive

Description: Minor: None

The Fatal Ring (1917) – Serial (20 Episodes)

Episode Five: Danger Underground (1917)

Reporter Tom Carlton (Henry G. Sell) of *The American*.

DANGER UNDERGROUND (Pathe), Aug. 5.—Episode No. 5 of "The Fatal Ring." In this number several exciting situations arise. Pearl is first rescued from the underground stream, she and her rescuer barely escaping death from an incoming ferryboat. She then seeks out Carslake, in an artist's studio, and several struggles occur for possession of the violet diamond. The installment reaches its close with Pearl hanging headfirst over a boiling cauldron.

The Moving Picture World, August 4, 1917, p. 814

"The Fatal Ring" is also developing into a typical Pearl White serial, which means a continuous succession of hair-breadth escapes of the sort which causes the observer to hold his breath. In the fifth episode, entitled "Danger Underground," Pearl is rescued from the underground stream in which she has been cast. She and her rescuer barely escape being crushed by an incoming ferry boat, as they climb up to the dock. The scenes then revert to Washington Mews, a New York art center, where there are some violent struggles with Carslake for possession of the violet diamond. The last reel closes with Pearl suspended over a boiling cauldron, head downward, condemned to death for her attempt to obtain the diamond.

The Moving Picture World, August 4, 1917, p. 811

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Tom Carlton)
Ethnicity: White (Tom Carlton)
Media Category: Newspaper
Job Title: Reporter (Tom Carlton)
Description: Major: Tom Carlton, Very Positive
Description: Minor: None

The Fatal Ring (1917) – Serial (20 Episodes)**Episode Six: Rays of Death (1917)**

Reporter Tom Carlton (Henry G. Sell) of *The American*.

THE FATAL RING (Episode No. 6, "Rays of Death"—Two Parts—Astra—Aug. 12).—The cast: Pearl Standish (Pearl White); Nicholas Knox (Earle Fox); the Priestess (Ruby Hoffman); Richard Carslake (Warner Oland).

After helping Nicholas Knox recover the violet diamond, Pearl Standish, in a fit of anger at being unable to learn what it means, hurled it from a window in the temple of the Sacred Order of the Violet God and it was picked up by Richard Carslake. In the temple Pearl is slowly being lowered over a caldron of boiling metal. Knox pleads for Pearl's life, but the Priestess informs him that he has but one day more, and if he fails he will receive the same penalty for treachery to the Sacred Order of the Violet God.

Fastening the rope to the floor with a hammer and a clamp, the Priestess orders that some ferrets be placed in a box so that by degrees they will gnaw the rope and when their work is completed Pearl will fall into the blazing caldron. Climbing up the wall Tom Carlton finally manages to reach the window. The rats have gnawed the rope, and it is three-quarters parted. Breaking the window open, Tom gains admittance. He grabs hold of the rope and by deft manipulation he struggles toward her, still keeping the end of the rope in his hands and catching her around the waist swings her outside the caldron and lowers her to the floor. He starts to unbind her, but is attacked by one of the Priestess' followers. Pearl pushes the man backwards into the caldron. Pearl and Tom escape.

Seated at a restaurant table, Carslake, fugitive from justice, sees Detective Hana. Carslake jumps up and makes a hurried escape. Hana follows him. Carslake conceals himself underneath an embankment, where he hides the diamond. Thinking the way clear, Carslake leaves. Just then Hana discovers him, and after a struggle Carslake is finally overpowered and is made a prisoner.

Pearl receives a note from Knox, telling her that she has saved him before and now that his time is up he must die tonight. Escape is impossible and he pleads with her to save him and, as a reward he will tell her the secret of the violet diamond. Pearl 'phones Tom and asks him to meet her. He consents. Pearl and Tom arrive at Knox's house. Looking through the keyhole Pearl sees the Priestess. Knox is pleading with her to spare his life, but she will not listen to him, stating that he had sufficient time to recover the diamond and now that the time is up he must die.

She recalls to him that her father discovered an invention that would make the Secret Order of the Violet Diamond kings of this earth. Taking a crucible he poured some powder from it

into a large metal retort. Sealing the retort he held it out and counted a certain number of seconds. Placing a black slave a few feet away from him he pointed the retort at him and in an instant the slave's body dissolved into nothingness. Pearl and Tom are still looking through the keyhole when suddenly four of the Priestess' band grasp them from behind. They are dragged into the den. Knox had met his fate by being strangled and now Pearl and Tom are before the Priestess. The Priestess gazes at Knox and, turning to Pearl, tells her that it is her turn to pay the penalty.

The Moving Picture World, August 11, 1917, p. 990.

"Rays of Death."

Pearl White, Earle Fox, Ruby Hoffman and Warner Oland, the leading members of "The Fatal Ring" cast, the latest Pathe serial, are kept busy in the "Rays of Death," the sixth episode. After throwing the violet diamond from a window of the temple of the Sacred Order of the Violet God, Pearl is seized and suspended head downward over a caldron of boiling oil. The rope that holds her is fastened so that a pair of ferrets can gnaw it in two. Just as they have nearly completed their task, Tom Carleton climbs into the room through a window and rescues the heiress. In this number the secret of the violet diamond is revealed. The story is cleverly worked out, and equal skill is shown in its production.

The Moving Picture World, August 11, 1917, p. 953

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

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

The Fatal Ring (1917) – Serial (20 Episodes)

Episode Seven: The Signal Lantern (1917)

Reporter Tom Carlton (Henry G. Sell) of *The American*.

THE SIGNAL LANTERN (Pathe), August 19.—Instalment No. 7 of "The Fatal Ring." This episode contains a number of spirited moments, though no big stunt is staged. Pearl succeeds, after the expenditure of time and money, in procuring Carslake's release. He rewards her by turning over the diamond, but no sooner has she taken it than she is once more pursued. The number closes with Pearl in search of the dark lady.

The Moving Picture World, August 18, 1917, p. 1086

Pearl White appears in the 7th episode of "The Fatal Ring" serial entitled "The Signal Lantern," produced by Astra under the direction of George B. Seitz and written by Fred Jackson and Bertram Millhauser. Another thrilling crisis faces Pearl White in this chapter. She must recover the diamond or Tom Carlton is to be killed. The Spider, a mysterious, crooked little man who rules his henchmen with a rod of iron, comes to her aid. Pearl and the Spider succeed in securing the diamond, but the episode ends when Carslake takes out his watch and gives Pearl five seconds to hand over the diamond. As he covers Pearl with his gun he counts.

The Moving Picture World, August 18, 1917, p. 1093

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

Type: Movie
 Genre: Serial
 Gender: Male (Tom Carlton)
 Ethnicity: White (Tom Carlton)
 Media Category: Newspaper

Job Title: Reporter (Tom Carlton)
 Description: Major: Tom Carlton, Very Positive
 Description: Minor: None

The Fatal Ring (1917) – Serial (20 Episodes)

Episode Eight: The Switch in the Safe (1917)

Reporter Tom Carlton (Henry G. Sell) of *The American*.

THE FATAL RING (Pathe), August 26.—Eighth episode of this serial, featuring Pearl White and a capable supporting company. In this number Pearl restores the violet diamond in order to save the

life of Tom Carlton. Carslake sees the diamond hidden by one of the crooks and procures it. Pearl attempts to recover it, and when the instalment closes is trying to open a safe in which an explosive has been placed. A characteristic number which does not greatly advance the plot, but carries the interest in the usual way.

The Moving Picture World, August 25, 1917, pp. 1234-1235

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

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

The Fatal Ring (1917) – Serial (20 Episodes)

Episode Nine: The Dice of Death (1917)

Reporter Tom Carlton (Henry G. Sell) of *The American*..

THE DICE OF DEATH (Astra), Sept. 2.—Episode No. 9 of "The Fatal Ring" serial. The instalment moves rapidly and contains its full quota of excitement. The story develops to the point where the spectator is led to believe that Pearl has been stabbed by the plotters and closes at the most exciting moment.

The Moving Picture World, September 1, 1917, p. 1390

THE FATAL RING Episode No. 9, "The Dice of Death"—Two Parts—Astra—Sept. 2).—The cast: Pearl Standish (Pearl White); The Priestess (Ruby Hoffman); Richard Carslake (Warner Oland); Tom Carlton (Henry Gsell).

Unaware of danger and ignorant of the fact that the Violet Diamond is not within the safe, Pearl Standish endeavors to open it. The result is an explosion which wrecks the room and hurls Carslake and Pearl to the floor. Tom and Spider learn Pearl's whereabouts. Dopey Ed, Carslake's henchman, regains his senses and shakes Carslake. His first thought is the ring and he eagerly searches the pockets of Carslake. Regaining consciousness, Pearl sees Ed. She throws herself upon him. Pearl opens his hand and the Diamond falls to the floor. Picking the Diamond up, Pearl rushes to the other room, only to be encountered by Ed again, and is knocked to the floor. Tom and the Spider arrive. Dopey Ed sees them and eludes them by jumping through the window. As they pass Carslake, he appears to be unconscious. Going to Pearl, they revive her. Carslake rises and, seeing the Diamond on the floor, picks it up and escapes.

The next afternoon Carslake, unaware of Dopey Ed's attempt to double cross him, plots with him to regain the setting for the Diamond. He sends his men to Pearl's home and by a trick they draw Pearl out into the garage. Binding her hand and foot, they bring her to Carslake's den.

Tom, worried, returns to the Standish home in an attempt to persuade Aunt Ella to prohibit Pearl's further quest for the ring. The phone rings and Tom answers it. Carslake is speaking. "The setting for the Diamond is in the top drawer of her dresser. Bring it to the Grand Central at three o'clock." Tom consents. Tom is at the station at the appointed time and, placing the setting in the ring, passes it into Carslake's pocket. Wiggsey Benson, a successful pickpocket and one-time confederate of Carslake, sees the incident between Carslake and Tom. Walking up to Carslake, he shakes him by the hand and at the same time fetches the envelope from his pocket. Realizing his loss, Carslake immediately follows Benson, and is in turn followed by Tom.

Tracking him to an apartment, Carslake enters, while Tom remains outside.

Pearl finds herself locked alone and, in looking for a means of escape, she accidentally touches a wainscoting. Its secret compartment opens and to her surprise she finds the Violet Diamond. Overjoyed, she attempts to escape, but as she is about to go down the stairs she trips and falls to the bottom. Carslake's men bring her back and, wrapping her in a quilt, they place her on the sofa. She appears to be unconscious. Carslake left instructions that if he did not return by three o'clock, Pearl should be killed, and the hour was not very far off.

Carslake had followed Benson into the apartment. Closing the door behind him, he is astounded to see the Priestess and her adherents. Carslake tries to struggle with the Arabs, but is finally subdued. Death staring him in the face, Carslake promises to get the Diamond for the Priestess. Looking at his watch he sees it is near three, so he warns the Priestess to hurry. Grabbing a taxi they leave. Tom follows them. Nearing his den, Carslake sees Tom's taxi behind him. Sending one of the Arabs off the machine, Carslake has him fire and puncture the tires of Tom's machine. Arriving at his den, Carslake jumps off the machine and rushes in. Throwing the door back, he sees his man plunging the dagger in the wrapped up form on the sofa.

The Moving Picture World, September 1, 1917, p. 1428

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Tom Carlton)

Ethnicity: White (Tom Carlton)

Media Category: Newspaper

Job Title: Reporter (Tom Carlton)

Description: Major: Tom Carlton, Very Positive

Description: Minor: None

The Fatal Ring (1917) – Serial (20 Episodes)**Episode Ten: The Perilous Plunge (1917)**

Reporter Tom Carlton (Henry G. Sell) of *The American*.

Pearl White stars in the tenth episode of "The Fatal Ring" serial, entitled "The Perilous Plunge". This is probably the best episode yet of a serial that is breaking all records. It is said that a large number of Pathe offices have already beaten their average on "The Iron Claw".

The Moving Picture World, September 8, 1917, p. 1558

Note: Page 1585 which begins this review is missing from all editions of *The Moving Picture World*. This is the end of the review.

knows where Tom is. Pearl offers him \$5,000 to save Tom's life, and starts for her camp in the Adirondacks with "The Spider." The next morning Tom is captured by the Priestess and her followers, and the camp is set on fire just before Pearl and "The Spider" reach it. Pearl and "The Spider" are locked in the burning cabin, while Tom is led away captive by the Priestess and her followers.

The Moving Picture World, September 8, 1917, p. 1586

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Tom Carlton)

Ethnicity: White (Tom Carlton)

Media Category: Newspaper

Job Title: Reporter (Tom Carlton)

Description: Major: Tom Carlton, Very Positive

Description: Minor: None

The Fatal Ring (1917) – Serial (20 Episodes)**Episode Eleven: The Short Circuit (1917)**

Reporter Tom Carlton (Henry G. Sell) of *The American*.

THE SHORT CIRCUIT (Astra), September 16.—Episode No. 11 of "The Fatal Ring." Pearl White gets over several thrills in this chapter—one when she leaps from a galloping horse to a tree, another when she jumps from the horse into an automobile, and a third when she catapults from a bridge to the top of a speeding train. The story progresses rapidly. Pearl escapes from the burning building, but thinks Tom has perished. She gets possession of the violet diamond and learns that Tom is a prisoner. Carslake holds her up and gets the diamond. Pearl, aided by the foresters, rescues Tom.

The Moving Picture World, September 15, 1917, p. 1708

"The Fatal Ring"

(Pathe—Eleventh Episode)

REVIEWED BY PETER MILNE

AS full of thrills as ever, this number of "The Fatal Ring," entitled "The Short Circuit," introduces a more prominent love element than has been apparent in the preceding instalments. Tom Carlton, the reporter, thought dead by Pearl, is the cause of her sorrow, and later, when she discovers him alive, there is a tender scene between them that leaves no possible doubt as to the ultimate ending.

The body of the eleventh episode is taken up with the fights of all three parties to possess the violet diamond, and when it closes it has just been stolen from Pearl by an unknown hand while the dauntless heroine is threatened with death.

Motion Picture News, September 15, 1917, p. 1860

THE FATAL RING (Episode No. 11—"The Short Circuit"—Two Parts—Sept. 17).—The house caves in, Pearl extricates herself and the body of the Spider from the smoking debris. She tries to rouse him, but he is all in. Half dragging the Spider, Pearl finally manages to escape without being injured.

The Spider recovers, Pearl starts back into the flames, half-stifled by the smoke. Looking around, she sees Tom's watch and chain! Meanwhile, Tom, a prisoner of the Order of the Violet God, saves the priestess' life when she is bitten by a spider, and she grants him any favor in her power. Tom requests that Pearl be told of his whereabouts. The Priestess consents.

In the city Carslake gloats over his possession of the Violet Diamond, but is interrupted by the arrival of the telephone man, who wishes to fix the wires. The 'phone rings and the man tells Carslake the call is for him. Unsuspecting, he drops the Diamond on the table. Picking up the

'phone, he receives a shock and endeavors to drop it, but is unable to do so. The man takes the Diamond and escapes. The housekeeper cuts the wires and saves Carslake. Searching the man's coat, which he left behind, Carslake finds this note: "Sapper—Get the Diamond. Bring it to me at Pearl Standish's lodge in the Adirondacks." Carslake leaves immediately. Gravina, one of the priestess' spies, starts on his mission to Pearl, meets Carslake; informs him where he is going and learns of the diamond. He advises he will send Pearl on the trail, but she need never reach Tom.

Sapper gives the Spider the diamond. He unwraps it and gives it to Pearl. Pearl learns of Tom's whereabouts and starts off. Galloping along, Pearl sees Carslake and his henchman rushing towards her. She is about to pass a low hanging bow. Reaching up, she grabs hold of it, letting her horse run from beneath her. Carslake catches her and demands the diamond. She hands it to him. Worried over Tom, Pearl gains the assistance of some constabulary officers. At sundown Tom is to die, according to the decree of the Secret Order. The Priestess takes the scimitar and is ordered to carry out the death sentence. She looks at it in horror and starts towards Tom. Raising the knife, she is about to strike as the film fades out; the cavalry gallops towards the den.

Pearl fires and hits the Priestess in the hand. She drops the knife and flees. Pearl rushes to Tom and unbinds him. "Now that I have you, I simply must get the diamond," says Pearl.

Carslake and his adherent catch a train as Pearl comes galloping towards the station. Seeing that she has missed the train, Pearl jumps into a machine and passes the train. She jumps out and on to the railing of the bridge. As the train is passing beneath, she drops on to the train and goes into the coach where Carslake is. Pearl speaks to the astounded Carslake. "The Diamond, please." Carslake smiles as his adherent comes behind Pearl and holds a stiletto at her ribs as the film fades.

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Tom Carlton)

Ethnicity: White (Tom Carlton)

Media Category: Newspaper

Job Title: Reporter (Tom Carlton)

Description: Major: Tom Carlton, Very Positive

Description: Minor: None

The Fatal Ring (1917) – Serial (20 Episodes)

Episode Twelve: A Desperate Chance (1917)

Reporter Tom Carlton (Henry G. Sell) of *The American*.

Pearl White stars in the 12th episode of "The Fatal Ring" entitled "The Desperate Chance." This chapter is characterized by breathless suspense and many thrills. At the point of a revolver in a fight on top of a fast moving train, Carslake and Pearl both fall off. Carslake rises and starts after the train, leaving Pearl lying prone across the track. With a northbound train only fifty yards from Pearl, Tom Carleton, after an exciting race in his automobile, manages to pull the switch in time to save her. Learning where Carslake is hiding, Pearl, accompanied by the Spider, Tom, and detectives, invades the house. After a terrific fight, Carslake opens a trap door in the roof and climbs out. Pearl comes out of the trap door as Carslake gets to the edge of the roof by the iron girder. As he starts over the girder Pearl pursues him. Thinking that this is a good chance to get rid of her, Carslake seizes her and as the film fades out, starts to bend her back, back, back.

The Moving Picture World, September 22, 1917, p. 1867

THE DESPERATE CHANCE (Pathe), Sept. 23.—Episode No. 12 of "The Fatal Ring." Numerous events of stirring interest occur in this instalment. Pearl struggles with Carslake on top of a swiftly moving passenger train, which both leave in a daring manner. Tom Carlton proposes to her after some pleasing comedy scenes. In the final reel "The Spider" and his gang join Pearl in pursuit of Carslake and some thrilling roof-top scenes take place.

The Moving Picture World, September 22, 1917, p. 2011

THE FATAL RING (Episode No. 12.—“The Desperate Chance.”—Two Parts—Sept. 23).—Pearl attempts to force the Violet Diamond from Carslake. Carslake’s adherent attacks Pearl, and allows his master to escape from the car in which Pearl had cornered him. The master villain leaves over the roofs of the train and is pursued by Pearl. She overtakes him, and after a desperate fight on the car roof, she is overcome and thrown to the ground from the fast-moving train. She falls helpless across the tracks. Carslake gloats in triumph as the train on which he is riding takes the siding to allow the express the right of way.

Tom, following after Pearl in an automobile, sees her danger, but is unable to flag the fast-approaching train. In a race with death, he manages to throw the switch so that the express is shot on another track, and Pearl is saved.

Tom takes her to her home in the city, and later one of the Spider’s men learns that Carslake is hiding in the home of a friend of his. Pearl, accompanied by the Spider, Tom and detectives, invades the house. After a terrific fight, Carslake reaches the roof of the house through a trapdoor. Pearl comes out on the roof after him just as Carslake has knocked out Tom, who preceded her. She sees Carslake run to the edge of the roof and start over to the next building on a narrow iron girder. Pearl pursues him, and Carslake turns at bay, when she is halfway across the iron girder. Deciding that this is a good chance to get rid of her, Carslake seizes her and is about to throw her to the earth several stories beneath, when the episode ends.

The Moving Picture World, September 22, 1917, p. 1901

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

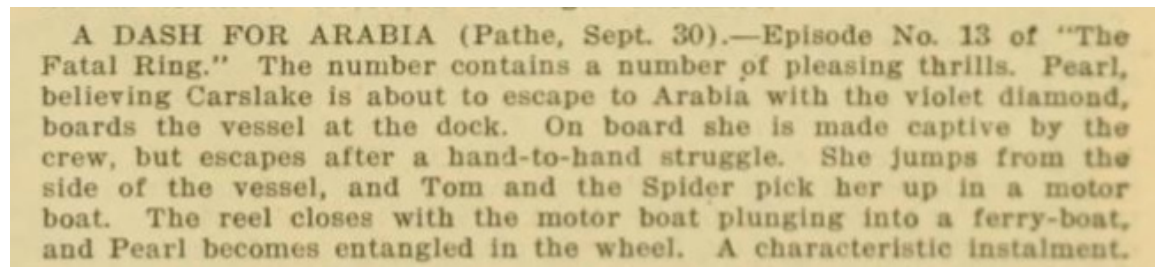
Type: Movie

Genre: Serial
Gender: Male (Tom Carlton)
Ethnicity: White (Tom Carlton)
Media Category: Newspaper
Job Title: Reporter (Tom Carlton)
Description: Major: Tom Carlton, Very Positive
Description: Minor: None

The Fatal Ring (1917) – Serial (20 Episodes)

Episode Thirteen: A Dash of Arabia (1917)

Reporter Tom Carlton (Henry G. Sell) of *The American*.



A DASH FOR ARABIA (Pathe, Sept. 30).—Episode No. 13 of "The Fatal Ring." The number contains a number of pleasing thrills. Pearl, believing Carslake is about to escape to Arabia with the violet diamond, boards the vessel at the dock. On board she is made captive by the crew, but escapes after a hand-to-hand struggle. She jumps from the side of the vessel, and Tom and the Spider pick her up in a motor boat. The reel closes with the motor boat plunging into a ferry-boat, and Pearl becomes entangled in the wheel. A characteristic instalment.

The Moving Picture World, October 6, 1917, p. 73

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

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

The Fatal Ring (1917) – Serial (20 Episodes)**Episode Fourteen: The Painted Safe (1917)**

Reporter Tom Carlton (Henry G. Sell) of *The American*.

THE PAINTED SAFE (Pathe), October 7.—Episode No. 14 of "The Fatal Ring." This number contains numerous startling incidents. Carslake and Pearl are rescued from their peril under the ferryboat. Carslake then dives into the river and is thought to be drowned. But he turns up later and deposits the diamond with a loan broker. Pearl and The Spider make a sensational raid on the loan shop at night, and are caught by the police after recovering the diamond.

The Moving Picture World, Oct. 13, 1917, p. 253

Pearl White is seen in the fourteenth chapter of "The Fatal Ring," entitled "The Painted Safe," a two-reel serial episode produced by Astra Film Corporation under the direction of George B. Seitz, scenario by Bertram Milhauser and story by Fred Jackson.

This chapter is a thriller, in which Pearl is thrown inside the paddle wheel of a ferryboat, while Tom (Henry Gsell) and the Spider are pitched into the water. Pearl is saved by Tom's quick thinking and rapid acting.

The Moving Picture World, October 6, 1917, p. 105

THE FATAL RING (Episode No. 14, "The Painted Safe"—Two Parts—Rel. Week of Oct. 7).—Tom Carlton and the Spider rescue Pearl from her dangerous situation on the paddle-wheel of the ferryboat. They jeopardize themselves in the engine room of the ferryboat. Pearl pluckily continues the chase of Carslake, the villain, in the police boat which speeded to her rescue. Pearl, Tom and the Spider, with the police, overtake the outgoing tramp steamer and the Captain, to save himself, attempts to capture Carslake. The wily villain outwits him and dives overboard. They find no trace of him in the water, for he has safely concealed himself under the police boat. Reaching shore Carslake manages to get dry clothes and then takes the Violet Diamond to a notorious fence, who puts it in his vault for safe-keeping. Pearl gets on the trail of Carslake, and with the Spider, traces him to the fence and resolves to get the Diamond. She and the Spider in the dead of night break into the pawnshop where the Diamond has been put for safekeeping and manage to break into the vault. They recover the Violet Diamond, but as they are escaping "policemen" capture them. One of the "finest" is Carslake, who in mock politeness, raises his hat, smiles at Pearl and says, "I am afraid, Miss Standish, I will have to trouble you for the Violet Diamond."

The Moving Picture World, October 6, 1917, p. 132

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Tom Carlton)

Ethnicity: White (Tom Carlton)

Media Category: Newspaper

Job Title: Reporter (Tom Carlton)

Description: Major: Tom Carlton, Very Positive

Description: Minor: None

The Fatal Ring (1917) – Serial (20 Episodes)

Episode Fifteen: The Dagger Duel (1917)

Reporter Tom Carlton (Henry G. Sell) of *The American*.

seems certain.
Pearl White appears in the fifteenth episode of "The Fatal Ring," produced in two reels by Astra under the direction of George B. Seitz, story by Fred Jackson, scenario by Bertram Millhauser.
This episode has a thrilling automobile chase, in which one car is dashed over a cliff. Carslake and his henchmen push a great boulder over the cliff and it is only by a hair's breadth that Pearl and Tom escape.

The Moving Picture World, October 13, 1917, p. 260

THE DAGGER DUEL (Pathe), October 14.—Episode No. 15 of "The Fatal Ring." This number, in which the story approaches its close, abounds in adventurous happenings. Tom Carlton saves Pearl just as she is about to be hurled over a cliff in an auto. The masquerade ball is another entertaining feature, and the installment closes with Carslake fighting members of the cult with daggers.

The Moving Picture World, October 20, 1917, p. 402

THE FATAL RING (Episode No. 15—"The Dagger Duel"—Two Parts—Oct. 14).

Tom Carleton rescues Pearl, who is lying unconscious in a motor car as it hangs over a cliff just before a boulder dislodged by Carslake and his henchmen crashes into the car. Tom revives Pearl and tries to make her promise to give up her search for the Violet Diamond. He proposes to her, and while she accepts, she will not give up the search and persuades him to postpone the marriage until after they recover the Violet Diamond.

To announce their engagement, a masquerade ball is given, and Carslake manages to be present. Cicely Lloyd, a friend of Carslake's also attends the ball. She is jealous of him, and by chance wears a Juliet costume the same as Pearl's. Carslake, dressed as a Chinese mandarin, receives a note from Pearl's maid, telling him that the setting of the Violet Diamond is on the hilt of a scimitar in the armory room. The High Priestess and her followers of the sacred order of the Violet God attend the masquerade ball, trailing Carslake, who they know has the Violet Diamond, and is seeking to recover the setting from Pearl. They follow him into the room in which the setting is hidden.

Carslake secures the setting and is attacked by the Priestess and her followers. Pearl hears the fracas, and calls to Tom, who dressed as Romeo, has been making love to her from beneath the balcony. After a fight, Carslake breaks away with his adherents. As they look back at the house, they see the figure of Pearl rushing out of the side entrance. Carslake's adherents shoot, and the figure falls. The High Priestess investigating, turns the face of the figure to the light, and it proves to be that of Cicely. As Carslake with the setting is about to pay the adherents who helped him, Pearl holds them up at the point of her gun and demands the setting. The High Priestess takes from Cicely's body the Violet Diamond which Carslake had given her earlier. Pearl reaches out her hand for the setting from Carslake. Instead of handing it to her, he grabs her gun. As he does so, his adherents jump forward to seize Pearl.

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Tom Carlton)

Ethnicity: White (Tom Carlton)

Media Category: Newspaper

Job Title: Reporter (Tom Carlton)

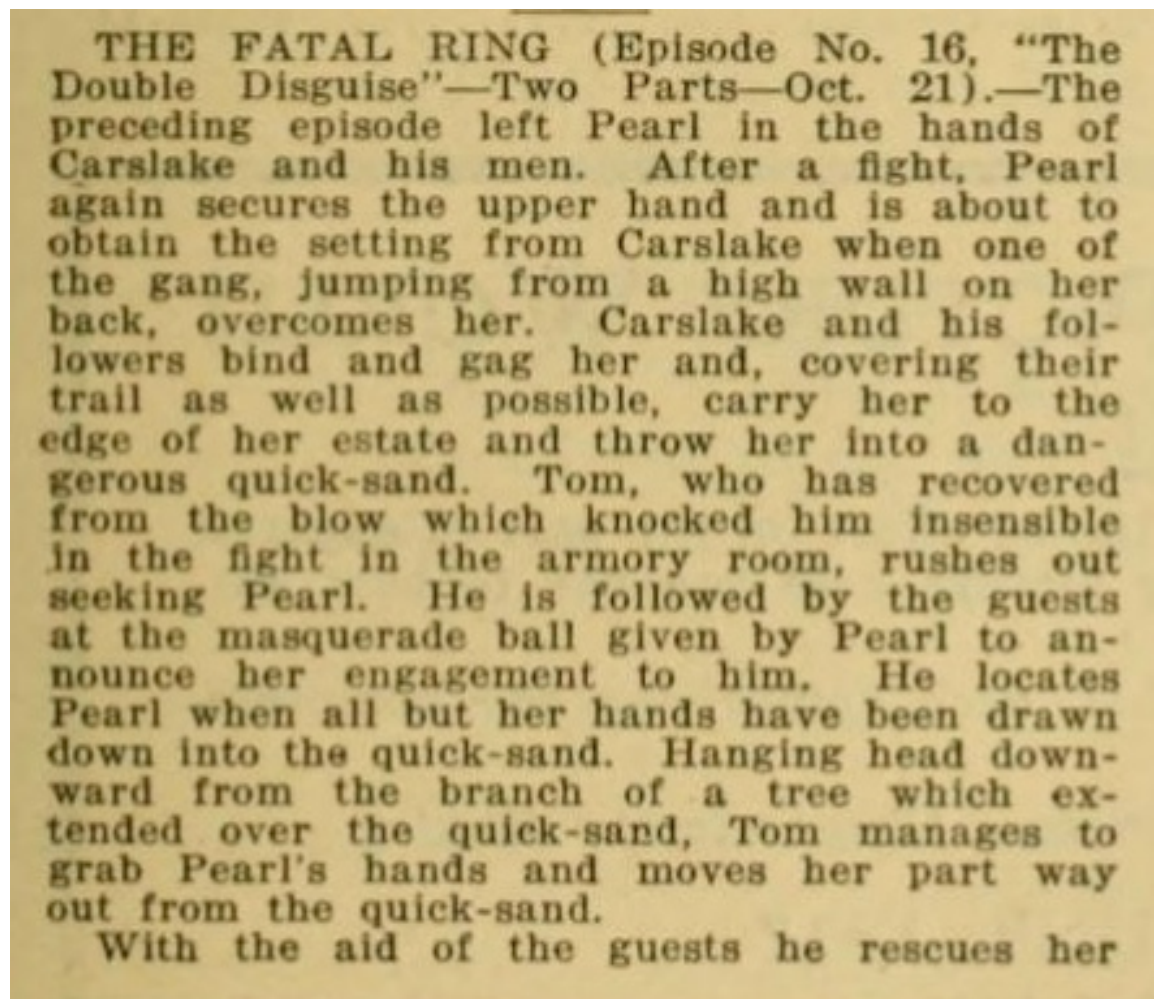
Description: Major: Tom Carlton, Very Positive

Description: Minor: None

The Fatal Ring (1917) – Serial (20 Episodes)

Episode Sixteen: The Double Disguise (1917)

Reporter Tom Carlton (Henry G. Sell) of *The American*.



and they all return to the house. Cicely Lloyd, Carslake's friend, who has been taken for Pearl and wounded by one of Carslake's henchmen, recovers and demands the violet diamond from Pearl, Tom and the Spider, the latter having arrived to help Pearl. At a conference, which is overheard by Cicely, through the aid of Pearl's maid, who is in Carslake's employ, Tom, Pearl and the Spider plan to recover the Violet Diamond from the Priestess of the Order of the Violet God, who took it from Cicely. Cicely escapes from Pearl's house and meets Carslake at his underworld hiding-place. Carslake is furious when she tells him she lost the Violet Diamond but makes plans of his own when she reveals what she overheard. Pearl, carrying out her plan, manages to overpower the Priestess and secures the Diamond. Impersonating the Priestess she leads the followers of the Violet God to Carslake's underworld hiding-place to recover the setting. Carslake has disguised himself as one of the followers of the Violet God and, separating Pearl from the others, among whom are Tom and the Spider, also disguised, he demands the Violet Diamond. Pearl manages to break away from Carslake and hides herself on a pile which is being driven into the earth by a pile-driver. Tom and the Spider follow after Pearl and Carslake just as Carslake discovers Pearl's hiding-place and starts the pile-driver down on her head.

The Moving Picture World, October 20, 1917, p. 441

THE DOUBLE DISGUISE (Pathe), October 21.—Episode No. 16 of "The Fatal Ring." Pearl is tied in a tree with a rope around her neck in this instalment. After her rescue by Tom she visits the rooms of the Priestess, where she gains possession of the diamond. She then impersonates the Priestess, but Carslake discovers her and again threatens her life. A typical number, not particularly strong in plot but full of entertaining action.

The Moving Picture World, November 3, 1917, p. 713

Pearl White stars in the 16th episode of "The Fatal Ring," produced in two reels by Astra. This episode has two very big thrills. The first is when Pearl is thrown by Carslake and his adherents into quicksands and narrowly escapes death. The other is at the end of the story when, after many fights and much fast action, she takes refuge under a pile-driver without realizing that the immense hammer is just above her. As the picture fades out, Carslake pulls the lever and the huge piece of iron begins to fall.

The Moving Picture World, October 20, 1917, p. 402

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Tom Carlton)

Ethnicity: White (Tom Carlton)

Media Category: Newspaper

Job Title: Reporter (Tom Carlton)

Description: Major: Tom Carlton, Very Positive

Description: Minor: None

The Fatal Ring (1917) – Serial (20 Episodes)

Episode Seventeen: The Death Weight (1917)

Reporter Tom Carlton (Henry G. Sell) of *The American*.

THE DEATH WEIGHT (Pathe), October 29.—Episode No. 17 of "The Fatal Ring." Pearl's life is endangered several times in this characteristic number. In the first instance Carslake drops the immense weight of a pile driver, which barely misses her. Both Tom and Pearl then struggle with Carslake inside some buildings. The latter again attempts to crush Pearl, this time with an elevator, but Tom rescues her. Carslake then endeavors to regain the diamond by means of a girl accomplice. An entertaining instalment.

The Moving Picture World, November 10, 1917, p. 881

Pearl White is seen in the seventeenth episode of "The Fatal Ring," material produced by Astra. By a miracle Pearl is saved when Carslake pulls the lever and the terrific weight of the pile driver falls upon the spot from which Tom has just snatched her. Foiled again, Carslake hatches a clever plot. The former partner of Pearl's father dies and his daughter Bessie, on her way to a finishing school in the East, stops to visit Pearl. In a mysterious manner Carslake is able to trace the Violet Diamond and in a series of thrilling incidents, he finally succeeds in waylaying Pearl, Tom and Bessie on their return from a visit to a Chinese theater in the slums. To Pearl's amazement as Carslake's head appears in the door of the car, Bessie suddenly whips out a gun and speaking crisply and quietly says: "The Violet Diamond, quickly, no noise," and the film fades out.

The Moving Picture World, October 27, 1917, p. 550

THE FATAL RING (Episode No. 17—"The Death Weight"—Two Parts—Oct. 28).— Pearl Standish escapes the death Carslake would inflict on her by means of a pile-driver. Carslake overcomes Tom Carlton, and rushes away. With two policemen, Pearl follows Carslake into a building and outdistancing her aides she follows on his trail into an adjoining building. Tom mounts to the roof of the building, and instructs the policemen

to jump to the fire-escape of the next building, telling them that he will go to the ground and will ascend the stairs and between them they will capture Carslake.

Carslake reaches the eighth floor of the building when he hears Tom rushing up the stairway. He turns and in an encounter with Pearl, overcomes her and throws her helpless and unconscious with her head and shoulders over the freight elevator shaft. Carslake rushes upstairs and, outwitting the two policemen, jumps into the freight elevator and starts it downward. Tom reaches the eighth floor just in time to drag Pearl from under the descending elevator. Carslake escapes. Back in his apartment, he reads that John Blake, a partner of Samuel Standish's, Pearl's father, is dead, and that his daughter, Bessie, is Blake's sole heir.

That night Pearl also learns of John Blake's death, and close on the heel of the announcement comes Bessie Blake with a letter from the lawyer of the estate asking Pearl to take care of her while she is in New York on her way to Boston from Chicago. Pearl makes her at home and as the girl seems somewhat nervous about the Violet Diamond, Pearl gives it to Tom Carlton to keep for her until the morning. Chloroform has been substituted for perfume in the atomizer in Pearl's room, and she is overcome by the fumes. When she wakes, she finds Bessie Blake near the safe in the drawing room, which has been opened, and Bessie tells her that she has been walking in her sleep. Pearl tells Bessie that she gave the Violet Diamond to Tom Carlton for safe keeping. When Tom is on his way to Pearl next morning, pickpockets attempt to secure the diamond, but he overcomes them. That night Pearl takes her guest slumming and they visit the Chinese theater. Carslake's henchmen manage to empty the gasoline tank on Pearl's car, and when the party leaves the theater the car is stalled in a narrow dark street and Carslake and his men surround Tom and Pearl. Pearl is surprised to find herself and Tom covered by a big revolver in Bessie Blake's hand as they are about to outwit Carslake and his men.

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Tom Carlton)

Ethnicity: White (Tom Carlton)

Media Category: Newspaper

Job Title: Reporter (Tom Carlton)

Description: Major: Tom Carlton, Very Positive

Description: Minor: None

The Fatal Ring (1917) – Serial (20 Episodes)

Episode Eighteen: The Subterfuge (1917)

Reporter Tom Carlton (Henry G. Sell) of *The American*.

Pearl White stars in the 18th episode of "The Fatal Ring" produced by Astra in two reels. This chapter has a very unusual story. In a series of thrilling incidents the Violet Diamond is hidden in a bottle of San Yen perfume. There are only four bottles of its kind in existence, and Pearl learns that they have been shipped from a department store to people who have ordered them by mail. Disguising herself as a salesgirl, she succeeds in obtaining the slips giving the addresses of the purchasers. Carslake, however, gets the same information. The rest of the episode is a race between the two to see which will get the right house first.

The Moving Picture World, November 3, 1917, p. 721

THE SUBTERFUGE (Pathe), November 4.—Episode No. 18 of "The Fatal Ring," in two reels. After her escape from the clutches of Carslake and his men, Pearl dashes into a Chinese shop. Here, being closely followed, she drops the violet diamond into one of six bottles of perfume. The subsequent action pictures an exciting effort to trace the bottles to various houses, in order to regain the diamond. The scenes are filled with struggles between Pearl, Carslake, Tom and others. There is no big "stunt" in this, but it is very entertaining.

The Moving Picture World, November 17, 1917, p. 1038

THE FATAL RING (Episode No. 18—"The Subterfuge"—Two Parts—November 4).—Pearl's amazement at the action of Bessie Blake in demanding the Violet Diamond gives way to anger and quick determination, and, seizing the gun from Bessie's hand, she throws her to one side and regains the street. After trying in vain to escape Carslake she is forced to take refuge in a Chinese curio shop. Realizing she is about to be captured, Pearl drops the Violet Diamond in an uncorked bottle of perfume.

By this time the police arrive and try to capture Carslake, but he evades them. The owner of the shop insists that Pearl be arrested, and the policeman takes her into custody. Tom also has been arrested, and when they are released on bail next morning they ask "The Spider" to aid them in securing the bottle of perfume in which Pearl placed the Violet Diamond. The perfume is traced from the Chinese shop to Van Rosen's department store, but the bottle was bought to fill mail orders, and they cannot obtain the names of the purchasers. Carslake sends one of his men to trace the perfume. He learns that some one else is tracing them.

Pearl impersonates a cash girl at the store and secures duplicates of the mail order shipments for the morning from the shipping clerk, and Tom copies the names of those customers who secured the perfume. Pearl returns the duplicates of the shipping orders to the shipping clerk, and Carslake's henchmen takes them from him. Carslake crosses Pearl's trail on the search for the perfume. At the Richardson estate, where one of the bottles has been delivered, Carslake and his men bind and gag the night watchman. Carslake impersonates this man, and when Pearl, Tom and the Spider drive up to the estate he pretends to be asleep. Tom is left as a lookout while Pearl enters the French windows. Pearl and the Spider secure the perfume bottle, and Pearl breaks it on the sidewalk. While the Spider and Pearl are searching among the broken fragments of glass for the Violet Diamond Carslake and his men cover them with their guns. When Carslake does not find the diamond in the broken bottle he orders one of his men to hold Pearl, Tom and the Spider prisoners, while he and the others visit the purchaser of the last bottle. Pearl manages to overcome the guards, and with Tom and the Spider starts after Carslake. Pearl comes upon Carslake demanding the perfume from the girl who purchased it. She sees him empty the bottles and find the Violet Diamond. As he picks it up and looks at it Pearl covers him with a gun and demands the diamond. Carslake laughs at her as one of his henchmen steps from behind portieres near Pearl and makes her a prisoner.

The Moving Picture World, November 3, 1917, pp. 762, 764

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Tom Carlton)

Ethnicity: White (Tom Carlton)

Media Category: Newspaper

Job Title: Reporter (Tom Carlton)

Description: Major: Tom Carlton, Very Positive

Description: Minor: None

The Fatal Ring (1917) – Serial (20 Episodes)**Episode Nineteen: The Crystal Maze (1917)**

Reporter Tom Carlton (Henry G. Sell) of *The American*.

Pearl White stars in the 19th episode of "The Fatal Ring," produced in two reels by the Astra Film Corporation.

This chapter has more thrilling fights and one of the most unusual stunts ever seen in a motion picture serial. The first reel shows a running fight which has punch after punch. The second shows how the Spider traps Carslake and the priests with their followers in a Mystic Maze. The Priestess outwits them all, however, and obtains the diamond and the setting, determined to leave immediately for Arabia, while, as the picture fades out, Pearl is placed in deadly peril.

The Moving Picture World, November 10, 1917, p. 887.

THE CRYSTAL MAZE (Pathe-Special), November 11.—Episode No. 19 of "The Fatal Ring." This is the next to the last number of this series and brings up one of the most interesting situations yet pictured. The chief participants all clash in the Spider's underground den. There is a three-cornered fight between Pearl and Tom, Carslake and the Priestess with her followers. The latter obtain the diamond and begin a dash for Arabia, with the others in pursuit. The final scenes occur on a vessel preparing to leave the dock.

The Moving Picture World, November 24, 1917, p. 1191

THE FATAL RING (Episode No. 19—"The Crystal Maze"—Two Parts—Nov. 11).—Pearl gets an opportunity to attack Carslake and his henchman. The woman, from whom Carslake has obtained the violet diamond, sees her husband knocked out by Carslake after Pearl has thrown the portieres around both of them. As Pearl is escaping she is overpowered by Carslake's henchman. Tom and the Spider on the roof, see Carslake and his lieutenant make their escape and attack them. Tom battling with the lieutenant, throws him off the roof to the earth. Carslake evades the Spider and escapes. Pearl, who has recovered consciousness, reaches the roof in time to see the fight, but is too weak to participate in it. Carslake reaches the ground and with the man left on guard enters a taxicab and starts for one of his hiding places. He tells his men he has the diamond, but when he produces it from his pocket it turns out to be the glass head of a hat pin. Pearl tells Tom and the Spider she has the diamond and shows it to them. She wonders in turn what became of the head of her hat pin, not knowing Carslake had picked it up thinking it to be the diamond.

The Spider goes to Carslake's quarters disguised as an old woman and at the point of a revolver obtains the setting for the violet diamond. As the Spider leaves with the setting, the High Priestess and her followers enter and demand both the violet diamond and the setting from Carslake. He tells them that Pearl Standish has the violet diamond and that the Spider has just obtained the setting from him. They decide to do away with Carslake and turn on the gas after having knocked him unconscious. The Spider goes to his underground den, a mystic crystal maze, and sends a boy for Pearl and Tom. In the meantime Carslake has been rescued by the mistress of the boarding house and has been ordered to leave the house. The Priestess and her adherents go to Pearl's home and have overcome the servants as well as Tom and Pearl, when the boy from the Spider arrives. They force the boy to tell them of the crystal maze and they start for the Spider's den, after securing the violet diamond from Pearl. Pearl and Tom manage to untie their bonds, and led by the boy go to the Spider's den. Carslake also makes his way there, and as he has a plan of the mystic maze he follows it to the Spider's den. Pearl and Tom reach the den by a more direct route, and Pearl tells the Spider that the High Priestess has the violet diamond.

The Priestess and her followers, as well as Carslake, reach the den and in a three-cornered fight secure the setting from the Spider. With the setting and the violet diamond in her possession, the Priestess orders her followers to start with her for Arabia. She leaves one of her men on guard at the entrance to the crystal maze, and this follower sees Tom, Pearl and the Spider coming out. He raises his revolver and covers Pearl as the episode ends.

Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Tom Carlton)

Ethnicity: White (Tom Carlton)

Media Category: Newspaper

Job Title: Reporter (Tom Carlton)

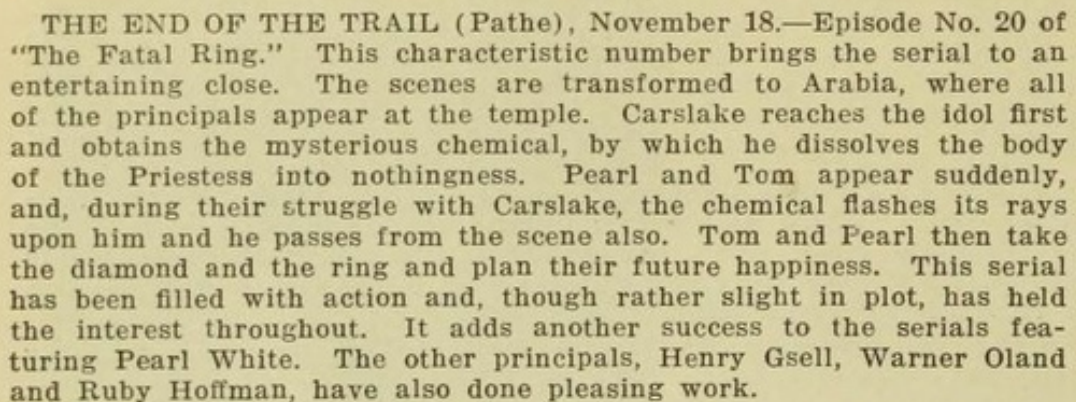
Description: Major: Tom Carlton, Very Positive

Description: Minor: None

The Fatal Ring (1917) – Serial (20 Episodes)

Episode Twenty: The End of the Trail (1917) – The Final Episode

Reporter Tom Carlton (Henry G. Sell) of *The American*.



THE END OF THE TRAIL (Pathe), November 18.—Episode No. 20 of "The Fatal Ring." This characteristic number brings the serial to an entertaining close. The scenes are transformed to Arabia, where all of the principals appear at the temple. Carslake reaches the idol first and obtains the mysterious chemical, by which he dissolves the body of the Priestess into nothingness. Pearl and Tom appear suddenly, and, during their struggle with Carslake, the chemical flashes its rays upon him and he passes from the scene also. Tom and Pearl then take the diamond and the ring and plan their future happiness. This serial has been filled with action and, though rather slight in plot, has held the interest throughout. It adds another success to the serials featuring Pearl White. The other principals, Henry Gsell, Warner Oland and Ruby Hoffman, have also done pleasing work.

The Moving Picture World, December 1, 1917, p. 1342

THE FATAL RING (No. 20 and Final Episode, "The End of the Trail"—Two Parts—Nov. 18).—Pearl, Tom and the Spider overcome the Arab left on guard at the exit of the Crystal Maze. They learn that the High Priestess is starting for Arabia with the Violet Diamond and the setting. They are unable to reach the steamship on which the Arab sails, and make the trip across the ocean in Pearl's yacht. Carslake, however, gets aboard the steamer with the Arabs. He is disguised so that they do not recognize him. He secures both the setting and the Violet Diamond from the Priestess, managing to throw the blame for the theft on one of the stewards, whom he kills.

After a chase across the desert with Carslake in the lead, followed in turn by the High Priestess and by Tom, Pearl and the Spider, Carslake reaches the Temple of the Violet God, places the diamond in the eye of the idol, and reads on the wall the words: "For that chemical power which is potent to reduce to nothing anything it touches, twist the forefinger of our Sacred Idol's right hand." He does so and secures the small retort in which is contained the substance discovered by the High Priest of the Sacred Order of the Violet God. As he secures the retort, the High Priestess enters the temple. Taking the stopper from the mouth of the retort, Carslake turns the rays that come from it on the High Priestess and she dissolves into nothing, and he replaces the stopper.

He is attacked by Tom and Pearl before he has time to take out the stopper and turn the deadly rays on them. Pearl secures the retort and threatens Carslake with it. As he is about to attack her, she pulls the stopper from the mouth of it and he is dissolved by the rays, nothing remaining of his body. Aghast, Pearl drops the retort into a well in the temple. Tom goes to the Violet God and takes the ring and the diamond from its eye. He gives them to Pearl and they are planning their wedding and honeymoon as the last scene of this serial dissolves out.

The Moving Picture World, November 17, 1917, p. 1076

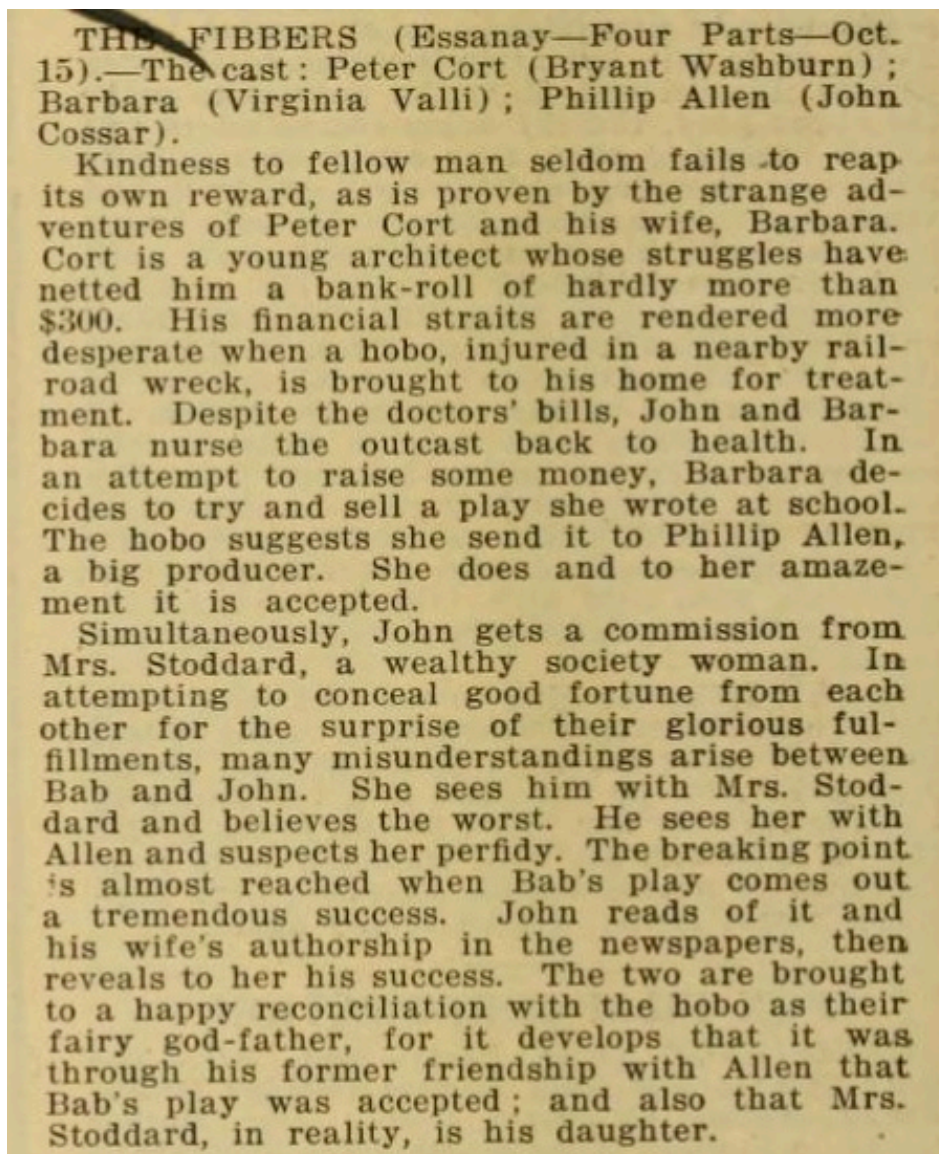
Status: The film is presumed lost, although a complete print may exist in the UCLA Film and Television Archive film archive.

Unavailable for Viewing

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

The Fibbers (1917)

Newspapers reveal to a husband that his wife has secretly authored a play that is a tremendous success.



The Moving Picture World, October 13, 1917, p. 298

Bryant Washburn in
"THE FIBBERS"

Essanay-Perfection comedy-drama; five parts; published
 October 15

As a whole.....	Enjoyable
Story	Humorous
Star	Good
Support	Plenty
Settings	Faithful
Photography	Clear

Where Bryant Washburn is liked "The Fibbers" will evidently find favor since it is a true Washburn production. There are many humorous points to the story and for the patron who desires to be amused it will prove five reels of fun.

Supporting Mr. Washburn are Virginia Valli and John Cossar. The direction is by Fred E. Wright. The settings in the Cort home are well chosen as are the exterior settings. The photography is clear.

The story: When Barbara Cort and her husband find their resources getting low each decides to make some money and not disclose to the other what they are doing. Barbara sells a comedy to a producer of plays and it becomes necessary for her to be in constant touch with the manager. Her actions are jealously watched by Peter. Peter designs a house for the wealthy Mrs. Stoddard and frequently takes trips with her to watch the building. Mrs. Cort watches his actions with great jealousy. An account in the newspapers announcing the appearance of the play clears Barbara's actions. And when Barbara reads that she is the wife of the man who is designing the house for Mrs. Stoddard, Peter's actions are cleared. At last they make each other happy.

Exhibitors Herald, October 20, 1917 p. 28

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

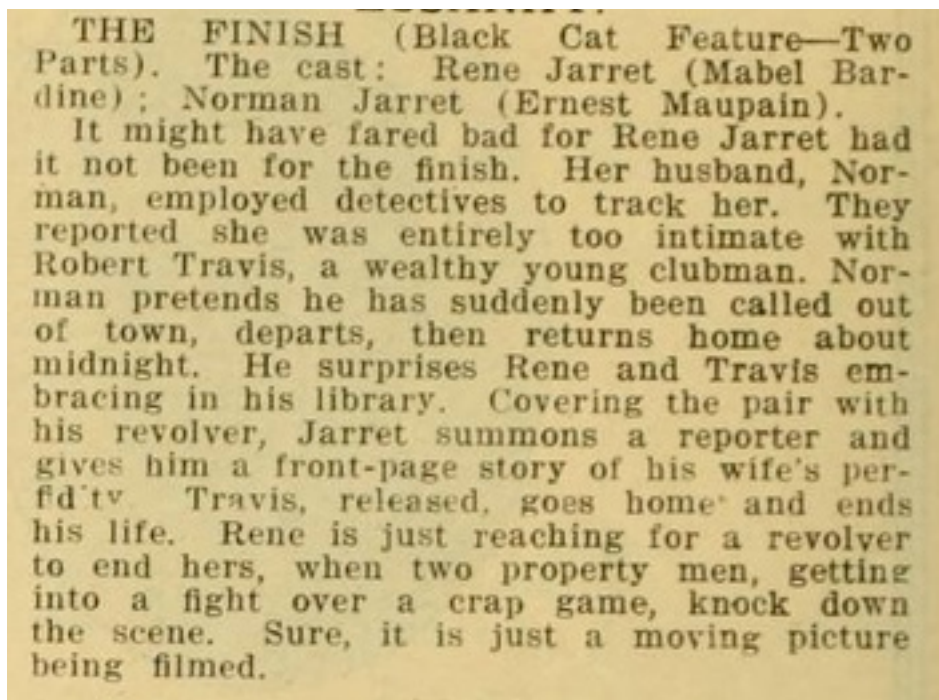
Job Title: Unidentified News Staff

Description: Major:

Description: Minor: Unidentified News Staff, Neutral

The Finish (1917)

Reporter.



The Moving Picture World, March 31, 1917, p. 2154

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Reporter)

Ethnicity: White (Reporter)

Media Category: Newspaper

Job Title: Reporter (Reporter)

Description: Major: None

Description: Minor: Reporter, Positive

The Flashlight (aka The Flashlight Girl) (1917)

Photographer Jack Lane (William Stowell), a young nature photographer experimenting with a new flashlight process that photographs passage of any bird or wild animal.

Jack Lane, a young nature photographer, goes to the mountains to experiment with his new flashlight process that will automatically photograph the passage of any bird or wild animal. While asleep one night, Jack is awakened by gunshots and soon after discovers that his camera has registered a picture of a woman fleeing carrying a shotgun. Curious, he visits the cabin of Porter Brixton, the murdered man, and is arrested for the crime.

Managing to escape, Jack meets Delice Brixton, the woman whose likeness developed from the plate. They both suspect each other of the crime, but Jack is recaptured and brought to trial. At the hearing, when the dead man's half-brother, Henry Norton, appears and admits killing Brixton in self-defense, Jack is acquitted. *American Film Institute Catalog of Feature Films*

BLUEBIRD PHOTOPLAY, INC.
THE FLASHLIGHT—(Five Parts—May 21).
—The cast: Delice Brixton (Dorothy Phillips); Jack Lane (Wm. Stowell); Henry Norton and Porter Brixton (Lon Chaney); John Peterson (Alfred Allen); Barclay (George Berrill).
Written and directed by Ida May Park.

Jack Lane has gone to the mountains to experiment in photographing animals. His own invention, combined with a flashlight arrangement, sets off the camera when an animal steps upon a certain twig or moves the branch of a tree, automatically photographing the object within range.

Lane has a cabin in the vicinity, but night overtakes him at some distance from his shack. He applies for shelter to Porter Brixton, a recluse, who refuses. Lane goes into the woods, sets his photographic outfit, and goes to sleep in his blankets. He is awakened by the sound of his flashlight exploding. Coincidentally he hears the report of a rifle in the direction of Brixton's cabin.

When morning dawns Lane takes his blankets and photographic outfit and goes to his cabin. There he develops the plate and finds the photograph of a girl, carrying a rifle, snapped by his camera at a moment she is evidently in flight. Later he learns that Porter Brixton has been murdered.

Curiosity leads Lane to Brixton's cabin. The sheriff arrests him when the tracks Lane made in the mud when he asked for shelter the night before fit the shoes Lane wears. Going overland with his prisoner the sheriff stops at a mountaineer's cabin for the night. Lane, bent upon escape, lines up the men in the cabin to take their photograph. Amid the smoke produced by the exploding flashlight Lane gets away.

Morning finds him exhausted upon the banks of a mountain stream. He is awakened by the presence of the girl his camera pictured. She parries his inquiries, but suggests that the two stick together in their efforts to escape. The girl has a canoe, and in this the man and woman make their way down stream until they are overtaken by the bands of mountaineers who seek to recover Lane.

Lane and the girl get ashore and separate. The sheriff's deputy re-captures Lane and takes him to the county seat for trial. When things look blackest for Lane, the girl appears as a witness, and her testimony acquits him.

She tells that Brixton, who is her father, has not been murdered. The dead man was Brixton's half-brother, who has been killed by Brixton in pursuance of a feud that the murdered man went to Brixton's cabin for the purpose of settling. Because of their striking personal resemblance Brixton changed clothes with the dead man and left the vicinity forthwith. Now he returns for the purpose of freeing an innocent man and standing trial for an act of self-defense.

Lane and his "flashlight girl" are free to bring to fruition the love that had been born on the day they endeavored to escape from their pursuers in the journey down the mountain stream. They have assurance from the mountaineers that Brixton's trial will be a mere matter of form, so clearly has an act of self-defense been established.

The Moving Picture World, May 26, 1917, p. 1339

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (Jack Lane)

Ethnicity: White (Jack Lane)

Media Category: Magazine

Job Title: Photojournalist (Jack Lane)

Description: Major: Jack Lane, Positive

Description: Minor: None

Flirting with Death (1917)

Reporter “Sky High” Billy Wardwell works on a local newspaper.

When an aviator dies performing in a traveling circus, the circus closes and side show con men "Sky-High" Billy Wardell and "Domino" Dominick are arrested for giving out fake watches to wheel of fortune winners. After Domino springs the jail's lock, they jump a freight train and arrive in the next town, where Billy falls in love when Jane Higginbotham allows them to breakfast on her freshly baked pies. When Billy, who gets a job as a reporter, learns that Jane's father Dave, an inventor, has no money to manufacture his "aerochute," designed to insure airplane safety, Billy opens a stock company and sells shares to villagers and farmers. After Ed Warmbath, a disappointed rival for Jane's affection, learns that Billy is wanted for jailbreak, he informs the townspeople, who demand that Dave return their money. Because Billy sees that Jane doubts his honesty, he volunteers to test the chute in a plane piloted by Murphy, a circus friend. Murphy's drunkenness inspires Billy to jump, and he lands safely, thus winning back the townsfolks' confidence, and Jane's love. *American Film Institute Catalog of Feature Films.*

FLIRTING WITH DEATH (Five Parts—Sept. 24).—The cast: Jane Higginbotham (Brownie Vernon) "Sky High" Billy Wardwell (Herbert Rawlinson); "Domino" Dominick (Frank McQuarrie); Dave Higginbotham (Marc Fenton); Ed Warmbath (H. F. Crane); Murphy (Red Unger). Directed by Elmer Clifton.

"Sky High" Billy Wardwell and his pal, "Domino" Dominick, are arrested by the town constable when a local gambler has unsatisfactory dealings with them. "Domino" manipulates a piece of wire, "springs" the lock and the two adventurers make their way out of town on a freight train. They find themselves sidetracked in the small town of Watabunk.

Dave Higginbotham, an inventor, is a foremost citizen of Watabunk, and the two worthies ride from the depot on a load of goods-boxes, filled with material for Higginbotham's workshop. "Sky High" makes an impression on Jane Higginbotham, the inventor's daughter, and she allows them to make their breakfast on some of her freshly-baked pies. Watabunk and Jane look good to "Sky High," and he resolves to settle down. To that end he secures a job on the local newspaper.

The inventor is working on an aerochute which he believes will make the practice of aviation absolutely safe. "Sky High" and "Domino" have faith in the old man's idea and decide to form a stock company to promote the aerochute. "Domino" goes to New York to interest outside capital, while "Sky High" promotes the venture among the residents of Watabunk.

While making himself agreeable to Jane "Sky High" gains the enmity of rural swain who had, up to that time, believed there was a chance for him to win the girl's affections. He digs into "Sky High's" past and learns that he is a fugitive from justice. When the news spread, the townsfolk were poorly disposed to "Sky High's" venture in promoting Higginbotham's aerochute. Jane hears the story and is disappointed in the man she has learned to love. "Domino" returns from New York with a big batch of stock subscriptions—but the townsfolk decide to disorganize "Sky High's" financial hopes.

Just at the moment when matters looks darkest, "Sky High" publicly declares that he will, himself, test out the aerochute to prove its worthiness—if Watabunkers will agree to back

the concern in the event of "Sky High" making good in his drop from an airship. It is so agreed and "Sky High" makes the ascent and descent with flawless success. Jane Higginbotham cannot resist the pleadings of such a brave man as "Sky High"—and consents to be his. Dave Higginbotham is happy in the success of his invention.

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Comedy
 Gender: Male (“Sky High” Billy Wardwell)
 Ethnicity: White (“Sky High” Billy Wardwell)
 Media Category: Newspaper
 Job Title: Reporter (“Sky High” Billy Wardwell)
 Description: Major: “Sky High” Billy Wardwell, Transformative Positive
 Description: Minor: None

The Flower of Doom (1917)

Reporter Harvey Pearson (M.K. Wilson)

Reporter Harvey Pearson becomes infatuated with cabaret dancer Neva Sacon (Gypsy Hart). While showing Neva through Chinatown, Harvey pins a flower on her lapel that, unknown to him, is the symbol of a Tong. When Neva is spirited away by a member of a rival Tong and the efforts of the police to find her prove fruitless, Harvey turns to Charley Sing whom Harvey helped clear of a murder charge when he was writing an exposé of Chinatown. With Sing's help, they call at the opium den of Ah Wong and kidnap Tea Rose, a member of the Tong, which is holding Neva prisoner. An exchange is then made between the two women, and Neva returns safely to Harvey. *American Film Institute Catalog of Feature Films/TCM Overview.*

THE FLOWER OF DOOM (Five Parts—April 16).—The cast: Tea Rose (Yvette Mitchell); Sam Savinsky (Wedgwood Nowell); Paul Rasnov (Nicholas Dunaew); Harvey Pearson (M. K. Wilson); Neva Sacon (Gypsy Hart); Buck (Tommy Morrissey); Charley Sing (Frank Tonkonaga); Ah Wong (Gordo Keeno); Arn Fun (Evelyn Selbie). Written and produced by Rex Ingram.

At a meeting of the Hop Sing Tong, a Chinaman chooses the red bean and is destined to kill one of his countrymen. Later this Chinaman kills his condemned countryman, and the gang manage to throw the officers off the track of the murderer. However, the police suspect that it is the work of the Hop Sing Tong and are instructed by the chief to arrest Charley Sing, as one Chinaman is as good as another.

Big Tom Hogan, the Tammany leader, is

visited by Buck Mahoney, a gang leader, a friend of Charley Sing's, who has come to get Hogan to have the Chinaman released, for he knows he is innocent. Hogan forces the Governor to pardon Charley Sing.

Samuel Savinsky, the keeper of a pawnshop, is thought much of by his wife and family, who never suspect his affair with Neva Sacon. He gives her money and jewels, and becomes jealous of Harvey Wilson, a reporter. Paul Rasnov, a sculptor and a dope fiend, pawns valuable trinkets at Savinsky's store to buy opium at the store of Ah Wong, the leader of the Three Brothers Tong. Tea Rose, Ah Wong's wife, consents to run away with Paul.

Buck meets Harvey and says he will show him secrets of Chinatown if Harvey will expose the Boss in his paper. Buck guides Harvey into the building of the Hop Sing Tong. Harvey is enthusiastic over a silver flower, and Buck, seeing no one is looking, tells him to keep it. That evening Harvey gives Neva Sacon, the cafe dancer, the poppy—the Flower of Doom.

The next day Harvey and Neva go to Chinatown and stop at Ah Wong's store to eat. The proprietor sees Neva and makes plans to kidnap her. While Harvey is in another room, a panel opens behind her and she is pulled through the opening. When the reporter returns a servant tells him that the lady has just left. He hurries to tell Buck about the strange disappearance.

The Chinamen leave Neva in a small room. Left alone with a Chinaman at one time, the girl offers him a curious ring which Savinsky has given her, if he will deliver a message to Harvey at the newspaper office. The Chinaman is informed that the reporter is not in, and, thus satisfied, the Chink goes to Savinsky's pawnshop to get rid of the ring. The pawnbroker recognizes the ring and forces the Chinaman to tell how he got it. With a policeman Savinsky starts for Ah Wong's, but when the officer threatens to break down a door, Savinsky is frightened, and hurriedly leaves the place.

Buck appeals to Charley Sing to find Neva, and following Charley's suggestion, Tea Rose is kidnapped while a letter written in Chinese is sent to Ah Wong telling him of Tea Rose and offering her in exchange for Neva. Ah Wong consents, and that evening Neva is restored to her people and Tea Rose to her husband.

Savinsky, seeing Neva again in the company of Harvey, realizes he has lost and goes to her to demand the jewels he has given her. Harvey returns with Neva, and when Savinsky begins to quarrel about his rights, the reporter throws him out. Harvey proposes to Neva who accepts his offer.

Warned by a spying Chink that Tea Rose and Rasnov are going to run away that evening, Ah Wong plans to spoil their party. He hides in the place where the girl is expecting to meet Rasnov, and springing on her drags her into a room and strangles her. Rasnov waits for Tea Rose, and Ah Wong rushes in at him. They fight, and the Chinaman lifts Rasnov up to hurl him against the wall when his foot slips and his skull is crushed against the stone steps of the grating. Having lost Tea Rose, Rasnov consoles himself with opium.

Moving Picture World, April 21, 1917, pp. 487-488

“The Flower of Doom.”

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

REX INGRAM shows his ability as a director in this feature, but not as a writer. His story contains no central plot. The footage is divided between two sets of characters only remotely related, the love element is not at all well developed, and there is a scarcity of strong dramatic situations.

If atmosphere made the photoplay, then “The Flower of Doom” would be a winner. There is a lot of Chinatown stuff, including a kidnapping, and plenty of scenes laid in the midst of an opium joint, and they are all realistically presented. The photography is good, too, and the acting of the players is quite acceptable.

THE STORY AND PLAYERS

Charley Sing (Frank Tokonaga) is arrested for killing a member of a rival Tong. Political pull and the sob story written by Harvey (M. K. Wilson), a reporter, result in his release. Harvey meets a cabaret dancer, Neva (Gypsy Hart), and one day

takes her on a trip to Chinatown. She wears a pin, the emblem of Sing's tong, and is as a consequence kidnapped by Ah Wong (Gordo Keeno). Sing, grateful to Harvey, kidnaps Tea Rose (Yvette Mitchell), a girl of Wong's, and only returns her when Neva is released. Tea Rose loves Paul Rasnov (Nicholas Du-naew), a Russian artist, who frequents Wong's opium joint, and the two plan to elope. But Tea Rose is caught and killed by Wong.

Wedgwood Nowell, Tommy Morrissy and Evelyn Selbie complete the cast.

Motion Picture News, May 5, 1917, pp. 2857-2858

Status: Print exists in the UCLA Film and Television Archive.

Not Viewed

Type: Movie

Genre: Drama

Gender: Male (Harvey Pearson)

Ethnicity: White (Harvey Pearson)

Media Category: Newspaper

Job Title: Reporter (Harvey Pearson)

Description: Major: Harvey Pearson, Positive.

Description: Minor: None.

The Food Gamblers (1917)

Reporter June Justice (Elda Millar-Hedda Hopper) is a special reporter on the *New York Globe*.

Assigned to write an article on the high price of food, reporter June Justice visits the tenement districts where there have been food riots and where the women of the neighborhood have rebelled against the food retailers, thinking that they are to blame for high food prices. June then visits the retailers, the middlemen, and finally interviews Henry Havens, the chief of the ring of food speculators. Havens attempts to bribe June to slant her story, but finds himself falling in love with her instead. Under June's influence, Havens sees the deprivation that his policies have wrought, and finally joins her in her push for legislation which would dissolve the food trust. *American Film Institute Catalog of Feature Films/TCM Overview*

Reporter June Justice is a reporter for the *New York Globe* investigating food riots. When she first gets the story the members of the food ring try to bribe her, and later they have her arrested on a phony charge of selling dope. An Italian whose baby died from impoverished conditions locks the head of the ring in a storeroom and he is trapped for four days without food. After he is released, he reforms and clears Justice. The head of the ring is shot by his cohorts, but survives and testifies against the ring at the state legislature. The film ends with a plea for viewers to write to their congressmen. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 23.²

Reviewed by Edward Weitzel.

"The Food Gamblers."

THE title "The Food Gamblers" has the merit of requiring but little explanation. This five-part Triangle photoplay, written by Robert Shirley, manages to present considerable forceful propaganda on a subject that is of interest to all and to unfold a dramatic story that contains most of the elements of a well made bit of melodrama. Some persons prefer their drama without any attachments in the way of poli-



Scene from "The Food Gamblers" (Triangle).

tical or social reform, but even they will be forced to admit that the author has "gilded the pill" skillfully and that "The Food Gamblers" contains a large proportion of excellent entertainment. The opening is rather commonplace, with the hero obtaining his introduction to the heroine through turning up at the right moment and knocking down a brutal farmer, whose abuse of his over-worked horse gives the young man an opportunity to interfere in the girl's behalf, after she has rebuked the tiller of the soil and been roughly handled for her pains.

Both of these characters have interesting personalities. The hero's name is Henry Havens and he is at the head of the food trust. June Justice, the heroine, is a reporter for the New York Globe, and is assigned to help expose the workings of the organization. From then on matters grow interesting, and the effects of the system on the poor and helpless is shown in all its pitiable consequences. The sufferings that he inflicts are brought home to the food trust magnate in a practical manner. He is locked in one of his own storerooms for four days without food. After his release a great light dawns upon him and he goes before the legislature and helps to defeat the food ring. The love story is also kept well to the fore, and there is a promise of wedding bells and orange blossoms as the last incident fades out.

The acting of Wilfred Lucas and Elda Millar in the two leading roles, and of Mac Barnes, Russell Simpson, Jack Snyder and Eduard Ciannelli as their principal support, was on a level of gratifying excellence, and Director Albert Parker kept the general production up to the same mark.

The Moving Picture World, August 18, 1917, p. 1083

THE FOOD GAMBLERS (Five Parts—Aug. 5).—The cast: Henry Havens (Wilfred Lucas); June Justice (Elda Millar); Anthony Flynn, Inspector of Police (Mac Barnes); Samuel Sloane (Russell Simpson); "Dopy" Benny (Jack Snyder); The Italian (Eduard Ciannelli). Directed by Albert Parker.

June Justice is a special reporter on the New York Globe. A food riot takes place on the East Side and June is assigned by the city editor to get the story. She interviews storekeepers, jobbers, commission men and farmers, and concludes from the investigation that the middlemen are manipulating prices.

The food gamblers, headed by Henry Haven, himself a food commissioner, are met together in Haven's office, when one of their number comes in with a Globe containing the arraignment of price of manipulation written by June. Haven immediately calls up the Globe; says that he has a statement to make, and wants the Globe to send the reporter who wrote the food story up to his office. The city editor sends

June and she goes to Haven's office. When Haven sees her it is a case of love at first sight. He had planted a stenographer with the intention of bribing the Globe reporter, but when he sees June he hesitates. One of the gamblers comes forward, however, and attempts to bribe June. She spies the concealed stenographer. She tells them she will expose their whole rotten system. After she has gone out one of the men tells Haven the girl must be silenced.

Meanwhile, in a squalid room on the East Side a young Italian's baby is dying from lack of proper food. The man is employed in Haven's commission house. Goaded by his child's condition, the Italian steals fresh vegetables from the commission place and is caught by the watchman. He is brought before Haven and Haven orders him turned over to an officer. The Italian is sent up for thirty days, and when he returns the baby is dead, and his wife maddened by her loss and suffering. The Italian goes directly to Haven's office, gags the watchman, knocks Haven unconscious and drags his body to an ice box used for storage. He locks the unconscious Haven in the box, goes home, finds his wife is dead and hangs himself, first writing a note, stating that Haven's body is in the ice box.

The food gamblers, knowing that Haven would not consent to getting June out of the way, frame up a scheme whereby she is accused of selling dope and is put in jail. The city editor of the Globe is notified and bails her out. He realizes that the whole thing is the result of the food ring's fear of June and tells her so. June thinks of Haven and determines to find out how much he had to do with it. The editor and June go to Haven's office and are told that he has not been there for three days and has left no message.

Haven meanwhile has gone through a terrific ordeal. Face to face with starvation, he realizes what lack of food means. The note in the Italian's room is finally found and Haven is rescued, when about dead. He is taken to the hospital and there June finds him. He tells her that he will aid her in trying to put the food bill through, and go to Albany to do it. June is happy and forgets for the moment that she is out on bail. But Anthony Flynn, police commissioner and intimate friend of Haven, is around. He asks her if she is the June Justice charged with selling dope. She says she is. Haven is horrified; he recognizes the work of the food gamblers and begs Flynn to extricate June. Flynn consents, runs the case to the ground, and June is freed.

When Haven recovers sufficiently to return to his office, his former colleagues accuse him of being a traitor. Haven tells them that he fully intends to go to Albany; that he is going personally to give affidavit of the rottenness of his former methods. A few days later Haven is shot by a yegg as he is leaving his office with June. The final scene is set in the Assembly Chamber at the Capitol. The members of the food ring are there to fight the bill—June Justice is at the press table. As Sloane, one of the members of the ring, gets up to argue against the bill, Haven is wheeled in in a chair. He accuses the food ring of attempting to murder him because he refused longer to be a party to their dishonest methods and proves his charges. The food gamblers are handcuffed and led out. June, standing beside Haven's chair, hears his impassioned plea for legislation to wipe out the food gambling; hears his confession of his own former part in it, and his pledge to do all in his power to make restitution.

June Justice, a reporter on the *Globe*, is given an assignment to expose the food gamblers and find out who is responsible for the high price for food. She meets Henry Havens, president of the food gamblers' trust, and one of the richest commissions men as well as the meanest. June and Henry find themselves falling in love, but because he will not make restitution for his grafting, June does all in her power to expose his methods. Henry is attacked by an employee that he had fired for stealing, and is thrown into a discarded ice box. He is left several days without food and for the first time appreciates what it means to be hungry. After he is released and regains his strength, he joins the fight against the manipulation of food prices and works for the passage of legislation which will provide for state distribution. At the end of the film, there was an exhortation for the public to contact their congressman for the passage of a state distribution of food bill.

Various Sources.

A play that will undoubtedly evoke considerable discussion because of its timely subject is "The Food Gamblers," in which Wilfred Lucas and Elda Millar are featured. Miss Millar has the role of a young newspaper woman who makes a sensational expose of food speculation as practiced by certain prominent financiers. Lucas has the role of Henry Havens, food commissioner, who assists Miss Millar in her struggle to indict the enemies of national welfare.

Among the supporting players are Mac Barnes, Russell Simpson, Jack Snyder and Ednardo Cianelli. The production was directed by Albert Parker under the supervision of Allan Dwan.

The Moving Picture World, August 11, 1917, p. 968

“FOOD GAMBLERS” (Triangle).

“The Food Gamblers,” a Triangle picture dealing with the greatest problem that confronts the American nation today, is about ready for release. It was produced under the supervision of Allan Dwan, who, realizing the serious and far-reaching value of the subject, sought the co-operation of John J. Dillon, Commissioner of Foods and Markets of the State of New York, for the purpose of gaining accurate statistics wherewith to give the play the power and conviction of truth. He found Mr. Dillon not only ready to furnish details, but so enthusiastic over the play that he was willing to appear as an actual character in the story. One of the most dramatic and interesting situations is that where Elda Millar, as a newspaper reporter on the New York Globe, consults the commissioner as to exposing the food gamblers, and is shown a complete diagram tracing the distribution of food from the producer through various crooked channels down to the consumer. Through the assistance provided by Mr. Dillon it was not only possible to expose existing conditions, but to provide a suggestion for correcting them. The sincerity and wholehearted interest which the New York commissioner is taking in this problem is indicated in the following article, prepared by him for special use in connection with the production and presentation of the film.

The Moving Picture World, August 11, 1917, p. 966

Wilfred Lucas in
"THE FOOD GAMBLERS"

Triangle propaganda drama; five parts; published
 August 5

As a whole.....	Enjoyable
Story.....	Well handled
Star.....	Fine
Support.....	Good
Settings.....	Appropriate
Photography.....	Clear

The "Food Gamblers" is a production that will without doubt appeal to every class of patron and for this reason exhibitors should find it a successful offering. The subject is a pertinent one and during these times of high cost of living will give patrons an opportunity to see conditions as they are and to appreciate just how and why they are paying so much for food which is as plentiful this year as any other year.

Contrary to many propaganda pictures, especial attention has been given to the direction of this production and an interesting drama is woven throughout. While from one angle the play is a serious preachment, from the other it is an entertaining drama. Wilfred Lucas, whose work on the screen has become a delight to picture patrons, gives a splendid characterization of Henry Haven, president of the food gambling trust. Elda Furry and Robert Simpson also are in the cast.



A BIG MOMENT IN THE DRAMATIC FEATURE, "THE FOOD GAMBLERS." STARRING WILFRED LUCAS (Triangle)

The story: June Justice, reporter on the Globe, is given an assignment to expose the food gamblers and to find out just who is responsible for the high price of food. In her work she meets Henry Haven, president of the food gamblers' trust, and one of the richest commission men as well as one of the meanest. June and Henry find themselves falling in love, but because he will not make restitution for his grafting, June does all in her power to unearth his methods.

Henry is attacked by one of his employees whom he has discharged for stealing, and is thrown into a discarded ice box. He is left there several days without food and for the first time appreciates what it means to be hungry. When he is released and regains his strength he helps in a fight against the manipulation of food prices and

works for the passage of a bill which will provide state distribution.

At the close of the picture Lucas is shown talking to the audience and urging them to notify their congressmen to fight for the passage of the bill providing for state distribution. A letter showing how to do this is also shown. Exhibitors anxious to do their bit should book this production. By playing up the necessity for the reduction of high prices and by telling patrons that this production gives figures and data which have not been given out before, exhibitors should be able to draw large crowds to their houses.

Exhibitors Herald, August 27, 1917, pp. 25-26

**“The Food Gamblers,” An Up-to-the-Minute
Problem Play—Wilfred Lucas, Elda Millar**
(Triangle Five Reel Production)

The food question is next in importance to the war. From all sides we hear that something should be done to stop the rapid advance in food prices. Triangle has produced “The Food Gamblers” under the direction of Albert Parker. In this production the author and director have sought to bring out the misery which the high food-prices are visiting upon the poorer classes and to ascribe a reason for same. They have done so. Wilfred Lucas, whom you have seen in many Triangle features, always to good ad-

vantage and Elda Millar, his leading woman, are seen in the featured roles. Mr. Lucas has the part of Henry Havens, the head of “The Food Gamblers.” Miss Millar presents the part of June Justice, a girl reporter. A few years before she took up reporting she had met Havens in the country and he had appealed to her as being the sort of man she would like to marry. She is assigned to write a newspaper article on the high price of food and to get material she visits the tenement districts. There have been food riots and the women of the neighborhood have risen in open rebellion against the retailers, thinking that they are to blame for the high prices. June sees the retailer, the middleman, the commission merchant and last she is requested by Havens to come and see him. He wants to bribe her. Each recognizes the other and June determines to do her duty and bring him to justice for manipulating the price of food. The events which lead up to the breaking of the “food gamblers” and the manner in which June convinces Havens that he is doing wrong, make a powerful screen drama dealing with a vital problem.

See Wilfred Lucas and Elda Millar in “The Food Gamblers.” It is an up-to-the-minute screen drama. At the _____ Theatre on _____ of _____ week.

“The Food Gamblers”

(Triangle—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

“THE FOOD GAMBLERS” is a propaganda play setting forth conditions brought about by the manipulation of food prices. Robert Shirley wrote the scenario and Albert Parker directed. Wilfred Lucas and Elda Millar are co-starred. Like most plays of this nature, technique in the drama is sacrificed in order that the lesson sought to be taught may be brought out. Its timely subject matter, however, is its strong, appealing force and on this factor and the good characterization of Havens, by Wilfred Lucas, the popularity of the photoplay will hinge. The title is a strong one for it points to a most vital problem of current times and indicates a pictorial discussion which should prove of interest to all.

The scenarioist apparently made no endeavor to preserve continuity in his adaptation. He sought to drive home facts, and in his eagerness to do this he has permitted his actions to flit here and there from one locale to the other without attempting explanations. “The Food Gamblers” is not a story in the true sense of the term as applied to a good screen adaptation. It represents a series of events, each one a story in itself. But this strict adherence to the basic principles of technique in the drama is not to be expected in a problem play. The thought expressed is the dominating factor, and “The Food Gamblers” presents a pictorial discussion of a problem in which the public as a unit, is now deeply interested.

Until the latter part of the fourth reel the action lags. It never reaches those heights referred to as dramatic until this part of the run. A good bit of action is given in the scene, of the “third degree” method, and later the scene depicting the legislative investigation. Action in the climax leaves the impression that unnatural means are taken to place the hero in the right light. The usual good photography noted in Triangle productions, is evident. Wilfred Lucas and Elda Millar, both, are convincing. Mac Barnes, Russell Simpson, Jack Snyder and Eduardo Cianelli are in the supporting cast.

THE STORY AND PLAYERS

June Justice (Elda Millar) while in the country meets Henry Havens (Wilfred Lucas). Later June returns to her duties in the city as reporter for the "Globe." She is sent to "cover" a food riot. Taking a personal interest in the matter, she determines to learn the reason for the exorbitant prices asked for food. She interviews the retailer, the farmer, the commission merchant and gets the opinion of each. She concludes that a body of men "higher up" is regulating the prices. Her story is read by Havens and he sends for her thinking that she will accept a bribe to discontinue her attack against the "food trust." She goes to his office and is surprised to learn that he is the man whom she had met in the country. She denounces him and leaves. From that time, Haven's attitude changed. He realizes that he loves June. He opposes his own associates in the manipulation of food prices and works with June to bring about reform. He is shot by a "gunman" employed by his associates in the "food trust," to prevent his going to Albany to expose their methods. He recovers and attends the legislative hearing. His former associates are found guilty and he and June come to a better understanding.

Motion Picture News, August 25, 1917, p. 1318

THE FOOD GAMBLERS.

Henry Havens.....Wilfred Lucas
 June Justice.....Elda Miller
 Inspector of Police.....Mae Barnes
 Samuel Sloane.....Russell Simpson
 Dopey Benny.....Jack Snyder
 ItalianEdnardo Cianelli

"The Food Gamblers" is a Triangle subject, with Wilfred Lucas and Elda Miller cojointly featured. This film is a treatise on the high cost of living and is a screen appeal to the public to do its utmost in helping reduce the exorbitant prices demanded for foods. It is run in story form, with a melodramatic tinge to give it impetus. No matter what shortcomings the film may have on, its production end the theme sure makes a strong, vigorous appeal for the common people to rise up in their wrath and swat the h. c. of l. a body blow that will mean a sweeping reduction in food prices. The T has sounded a timely slogan, and with both the Federal and state governments putting forth special efforts to tumble down the food scale through lawful enactments the subject will be received with favorable acclaim wherever shown. It will have its effect in any locality and will unquestionably result in the state lawmakers receiving a new supply of mail. In fact at the close of the film there is an earnest and direct entreaty for "you" to get busy and write to your local congressman or senator, asking him to use his delegated power in hitting the h. c. of l. It will have a far-reaching effect and will leave a good taste in the mouth of the public. The dramatic action is carried with sufficient tenacity to sustain the real, vital importance of the subject. The ever-ridden, harrassed common people will give this film three lusty cheers.

Mark.

Mark, Variety, August 20, 1917, p. 23

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (June Justice). Male (City Editor). Group.

Ethnicity: White (June Justice, City Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (June Justice). Editor (City Editor). Miscellaneous
 Description: Major: June Justice, Editor, Positive.
 Description: Minor: Miscellaneous, Neutral

For Lack of Evidence (1917)

Reporter Philip Harding (George Mario, The Reporter).

FOR LACK OF EVIDENCE (Gold Seal), April 17.—A three-reel subject, by Blair Hall, dealing with the white slave motive. The cast includes Tina Marshall, Adella Barker, Ned Burton and George Marlo. The hero is a newspaper reporter who endeavors to save a girl from the clutches of a procuress. The girl later turns out to be a female detective. This follows along in the manner of former offerings of the type and seems rather like a return to familiar plot material. The struggle of the girl and her would-be seducer is too melodramatic. If this is cut out there is nothing else of an offensive nature in the production, but it is not a very commendable type of story. Some of the photography is too dark.

The Moving Picture World, April 21, 1917, p. 453

FOR LACK OF EVIDENCE (Three Parts—April 17).—The cast: The Girl (Tina Marshall); The Reporter (George Marlo); The "Big Fellow" (Ted Burton); The Woman (Adella Barker). Scenario by John C. Brownell. Produced by Edwin Stevens.

Martha Young, on trial for white slavery, is freed for "lack of evidence." Sitting in the court room is a girl who seems more than ordinarily interested in the trial.

A few days later the girl comes across Martha, apparently very ill. The girl offers to take her home. Martha accepts.

Philip Harding, a reporter, recognizes Martha. Only a day or two before he has seen her at the home of Peter Drayton, the "Big Fellow." Harding warns the girl, but is told to mind his own business. He hails a taxi and follows. He is astounded at reaching the

home of Martha to see the girl bid her good-bye and leave. He discovers that the girl lives directly across the hall from him.

On the night following, he sees the landlady tidying up the room for the next occupant. He learns that the girl has left in order to "be with friends." He loses no time in getting to Martha's home. He sees Drayton and tracks him to Martha's door. He climbs the fire-escape and enters through the kitchen window. He listens at the sitting-room door and overhears Drayton say: "We must get her away from here." At that moment some one opens the hall door and he dives into a bedroom. Peeping out, he sees the girl go into the room where Drayton and Martha are talking, and again listens. He hears the girl accept Drayton's invitation to visit his country house in New Jersey, when again the hall door is opened and his escape is cut off. He rushes back into the bedroom and enters the closet, when the girl opens the bedroom door.

The closet is stuffy, and Harding is unsuccessful in stifling a sneeze. The girl hears it; she is amazed at seeing him and orders him out. Once more he begs her to believe him, but she again orders him to go.

Martha, Sadie and the girl leave for the country on the following morning, and that night Harding, locating the house in Eastwood, looks in through the window and sees the three in the big living room. He manages to climb the back porch and enters the house from a second-story window. He is hardly inside, however, when he is seized, bound and gagged by two men. The girl in the meantime has gone to her room on the first floor. Sadie and Martha hear the scuffle upstairs, and Sadie goes up to investigate. Peeping through the keyhole, she sees the two men sitting at the window, both wearing the badges of the secret service.

Descending swiftly to the hall, she meets Drayton, who has arrived with two henchmen, and gives the alarm. The two henchmen run swiftly up the stairs, burst in with guns drawn. The two secret service men, taken by surprise, surrender. Drayton then goes to the girl's bedroom door, forces an entrance, and locks himself and the girl in the room. Upstairs, when the lights go on, Harding is discovered and one of Drayton's men removes his gag. He tells them he is with the "big fellow" and commands them to get the keys from the officers and remove the handcuffs from his wrists. He is obeyed. He then commands them to tie the officers up while he keeps them covered. He is handed the guns and the henchmen start to bind the secret service men when Harding swings on them and covers them. Ordering the secret service men to take care of the now bewildered crooks, Harding goes to the rescue of the girl, who is battling with Drayton. A few seconds later Drayton and his "gang" are linked together and Harding learns that the girl is the famous Mary Lane of the Secret Service, who has been trying to trap Drayton and Martha for months.

The Moving Picture World, April 21, 1917, p. 487

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Philip Harding)

Ethnicity: White (Philip Harding)

Media Category: Newspaper

Job Title: Reporter (Philip Harding)

Description: Major: Philip Harding, Positive

Description: Minor: None

The Forbidden Game (1917) (aka The Forbidding Game)

Reporter Larry (Richard “Dick” Ryan).

THE FORBIDDING GAME (Imp), Feb. 2.—A two-reel offering featuring Edward Hearn, Richard Ryan, Dana Ong and Fronzi Gunn. This tells the story of the son of a wealthy family who joins a band of

crooks for the excitement of the life. He barely escapes being charged with murder and is shot and killed just as the young reporter, in love with his sister, learns of his connection with the gang. The number has no great dramatic strength, but has good action and carries the interest along quite well. It makes an average production.

The Moving Picture World, February 3, 1917, pp. 707-708

THE FORBIDDEN GAME (Two Parts—Feb. 2).—The cast: Frank Forsythe (Ed Hearn); Grace (Fronzie Gunn); Clax (Tom Walsh);

Larry (Richard Ryan). Written by Ben Cohn. Produced by Harry Millarde.

Forsythe, a supposed wealthy jeweler, plans the operations of a band of crooks and then recuts the stones and sells them. He does not wish his sister, Grace, to whom he is devoted, to visit the tenement districts, fearing she might learn something about him. She, however, visits the slums without his knowledge and meets Larry, a reporter; when Forsythe learns of this, he forbids her seeing Larry.

Clax, the gang leader kills a banker and after a row with Forsythe, takes part of the gang and plots to “get” Forsythe. He kidnaps Grace.

Slim, one of the gang who remained with Forsythe, discovers Clax. Larry and the police, and Forsythe with his gang, attempt to rescue the girl. A fight takes place in which Clax and Forsythe are wounded, but before Clax dies he discloses Forsythe’s dual life.

Forsythe, dying, exacts a promise from Larry that he will let this knowledge remain a secret from Grace. Although inconsolable for a time, Grace later finds happiness with Larry.

The Moving Picture World, February 3, 1917, pp. 739-740

Status: Unknown

Unavailable for Viewing

Type: Movie

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

The Fringe of Society (1917)

Publisher Martin Drake (Milton Sills) is a reformed alcoholic and publisher of the newspaper *The Record* who supports Prohibition. Drake's wife, Esther Drake (Ruth Roland) takes over the paper when her husband is sent away. Reporter Tip O'Neill (George Larkin). .

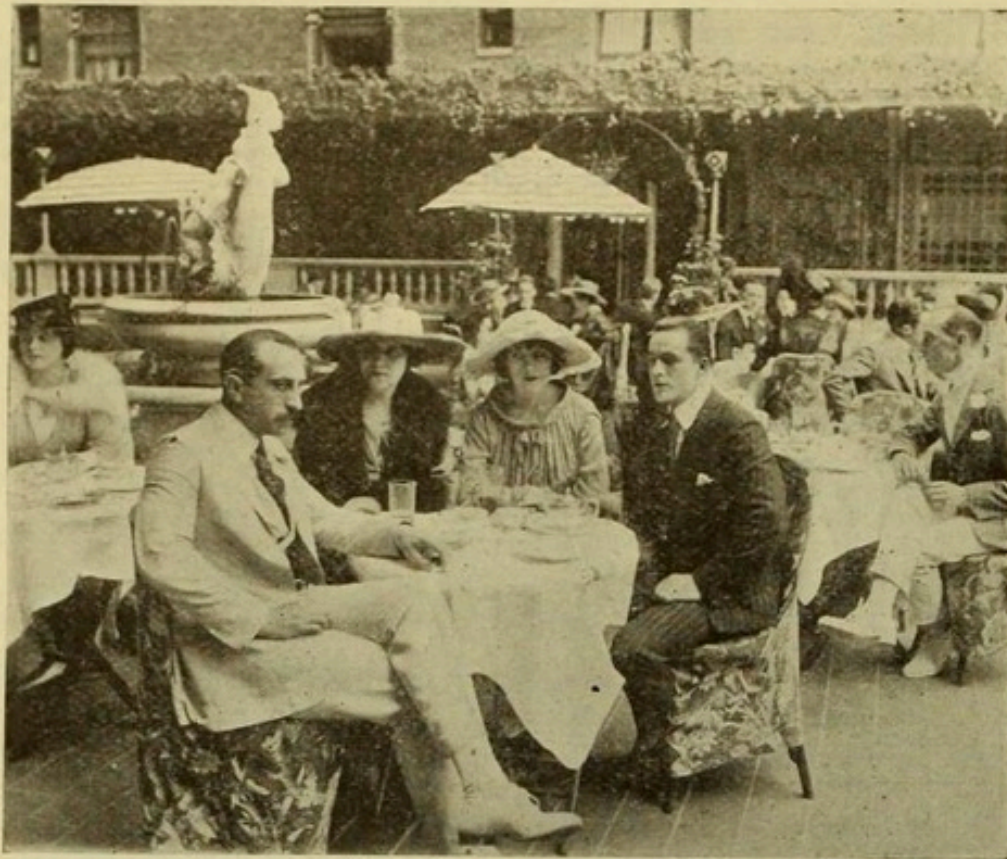
Martin Drake, the publisher of the influential newspaper, *The Record*, supports Prohibition because of his own secret battle with alcohol. Ned Medford, a powerful politician who represents the liquor interests, is infatuated with Martin's wife Esther, and when Martin enters the room as Medford is seizing her in his arms, he mistakenly believes that she is being unfaithful to him and goes on a drinking spree. One of Medford's henchmen kidnaps Martin to prevent him from publishing information that would implicate Medford in a plot to destroy the publisher. Reporter Tip O'Neill rescues Martin and writes up the story, while Martin goes to Medford's apartment, just as Medford is attacking Esther, who had gone there to plead her husband's case. After a furious fight in which Medford is soundly defeated, Esther explains everything to her husband, and his shadows of doubt are dispelled. *American Film Institute Catalog of Films/TCM Overview*.

"The Fringe of Society"

Ruth Roland, with Competent Support, Featured in Seven-Part Hoffman-Foursquare Production.

Reviewed by Margaret I. MacDonald.

THE author of the story, "The Fringe of Society," while he displays ability to conceive a plot of considerable breadth and intricacy, fails in the construction of the scenario. It may be that the confusion of two ideas each of which might have been used alone as the basic idea of the play is the real



Scene from "The Fringe of Society" (Hoffman).

reason why the production fails to impress one as a great one. Throughout the picture one is constantly on the lookout for developments which are naturally expected by right of reason, but which fail to put in an appearance. For instance, when Martin Drake, who is introduced to us as a man whose interest in prohibition is prompted by his own secret battle with an appetite for intoxicants, we are mentally prepared for the development of a tense situation in which "a big man, fighting a man's fight" compels attention and admiration. Instead we find the man dropping from his pedestal because he believes his wife to have yielded too easily to a successful attempt made by a false friend and enemy to the cause of prohibition to kiss her. We also face a mystery when earlier in the story Drake's young wife, who has not taken a drink in ten months, finally accepts an invitation to partake, and wonders if all women feel as she does when they drink.

In spite of the title the big point at issue in the story, as it appears to us, is a fight for mastery between the prohibition party in a certain city headed by Martin Drake, and the opposition headed by the man who envies Drake and his wife. At the point of the story where Drake takes his plunge into the depths with John Barleycorn there is some confusion as to the space of time consumed between that day, the hour when he is kidnapped by the enemy, and the time of his escape with the aid of a newspaper reporter. The building of the climax of the play has been fairly well accomplished, and has succeeded in securing considerable suspense.

The cast, including Milton Sills, J. Herbert Frank, Leah Baird, George Larkin, Tammany Young, Ollie Kirkby, and Jules Cowles, with Ruth Roland as the featured member, is satisfactory.

Reviewed by Margaret I. MacDonald, *The Moving Picture World*, November 24, 1917, p. 1186

THE FRINGE OF SOCIETY.

"The Fringe of Society" is a five-part photoplay written by Pierre Key and directed by Robt. Ellis, produced by the Geo. Backer Co., under the Fourquare banner. One of the opening titles suggests the germ of a good idea, and for a moment one is led to suppose there is to be an anti-liquor treatise. There are many inconsistencies in the continuity of the story, chief of these being control of the newspaper by the young wife when husband is sent to the island. Anyone conversant with the editorial staffs of city newspapers knows how ridiculous this is. Evidently the author did not know there are reporters in every court and that a man of prominence, the owner and editor of a newspaper, could not be arrested, tried and sentenced without recognition. The story is somewhat involved and is saved from utter commonplaceness by three things, the acting of J. Herbert Frank in the part of Medford coming first. Here is a man who makes out of a conventional heavy a work of art. His finish, poise and repose show him to be a master of screen and stagecraft. He can always be relied on for an intelligent performance, no matter what the character. Then there is the uniqueness, accuracy and artistry of the setting. The photography, while generally good, showed a strong leaning toward long distance old-fashioned work. The direction, as a whole, displayed a lack of dramatic values, and only once or twice was suspense created, although in a measure this was overcome in the cutting, giving the picture tempo and pulse. Miss Roland was sweet and charming in a weak role which never got anywhere—in fact never started. Mr. Sills should stick to "blue shirt leads" if he must do leads. He does not wear evening clothes well, and those who admired his work in "The Honor System" will be disappointed. Leah Baird, described as the most beautiful girl on the screen, fell far short of that description. In a minor part she did not show to advantage. The remainder of the cast was fair, with little to do. It is an ordinary program feature which will please audiences not too exacting or discriminating. Jolo.

Jolo. *Variety*, October 5, 1917, p. 40.

Ruth Roland and Milton Sills in
"THE FRINGE OF SOCIETY"

Backer-Hoffman Foursquare drama; seven parts

As a whole.....	Entertaining
Story	Melodramatic
Stars	Excellent
Support	Exceptional
Settings	Elaborate
Photography	Fine

"The Fringe of Society" is a good old-fashioned melodrama that abounds in thrills, excitement, suspense and has a lesson back of it. The settings are magnificently mounted and the atmosphere throughout is in keeping with the plot. The cast is unusually well chosen and each role is well han-



RUTH ROLAND, J. HERBERT FRANK AND MILTON SILLS IN A
 SCENE FROM "THE FRINGE OF SOCIETY." (Geo. Backer Film Corp.)

dled. It is a picture that should find favor with all lovers of this type of photoplay.

Ruth Roland is winsome and womanly as the loyal wife. Milton Sills gives a fine characterization of the editor. Leah Baird is an added attraction to any cast, and J. Herbert Frank a most successful villain. Jules Cowles brought a flash of comedy into the piece that was most acceptable. The rest of the cast includes George Larkin, Ollie Kirkby and Tammany Young.

The story: Martin Drake, a newspaper editor, is making a strong fight against the liquor forces. His friend, Ned Medford, is secretly allied with the liquor interests and is determined to ruin Drake. He is in love with Drake's wife and progresses well with his villainy until an incriminating paper falls into the hands of one of the reporters on Drake's paper. In the fight that follows, Drake's wife becomes involved and Drake takes to drink and is sent to Blackwell's Island under an assumed name. No trace of him is found until the same reporter finds him after his release from the island, he having been slugged by one of Medford's gangsters and is lying un-

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conscious in a den. Drake rushes to Medford's quarters and saves his wife, who has gone there to plead for news of him. Tip, the reporter, has gone to the directors' meeting with the proof of Medford's guilt, and all ends well.

Exhibitors Herald, November 24, 1917, pp. 27-28

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Males (Martin Drake, Tip O'Neill). Female (Esther Drake). Group

Ethnicity: White (Martin Drake, Tip O'Neill, Esther Drake). Unspecified.

Media Category: Newspaper

Job Title: Publisher (Martin Drake, Esther Drake). Reporter (Tip O'Neill).

Miscellaneous

Description: Major: Martin Drake, Tip O'Neill, Positive.

Description: Minor: Esther Drake, Positive. Miscellaneous, Neutral.

A Gale of Verse (1917)

Reporter Lizzie Loose (Gale Henry). Reporter Jerry (Milton Sims). Editor of the *Caterwaul*.

A GALE OF VERSE (Week of Sept. 3).—
The cast: Lizzie Loose (Gale Henry); Jerry
(Milton Sims); Phoney Felix (Charles Haefli).
Story by Tom Gibson. Produced by Allen
Curtis.

"And while the bats go batting through,
My love for you will still be true."

Lizzie Loose had just finished reading this
masterpiece to the editor of the *Caterwaul*,
and he came to long enough to murmur: "Too
good for us, I fear—too highbrow, you know."

"But you can't send me away like that.
The stars told me to come to you," said Liz-
zie, fixing her cross-eyed glance upon him.

Just then a letter was handed to Ye Ed.
It was from Lizzie's paternal parent, and said
that he would give a hundred plunks to the
man who could make Liz go back to the farm.
Jerry, the star reporter, pricked up his ears.
He wanted a hundred dollars, and he was used
to hard work. He frames it with the Ed to
send Liz on a phoney assignment to an empty
house, while he will appear in a series of
different make-ups and scare her from the job.
But Liz didn't have her long ears for nothing,
and she overhears the plot.

In the cellar of the house lives Phoney
Felix and his band of desperate counterfeiters.
Jerry is seized and condemned to death. The
composer's stone is suspended over his head
with the rope in the flame of a candle.

Lizzie arrives. She thinks the whole thing
is a frame, so she sails in and does up the
gang. The police are attracted by the row

(Continued on page 1580.)

(Continued from page 1577.)

and arrest the bunch. Lizzie wins the big
reward for the capture of Phoney Felix. She
remembers Jerry just in time and, rushing to
him, blows out the candle and saves him.

"But if I untie you, you'll have to marry
me," she whispers coyly.

"Marry you? To get out of here I'd marry
the —— himself," and Lizzie takes that for
a compliment.



Gale Henry in “A Gale of Verse,” one-reel Joker, is ambitious to become a writer. She lands in a newspaper office, where she reads her “poetry” to everyone. To get rid of her they send her to a deserted house. There she discovers a band of counterfeiters, reads poetry to them till they are helpless and collects a reward for their capture. It’s a scream. *Motion Picture News*, August 25, 1917 p. 1294

A GALE OF VERSE (Joker), Week of September 3.—A comedy number, by Tom Gibson, featuring Gale Henry and Milt Sims. Gale plays the part of a country poetess who insists upon reading her poetry aloud to everyone. She goes to the city and gets on a newspaper, where she assists in rounding up some counterfeiters. A typical offering, with a funny idea back of it.

The Moving Picture World, September 8, 1917, p. 1526

“A Gale of Verse”—September 8 (one-reel Joker comedy, with Gale Henry).—Lizzie is anxious to sell her poetry to the town newspaper, but is not successful. Her father offers a large reward if the editor can get her to return to the farm. The editor and the reporter plot to frighten the girl, but she overhears the plot. She is successful in landing a gang of counterfeiters in the hands of the law. The reporter marries Lizzie.

Exhibitors Herald, September 8, 1917, p. 35

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Jerry, Editor). Female (Lizzie Loose). Group.

Ethnicity: White (Jerry, Editor, Lizzie Loose). Unspecified.

Media Category: Newspaper

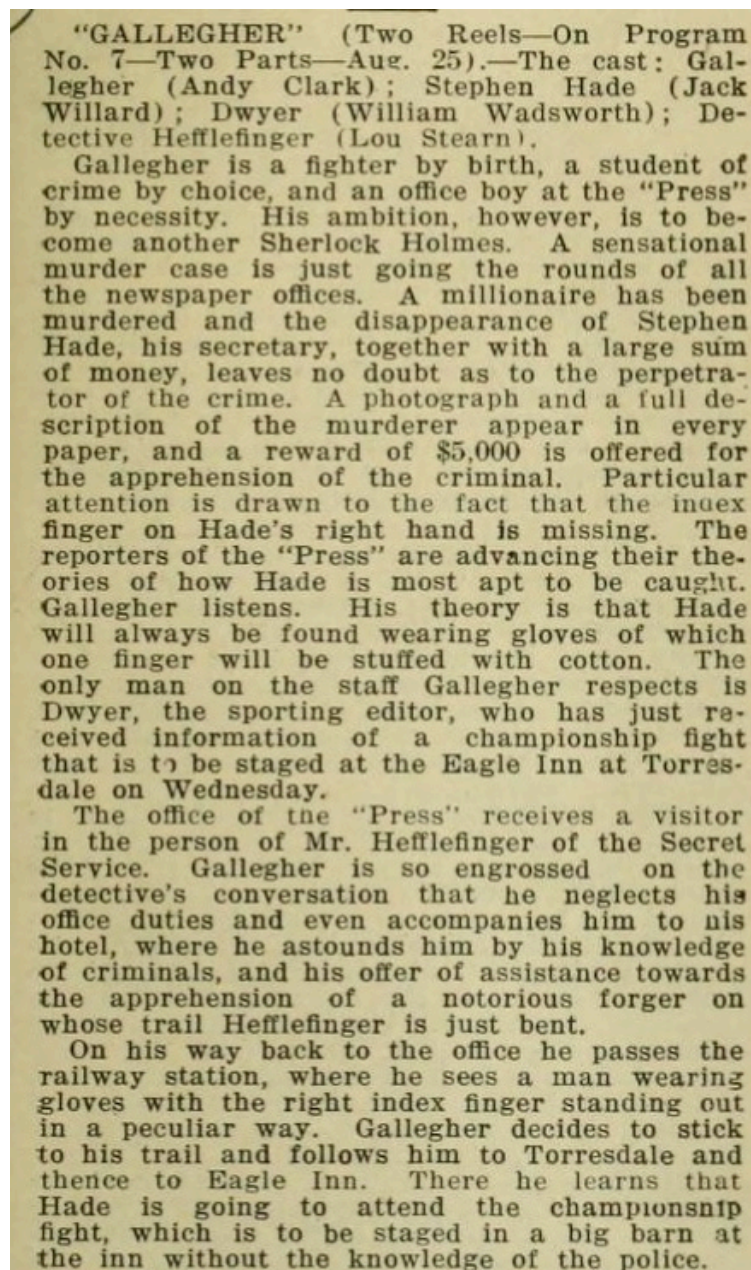
Job Title: Reporter (Jerry, Lizzie Loose). Editor (Editor). Miscellaneous.

Description: Major: Jerry, Lizzie Loose, Positive.

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

Gallegher (aka Gallegher: A Newspaper Story) (1917)

Cub Reporter Gallegher (Andy Clark) works for the *Press* as a newspaper office boy and aspires to be a detective.



Gallegher dispatches a telegram to Hefflefinger, asking him to meet him at the station, and then hurries back to Philadelphia and to the home of Dwyer to convey the news to the sporting editor. Dwyer sends a note to the city editor urging him to hold back the forms for the next morning's issue as long as possible. Accompanied by Gallegher, he hurries to the station, where they meet Hefflefinger. They get to Eagle Inn. Dwyer is admitted to the barn, while Gallegher and Hefflefinger climb to the hay loft, whence they can look down into the arena. While the fight is going on the police break into the barn and arrest everybody, including Dwyer. Hefflefinger secures Hade and being of the Secret Service is permitted to leave with his prisoner.

Gallegher stealthily secures the "copy" from Dwyer's pocket and, by pretending to be the son of the innkeeper, is permitted to get out of the barn to take leave of his father before he is taken to prison. When Gallegher reaches the outside he leaps into a cab and drives away at top speed. What with cold and maltreatment at the hands of policemen he encounters on the way, it is only by dint of grit and cunning that he succeeds in reaching the office of the "Press" just as the city editor is about to give the order to close the forms.

The Moving Picture World, September 1, 1917, p. 1429

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Gallegher, Dwyer, City Editor). Group-2

Ethnicity: White (Gallegher, Dwyer, City Editor). Unspecified-2.

Media Category: Newspaper

Job Title: Reporter (Gallegher). Editor (Sports Editor, City Editor). Miscellaneous-2.

Description: Major: Gallegher, Dwyer, Positive.

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

The Girl God Made for Jones (1917)

Magazine Editor. Magazine Secretary Faith Garland (Alice McChesney).

THE GIRL GOD MADE FOR JONES (Essanay), Jan. 2.—One of the "Black Cat Features." The picture is an excellent two-reel comedy-drama. Bryant Washburn and Alice McChesney are seen in the leading roles. Several of the subtitles are funny. The story tells of Jones, an author who searches for a girl with whom he was in a railroad wreck. He knows her only by her voice. He searches in vain, only to find that the girl is the girl to whom he has been dictating the story of the wreck. The picture has been produced with care.

The Moving Picture World, January 20, 1917, p. 360

THE GIRL GOD MADE FOR JONES ("Black Cat Feature"—Two Parts—Jan. 2).—The cast: Jones (Bryant Washburn); Faith Garland (Alice McChesney). Jones was searching everywhere for the girl he wanted for his wife, and all the time she was literally sitting beside him. It happened this way. Jones was in a railroad wreck. Pinned beneath the cars with him was a girl. Death hovered over them. It was dark and Jones could not see the girl's face, but from her voice and her bravery he knew he could love her if he lived. They were rescued and separated, but immediately Jones was released from the hospital he began his search for the girl. In this Jones obtained the aid of a magazine editor friend, who suggested he write the story of the wreck. The editor sent Faith Garland, his secretary, to Jones to take dictation of the story. Lo, and behold, Faith was the girl God had thus made for Jones.

The Moving Picture World, January 6, 1917, p. 130

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Editor). Female (Faith Garland)

Ethnicity: White (Editor, Faith Garland)

Media Category: Magazine

Job Title: Editor (Editor). News Employee (Faith Garland)

Description: Major: Faith Garland, Positive

Description: Minor: Editor, Positive

The Girl in the Frame (1917)

Newspaper Photograph of a woman in tights causes problems for a happily married couple.

THE GIRL IN THE FRAME (La Salle), July 3.—In this comedy the chief source of trouble in the home of a couple who have been married five years without a single moment of discord, is a picture of a woman in tights clipped from a newspaper by a clerk and placed in the belongings of the husband. The affair finds its way to the divorce courts before the innocent cause of the trouble realizes what he has done and puts matters to rights. Not of much account as a comedy.

The Moving Picture World, July 7, 1917, p. 81

THE GIRL IN THE FRAME (July 3).—A mischievous office boy substitutes a picture of a girl in tights for wife's portrait in the frame which Otto keeps on his desk. Wife sees it and, leaving home, goes to live with a girl friend, who for a secret reason is masquerading in men's clothes. Otto hires a detective to find his wife. The detective discovers her in the arms of the handsome "young man" and Otto sues for a divorce. The court room is the stage of a series of comic situations as the lawyers and judge, assisted by the mischievous office boy, unravel the mysterious situation.

The Moving Picture World, July 7, 1917, p. 133

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 New Staff, Neutral

The Girl Reporter's Scoop (1917)

Reporters Helen Dale (Irene Hunt – The Girl Reporter) and Dick Bayless (E.P. Evers) track a robber who turns out to be a man Dale met while on vacation. She convinces him she is also a thief and joins the gang, enabling her to thwart their next robbery.

THE GIRL REPORTER'S SCOOP—(Two Parts—Feb. 14).—The cast: Helen Dale (Irene Hunt); Dick Bayless (E. P. Evers); John Howard (Roy Stewart). Scenario by Male Havey. Produced by Fred Kelsey.

Helen Dale, a reporter on a big daily, returns from her vacation to find the office agog with excitement over some daring robberies. Helen discovers that the supposed robber closely resembles a chap with whom she had carried on a flirtation at the seashore. So Helen, with one of the reporters, Dick Bayless, returns to the beach city.

Helen points out her acquaintance, John Howard, to Bayless. He moves a few feet from her and lies down on the sand. According to their plan Helen stealthily makes her way to Bayless' side and lifts his watch. Howard sees this and falls into her trap by offering to put her next to bigger game. She gets an opportunity of telling Bayless what has happened.

Howard introduces her to his gang and they plot to rob a certain manufacturing establishment. Making an excuse to leave them, she phones Bayless, and he, with some policemen, follows. The crooks are taken into custody just after they have opened the safe and started away with the loot.

Helen receives the praise of her staff as well as the reward offered for the apprehension of the thief. We are left to assume that she gets a husband into the bargain, in the person of Bayless.

The Moving Picture World, February 17, 1917, p. 1044

"The Girl Reporter's Scoop," a two-reel Imp drama of newspaper life issued on Wednesday, February 14 has Irene Hunt and Roy Stewart as principals. The story tells of the clever manner in which the girl reporter fathoms a mystery for her paper. Miss Hunt has long been a favorite in such roles and her reappearance in a typical sob-sister part will doubtless be awaited with great interest. Roy Stewart has the oposite role.

The Moving Picture World, February 17, 1917, p. 1076

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Female (Helen Dale). Male (Dick Bayless). Group.
Ethnicity: White (Helen Dale, Dick Bayless). Unspecified.
Media Category: Newspaper
Job Title: Reporters (Helen Dale, Dick Bayless). Miscellaneous.
Description: Major: Helen Dale, Dick Bayless, Positive.
Description: Minor: Miscellaneous, Positive.

The Girl Who Won Out (1917)

Newsgirl Nancy Grimm (Violet MacMillan).

THE GIRL WHO WON OUT (Five Parts—Oct. 8).—The cast: Nancy Grimm (Violet MacMillan); Ellen (Barbara Conley); Chester Noble (P. L. Pembroke); Mrs. Harvey (A. E. Witting); Mr. Wicks (Charles Hill Mailes); Mrs. Walsh (Gertrude Aster); Mr. Noble (L. H. Wells); Jake Beal (Sherman Bainbridge). Story by Judge Willis Brown. Produced by Eugene Moore.

"But you can't support the baby. It's absurd to think that you can. I must send both of you to the home. There is nothing else to be done, so there is no use in your crying about it."

Protests on Nancy's part did not change the decision of the representative of the Children's Aid Society to send the two forlorn little orphans to the home, where Nancy was separated from her baby sister, and life looked bitter.

One day the baby is adopted by a wealthy Mrs. Walsh, who soon tires of the child, but her husband comes to love Ellen. The matron refuses to tell Nancy where the baby is.

When the judge of the Children's Court says she cannot see her sister unless those adopting the child give permission, Nancy throws herself onto a bench and Chester Noble, a law student, sympathizes with her.

Later Nancy is adopted by Mrs. Wicks, a slovenly, ill-tempered woman, the mother of several children. While looking through some old magazines, Nancy sees a picture of Mrs. Walsh and Ellen. That night Nancy cuts off her hair and, clothed in a boy's ragged suit, slips away.

The matron is immediately notified of Nancy's

disappearance; her description is given in the newspaper advertisement. Nancy finds her way to the Walsh home, takes Ellen and hurries down the road in a wagon. Stopping near a stream, she sees the camp of Bill Harley. The baby cries; Nancy staggers into the camp where Mrs. Harley cares for the child. The next day Harley's son and Nancy go fishing and see some hobo's steal an auto. While the boy rushes to tell the owners Nancy punctures the tire. The rescuers receive ten dollars as a reward, but the boy gives his money to Nancy.

Near the city, Nancy leaves her friends and rents a room, saying their sister is coming. To avert suspicion, Nancy fixes up a dummy in boy's clothes, and dresses in her own girl's clothes. The landlady becomes suspicious when she reads of the kidnapping of Millionaire Walsh's adopted child and informs the matron. Nancy gets a glimpse of the matron and her agent; she rushes wildly to the room, and, changing into the boy's garb again, escapes through the window. The baby is taken to the Home. Mrs. Walsh refuses to adopt her again and another couple takes her; the woman is a timid creature and her husband a great bully; they are very poor.

Nancy runs into Chester Noble, who takes her to the office of his uncle, a prominent lawyer, and there they plan to help her and Ellen. The case is taken to court after Nancy has been sent to the home of Chester's parents in the South, where she wins her way into their hearts. Later she returns to the city with them. Chester has borrowed a thousand dollars, and in order to find Ellen sends for Jake Beal, whom he instructs to tell the court that a thousand-dollar legacy has been left to Mrs. Grimm.

Mrs. Noble adopts Nancy, but the bully refuses to give Ellen up. But when Ellen holds out her arms to Nancy and cries, the timid wife insists that the baby be given up. So the children are reunited.

VIOLET MACMILLAN IN "THE GIRL WHO WON OUT."

Violet MacMillan is the star of the Butterfly feature scheduled for release Oct. 8. "The Girl Who Won Out" is the title of her vehicle. This is a gripping little sociological drama, written by Judge Willis Brown, the well known juvenile court judge of Salt Lake City, and picturized by C. J. Wilson, Jr.

It details the struggles of Nancy Grimm, a waif of city, to retain control of her baby sister, when both children are left orphans. The representatives of the Children's Aid Society does not think it worth while to bother with Nancy's wishes in the matter, however, and the baby is calmly handed over to a wealthy family for adoption. Nancy herself is placed in the home maintained by the society.

The girl runs away, and cutting off her hair, makes a living as newsboy and messenger about town, until opportunity arises for her to kidnap the baby.

This leads to a series of exciting situations in which Nancy



Scene from "The Girl Who Won Out" (Butterfly).

is forced to rely upon her wits to keep out of the clutches of the law. But finally, through the intercession of a sympathetic young lawyer, to whom she confesses her troubles, Nancy's tangled affairs are straightened out. The human element is strongly brought out in this production, and some excellent character types are contributed by Mrs. A. E. Witting, Charles Hill Mailes, L. M. Wells and Sherman Bainbridge. Eugene Moore is credited with the direction.

“The Girl Who Won Out”

(Butterfly-Universal—Five Reels)

REVIEWED BY PETER MILNE

A SERIES of light scenes concerning the wanderings of two orphans comprises “The Girl Who Won Out.” Violet MacMillan is featured as Nancy Grimm, the older sister. The various subterfuges she employs to throw the detectives from the children’s home off her track and how she finally finds happiness form a story of mild interest.

Further than this, however, the picture does not go. It makes no attempt to show any strong dramatic or sustaining qualities and whatever interest it will evoke will be more or less spasmodic and measured by the degree in which Miss MacMillan pleases her audience. She dons boy’s clothes and proceeds to fool a number of her co-players but doesn’t make a very convincing boy in the public’s eye.

The story is by Judge Willis Brown. C. J. Wilson, Jr., wrote the continuity and Eugent Moore directed. The atmosphere is good and the photography entirely satisfactory.

THE STORY AND PLAYERS

Nancy (Violet MacMillan) and Ellen Grimm (Barbara Conley) are left alone after the death of their mother. They are taken to the orphanage and after a while Ellen goes to a rich home and Nancy to a poor one, where she is maid of all work. Running away she dons boy’s attire, kidnaps her sister and attempts to earn a living. The authorities find the younger child. Nancy goes to Noble (P. L. Pembroke), with whom she has some slight acquaintance and it is through him that both children are adopted by his parents.

Mrs. A. E. Witting, Charles H. Mailes, Gertrude Aster, L. M. Wells and Sherman Bainbridge complete the cast.

Motion Picture News, October 20, 1917, p. 2771

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Nancy Grimm)

Ethnicity: White (Nancy Grimm)

Media Category: Newspaper

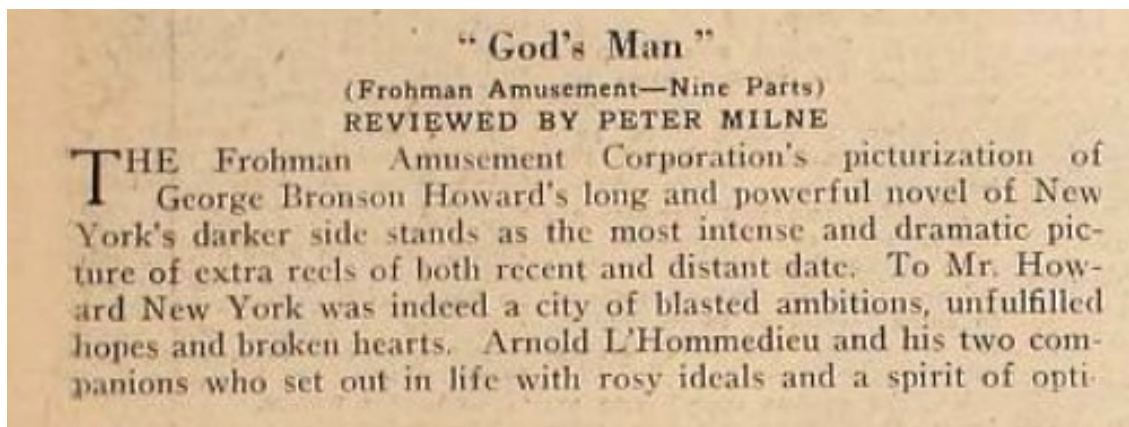
Job Title: News Employee (Nancy Grimm)

Description: Major: Nancy Grimm, Positive

Description: Minor: None

God's Man (1917)

Reporter Arnold L'Hommedieu (H.B. Warner), "God's Man" who works for *The Argus*.



mism find the smallest of their lofty conceptions unattainable. In one episode after another they are crushed under the heel of either politics or vice. Mr. Howard may be ultra-pessimistic at times, but analyzed, his novel runs along logically and so convinces.

The author has dealt intimately with the underworld of the city—with the drug traffic, the private lives of the apparently superficial denizens of Broadway cafes, with the hypocrisy of supposedly respectable leaders of society—and has spared nobody's feelings. And the detail with which he has embellished various incidents of his work sheds something of an irresistible glamour over the whole. One becomes absorbed in the struggle of the three boys, and despairs at their failures as if he were an invisible member of the trio. To balance the dramatic details, to ultimately save them from becoming depressing, there are two comedy characters that punctuate the action with many a laugh. It is real human comedy relief that never fails to strike a responsive chord.

Anthony P. Kelly, who adapted Mr. Howard's book for the screen, did excellently. A smooth running, well-balanced piece of continuity he produced from a novel which was nice in characterization and rich in stirring incident, but which was discontinuous and episodic to the point of being meandering. One almost marvels at the manner in which Mr. Kelly has introduced his characters—there are so many of them and he has avoided confusion so deftly.

George Irving, in directing, has given of his usual sterling work. The production never lacks reality, and in many scenes where others might have offended by excess boldness he has merely though clearly, suggested by his art. His was a happy thought also, is making the character of Hugo Waldemar comical in the opening scenes of the picture. Such intelligent casting deserves special praise. In the detail of his work Mr. Irving has excelled. Of note is his abolishment of all backdrops. The rain scenes are realistic. The varied tints of the film in the cabaret scene bespeaks of a close attention to detail.

H. B. Warner in the stellar role is excellent. His ability to portray the suffering of a man groping for the solution of just *why* the city treated him unjustly is remarkable. His performance is full of appeal—he has caught the true spirit of the part. Edward Earle as Archie, and Walter Hiers as Hugo, were happy choices also. The former is natural to a degree, and plays his several big scenes with feeling, while the latter, his excess weight standing him in good stead as usual, is responsible for plenty of comedy. Barbara Castleton, Barbara Gilroy, Betty Bellairs, Jean Stuart, William Frederics and Jack Sherrill are well cast and contribute work which merits individual praise.

THE STORY AND PLAYERS

Arnold L'Hommedieu (H. B. Warner), together with his chum, Archie (Edward Earle), and Hugo (Walter Hiers) is expelled from college on a false accusation of gambling, brought on by his defense of another student who was cheated by a bookmaker. The boys go to the city to work. Arnold becomes a reporter, but loses his position when he refuses to turn in a story exposing the character of Hugo's father, Waldemar (William Frederics), a dealer in opium. Thus another good deed has worked him harm. He sinks lower in life, and becomes familiar with various underworld characters before he finally decides to banish his conscience and work for mammon alone. But Archie, gone deeply in debt through the extravagances of his fiancée; and Hugo, penniless because the show for which he was angel goes broke, come to him for financial assistance. He conceives the idea of contracting to import a shipment of opium. The day for its arrival is at hand. Archie in a nervous state from use of the drug is frantic. Detectives have been warned of the affair, and with Waldemar they approach the cabin in which the others are waiting. Fearful to the point of insanity Archie shoots and kills Waldemar. Hugo is shot in attempting to escape. Arnold successfully evades the detectives, and takes refuge in the cabin of an old philosopher. He tells him to face the law and serve his term, and that then he will be more worthy the name L'Hommedieu, which means God's Man, than any one of his more virtuous ancestors.

The large cast also includes Albert Tavernier, Harry Eytinge, Kate Lester, Stanhope, Wheateroft, Sydney Vorzimer, Marion Fouche, Ricca Allen, Tom Burroughs, Marion Cummings, Maud de Vere, Dan Jarrett, Yona Landowska, Alfred Hemming, Sydney D'Albrook, John Mackin, Bob McMillan, Charles Halton, Arthur Lavigne, H. D. Southard, John Milton and O. G. Putnam.

GOD'S MAN (April—Nine Parts)—The cast: Arnold L'Hommedieu, "God's Man" (H. B. Warner); Mrs. L'Hommedieu, Arnold's mother (Kate Lester); Richard L'Hommedieu (Albert Tavernier); Paul L'Hommedieu (Stanhope Wheatcroft); "Bertie" (Barbara Castleton); Eunice (Barbara Gilroy); Hans (Sydney Vozimer); Archie Hartogensis (Edward Earle); Hartogensis, Sr., Archie's father (Harry Eyttinge); Hugo Waldemar (Walter Hiers); John Waldemar, Hugo's father (William Frederics); "Bobbie" (Betty Bellairs); The Philosopher (Tom Borroughs); Mother Mybus (Maud De Vere); Sonia (Jean Stuart); "Pink," a "Son of Subterranea" and a distorter of Terpsichore's art (Jack Sherrill); "Beau," running mate of "Pink's" (Dan Jarrett); Cap'n Denny (Alfred Heming); Quinn, a curbstome philosopher (Bob McMillian); Roy Schmucke, a flowery product of the underworld (H. D. Southard).

Arnold L'Hommedieu, heir apparent to the Church of the Cross in the village of Havre de Grace on the north shore of Long Island, exemplifies his inherited traits of desire to aid his fellowmen by assuming the guilt of a college chum. It results in his expulsion from college along with his two fellow-townsboys, Archie Hartogensis and Hugo Waldemar.

Returning to the little town, the three young men are the subjects of town gossip and derision. Arnold's father, despite his admiration for the sacrifice which his son has made, decides that his second son, Paul, shall succeed him to the pastorate, and Arnold shall go to New York to begin pursuit of a business career. Hugo and Archie decide upon similar futures and soon the three are thick in the turmoil of the metropolis: Hugo at work in his father's wholesale drug concern; Archie in his uncle's office, and Arnold, a reporter of "The Argus."

Hugo becomes enamored of a "lady of the chorus." Archie and Arnold room together, tangling "business," with "society" with indifferent success, both socially and financially, until Arnold, commissioned by his editor to cover a certain wild dinner party given by the son of a candidate for Congress, discovers that it pertains to no other than Hugo. Arnold's inherited traits sway him and, refusing to report the story, he is dismissed from his position.

Here begins a close view of the bitter side of life, until, with his back to the brink of despair, Arnold seeks a room at a lodging hotel with sole intent of ending it all. He is thwarted by Sonia, one of the "scarlet host," and her pal, Eunice, who is being taught the "ways" by Sonia. Arnold hears the story told of how Eunice's brother, Hans, has been unjustly treated. Once again his inherited traits move him, and, determining to avenge the injustice, he goes to the offices of the lawyer who perpetrated the injustice, and demands a recompense on the boy's behalf.

Mistaking his intent for extortion, the lawyer seems to comply with Arnold's demand, while in reality he summons detectives. Arnold is arrested. Thrown into prison, he is liberated through the power of Hugo's father and secures a position with Waldemar, Sr., supplanting Hugo, who has incurred his father's enmity.

Arnold becomes accustomed to the life of a newer ease and opulence and subconsciously he drifts Broadwayward. He makes the discovery that a major part of Waldemar's business is done in the illegal trading in opium, and with attention to the gayer night life he soon picks up again with his friends, Sonia and Eunice, who have become "pampered playthings of the cabaret." He tells of his new "clean life" and he hints at his "business."

"Pink" and "Beau," friends of the "ladies," offer a ready suggestion to Arnold, and that night he is introduced to Mother Mybus, from whom he receives an order for a shipment of opium. Realizing the depths to which he is sinking, Arnold determines to return to Havre de Grace, to rid himself of the taint of the city and to devote his days to writing those things of the wayward city with which he has become familiar.

While rowing he happens upon a cabin on the end of a peninsula near Havre de Grace,

where there lives an old philosopher. Arnold unravels the tale of his city life to the philosopher, and tells of his decision to become a writer. The philosopher points out to him the fallacy of such a decision and the fact that if he would write to teach the world he must return to learn more of the city's madness. Arnold is determined in his resolution and refuses the advice. During the next few days Captain Denny, having been referred to Arnold, unfolds a plan to smuggle opium from Yucatan. Arnold realizes that taking this one chance will assure him sufficient money to continue his writing and the pact is made with Captain Denny.

He returns to New York, seeks "Pink" and explains the plan. The aid of Mother Mybus is solicited and funds for the expedition raised. In the interim, Archie through wild-cat speculation is on the verge of bankruptcy and Hugo has lost all in his theatrical ventures. They apply to Arnold for aid and once more there arises within him the determination to aid his fellow-man. They are taken in on the smuggling plot. Weeks later Captain Denny reports by wireless. Arnold, Archie, Hugo, "Pink" and "Beau" leave New York for the deserted shooting lodge overlooking Havre de Grace harbor, which is to be their rendezvous and where Captain Denny will slip in under cover of night.

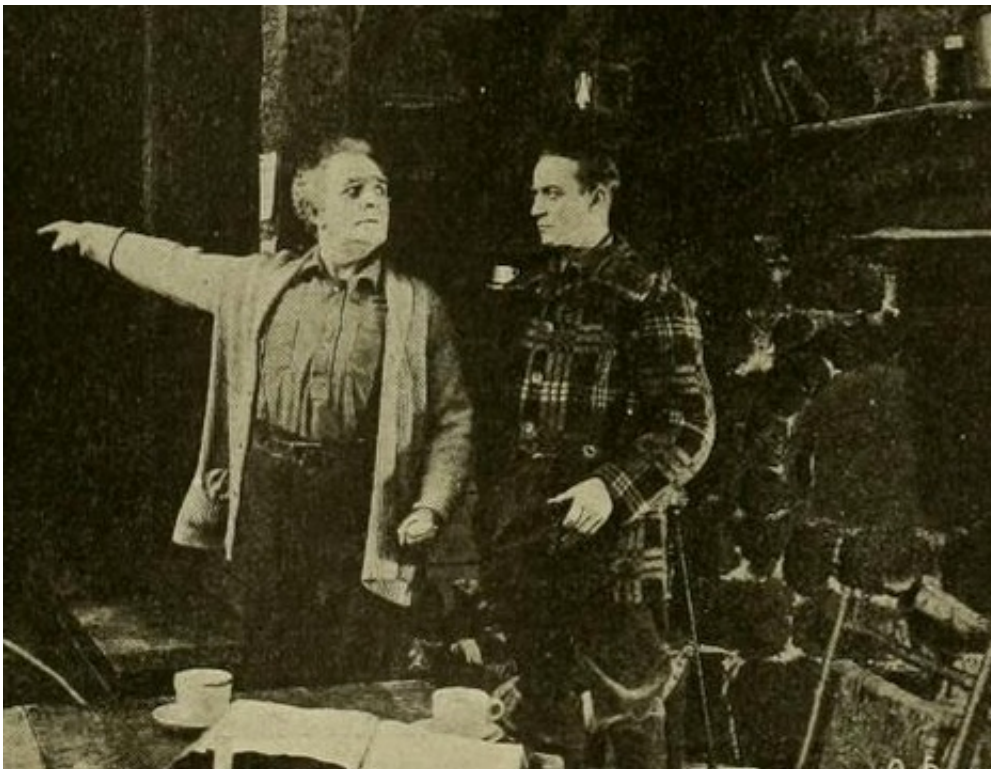
Roy Schmucke, a product of the underworld and a favorite with Hugo's sweetheart, "Bobbie," learns from her of the proposed smuggling expedition. He unveils the plot to two detectives, who leave for Havre de Grace, determined to thwart Arnold's plan and to capture the plunder for their own gain. They explain the arrival of the ship that night and appear to Waldemar, Sr., asking him to market the product for them. Accompanied by Waldemar, Sr., they leave to surround the shooting lodge. Arnold, Hugo and "Pink" are designated to meet the ship and Archie and "Beau" are left behind. Archie becomes crazed through excessive smoking of opium, and hearing a noise outside the lodge shoots blindly into the dark, killing Hugo's father. Archie and "Beau" are dragged before a Justice of the Peace, Archie's father, where warrants are issued for their arrest before the realization dawns upon Archie's father that his own son is the culprit. Arnold, "Pink" and Hugo, returning from their attempt to reach Captain Denny's ship, are ambushed by the detectives, and Hugo is mortally wounded. Arnold makes his escape, and after a struggle with wind and wave finally succeeds in getting near the philosopher's cabin. In a moment of wild delirium he drops to his knees praying to God above to show him the light. He is rescued more dead than alive by the philosopher, taken into the cabin and there tells the tale of misery and horror which he has been through.

As is explained by the philosopher, he has reached his Gethsemane and before him there lies the choice of two paths: the one to escape and change his name and have the world's respect; and the other Calvary and the surrender of himself to the law. Arnold's decision is definite and, bidding goodbye to the philosopher, with the light of righteousness beaming from him, he goes forth to pay his debt to "civilization," a credit to the name he bears—L'Hommedieu, "God's Man."

The Moving Picture World, April 28, 1917, pp. 680-681

Arnold L'Hommedieu, who was to have succeeded his father as the pastor of the church of Havre de Grace, is expelled from college for protecting one of the students from a crooked bookmaker. This marks the beginning of a sad disillusionment for Arnold, for he is forced to give up the hope of succeeding his father and leaves for New York where a good position on the city newspaper is lost to him when he comes to the aid of Hugo Waldemar, one of his friends. This is followed by a series of other trials which completely shake Arnold's faith in human nature. However, he decides to make one more attempt to lead a decent life when his aid is asked for by two friends and he enters into a deal to smuggle opium into the country. The plot is exposed and Arnold, facing a prison term, surrenders himself to the authorities and loses all the ideals which he held so dear.

American Film Catalog of Feature Films



"God's Man"

Nine-Reel Screen Version of Novel by George Bronson Howard Has Many Elements That Make for Popular Success—Produced by Frohman Amusement Corporation.

Reviewed by Edward Weitzel.

THE screen version of George Bronson Howard's novel, "God's Man," is a triumph of mind over much strangely assorted, but, for the most part, decidedly entertaining, matter. Shorn of its half-baked moral philosophy and its pretense to serious ethical purpose, the residue consists of expert reporting among the gay resorts of New York's Great White Way. The author is at home here and enlivens his photographic flashes of the night life that ebbs and flows along the famous thoroughfare with a series of subtitles illuminated by a sophisticated and biting humor. This portion of the picture is full of entertainment for the initiated, and likewise for the stranger who knows Broadway only by hearsay. Other parts of the story also have the elements that make for popular success.

The task which confronted Anthony P. Kelly when building up the scenario was fraught with many difficulties. Out of an almost overwhelming mass of material that embraced the opium evil, horse racing, insanity, suicide, factory laws, prostitution, tango teas, the gay life, the present state of the spoken drama, ticket speculation, shop lifting, kept women, burlesque queens, cloakroom pirates, crusaders and Congressmen, and resulted in a cast of characters containing thirty names, he has constructed a nine-reel screen narrative that is nearly always coherent, and is well worth seeing—if taken at its proper value. It is hardly necessary to add that equal skill on the part of every one else concerned in the making of the picture was indispensable to such a state of affairs. The cast provided by the Frohman Amusement Company, and the thoroughness of method of the director, George Irving, combined the requisite qualifications. Nothing has been left undone to render "God's Man" impressive as a production, and to deliver George Bronson Howard's message to humanity. If the picture fails to reach the high purpose announced by the author, the fault lies with him alone.

Of the many evils touched upon during the progress of the story, the illegal sale of opium occupies the largest place in the plot. It brings about the tragedy at the finish, and the author's bitterest denunciation is hurled against the men who profit by its traffic. His indictment of this plague spot upon our civilization is forceful, and can lead to but one verdict.

The other charges he makes are not so well sustained, and he writes in a spirit of irritation that tends to weaken his arguments when depicting the pitfalls of the street called Broadway. He is at his lowest intellectual depth, and also least entertaining, when he essays to become a teacher of moral philosophy. He places the blame for the sins he uncovers upon the spirit of commercialism that is rife among us—and rife of all in little old New York. Well, there's considerable truth in that! But his contention that the Divine Purpose in having man experience sin and suffering is that he may better teach the consequences to his fellows seems

merely another way of saying that a married rake makes the best husband. All his reasoning would carry deeper conviction if he had drawn his hero more consistently and made him less of a Don Quixote. The starving child in the poem begged for three grains of corn; Arnold L'Hommedieu should have prayed for one grain of common sense. His manner of trying to right one wrong by committing another of far greater magnitude is the mark of an almost irresponsible brain. He gravely delivers himself of the truism that unless the love for refinement and good taste be inculcated in the home the chances of obtaining it are very slim, and, shortly afterward, in spite of his own excellent home influences, makes a remark to a lady upon the subject of dress that no gentleman would ever be guilty of. Such points of criticism would be trivial if the author had not protested so much for the high moral purpose of his work. As an offset to the shortcomings of this portion of "God's Man," one may turn to the other and greater part and find it fulfilling the first duty of all screen dramas—entertainment. Of this quality it has more than a fair share.

H. B. Warner is the star of the production. The choice could not be bettered. The long list of names that comprise the supporting company is a guarantee of the manner in which the parts are played. From first to last every character is worthily represented.

The Moving Picture World, April 21, 1917, p. 449

GOD'S MAN.

Arnold L'Hommedieu.....H. B. Warner
 Mrs. L'Hommedieu.....Kate Lester
 Richard L'Hommedieu.....Albert Tavernier
 Paul L'Hommedieu.....Stanhope Wheatcroft
 "Bertie"Barbara Castleton
 EuniceBarbara Gilroy
 HausSydney Vorsimer
 Archie Hartogensis.....Edward Earle
 Hartogensis, Sr.....Harry Eytlinge
 Carol CatonMarion Fouche
 Mrs. Pickens.....Ricca Allen
 Hugo Waldemar.....Walter Hiers
 John Waldemar.....William Fredericks
 The Philosopher.....Tom Burroughs
 The Philosopher's Niece....Marion Cumming
 Mother Mybus.....Maud de Vere
 SoniaJean Stuart
 "Pink"Jack Sherrill
 "Beau"Dan Jarrett
 Quimby Quivvers.....Sydney D'Albrook

In this pretentious production by the Frohman Amusement Corporation, an attempt has been made to visualize the story by George Bronson Howard through a scenario by Anthony P. Kelly, directed by George Irving. Right at the start it may be said that the effort is a success in many ways, but in other ways is a weariness to the eye and to the mind. It is too long, too involved, and the strain upon one's credulity made by the philosophy set forth is too great. H. B. Warner, as Arnold L'Hommedieu, goes through a lot of suffering in the way of vicarious atonement for the sins or faults of others, betrays a refreshing ignorance of the ways of the world by falling for some of the most obvious traps, is willing to do evil that good may come, and embarks himself in a business which he has bitterly condemned in others, under the specious plea that he wants to help others. The evils of the drug trade are not shown as evils, but rather as alluring enticements, and the tragic ending of the trip of the Cormorant, an opium smuggling schooner, in no way clears up the mystery as to why it should all have happened. As a picture, it is a brilliant piece of work, and the photographer should have received credit in the announcements. The direction shows care and skill, and an appreciation of the fine points of the story, and the titling is worthy of special note, both for its artistic effects and its appropriateness. The cast, which includes many of the most prominent screen and stage names, could hardly have been improved, and their work was well done, but through it all there is, outside of a few instances, a feeling that an injection of good, straight common sense would have helped matters wonderfully. The straining after the moral of the play is obvious and detracts from the force of the moral when it is finally brought out. It will stand some trimming, and a change in the music plot which will shorten the thunder effects of the big storm will be a relief. As a whole it is a big state rights feature, and if it be possible to draw right conclusions from wrong premises, will be not only a big entertainment feature but a powerful lesson as to the virtues of clean living and high thinking as opposed to high living and low thinking.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Arnold L'Hommedieu, Editor). Group.
Ethnicity: White (Arnold L'Hommedieu, Editor). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Arnold L'Hommedieu). Editor (Editor). Miscellaneous.
Description: Major: Arnold L'Hommedieu, Negative
Description: Minor: Editor, Positive. Miscellaneous, Neutral

The Golden Idiot (1917)

Reporter Barry Owen (Bryant Washburn) is penniless and too poor to propose marriage to the woman he loves. But when his uncle dies, the reporter inherits a fortune and with his new-found wealth, he marries his sweetheart.

Uncle Woolwich, an eccentric millionaire, wills that his fortune be divided between his nephews, Barry Owen and Walter Woolwich, in proportion to the amount of money that each shall have saved at the time of their uncle's death. Walter, a broker, is prospering while Barry, a reporter, is penniless. With his three-legged dog Pod, Barry starts out to make his fortune. Along the way, he meets Faith Fanshawe, whose car has broken down. Faith gives Barry fifty cents for repairing the machine, and he keeps the money in remembrance of the beautiful girl. Next, Barry meets Jeffery Jarvis, a writer, who gives him shelter. Barry tells the writer his story and Jarvis takes him to his country club. Here Barry again meets Faith and rescues her from drowning. Their friendship grows into love, but Barry is too poor to propose marriage. This situation is remedied when Uncle Woolwich dies at the time when Walter is swamped by the market and is half a million dollars in debt. By the terms of the will, Barry inherits a fortune, and with his new found wealth, marries Faith. *American Film Institute Catalog of Feature Films*

“The Golden Idiot”

(K-E-S-E (Essanay)—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

ROBERT RUDD WHITING, in preparing for the screen “The Golden Idiot,” paved a golden way for Bryant Washburn to enter the hearts of his audiences. It is safe to say here that Mr. Whiting had Mr. Washburn in mind when he prepared the scenario and from this we may draw the conclusion that Mr. Washburn felt indebted to the author for his very accurate knowledge of his abilities to interpret the human traits of the wanderlust. From whatever angle we view “The Golden Idiot” and Mr. Washburn’s work, we must concede that both the author and the interpreter of his work have given to the screen, not a wonderful story or wonderful acting, but a new story and a perfect naturalness in its presentation.

The simplicity of this Essanay production is its cardinal virtue. The author, the interpreter and the director worked as one—each with a view toward simple naturalness. The extravagant, the spectacular, the pretentious—all have been left in the studio. Barry Owen when he leaves the city room of the daily newspaper, leaves behind all the artificiality of the city life, the conventional attire, the conventional mannerisms, the conventional life. He strikes the broad highway—a man, a real man, a “golden idiot.” The life, as it comes to him, is received with open arms. He receives the apron of the waiter with the soul of the diner and meets Nature with all the confidence and undisguised buoyancy of youth.

When Barry meets the girl a certain time elapses before they meet again. The scenarioist does not have them fall into each others arms, complete their courtship and marry, all within the time it takes to run one reel. Their meetings and their progress follow in logical sequence and the final union comes when we would have it, not when the author chooses to say the word. The sub-titles should serve as models for aspiring scenarioists. Every word conveys a meaning and every meaning is as essential to the picture as spokes are to the wheel. Virginia Valli is only second

to Mr. Washburn in this criticism. She never "overdoes" a scene nor does she "act." She is natural. Arthur Metcalfe does fine. Arthur Berthelet, who directed, could not have improved upon the production. "The Golden Idiot" will stand the scrutiny of the "close" observer without a quiver.

THE STORY AND PLAYERS

Barry Owen (Bryant Washburn) occupies a place on the "copy" desk of a city newspaper. He receives word that his wealthy uncle wishes to see him. He visits his uncle and is informed by the uncle that his fortune will be left to his nephews under certain conditions. The conditions are that the nephew who has the most money at his (uncle's) death, shall receive of the fortune in proportion as his capital has increased. Barry goes on a wild "tear," leaves the newspaper office and strikes the open highway to start anew. He meets an author, tells him his story and is engaged as secretary. From this adventure he moves into others and meets the girl who eventually becomes his wife. His uncle dies and since his cousin, who was a rich broker, went "broke" owing thousands of dollars and Barry was possessed of fifty cents, to him (Barry) came the fortune.

Motion Picture News, August 4, 1917, p. 866

“The Golden Idiot”

Bryant Washburn's Latest Essanay-K. E. S. E. Play.
Reviewed by Genevieve Harris

THERE are many human touches in this five-reel picture, good acting, bits of humor, clever subtitles and lovely outdoor views, but there isn't any real story, and for this reason the picture does not rank as high as its clever production would merit.

A magazine story written by Robert Rudd Whiting served as the basis of the picture, and one has the impression that the original story is probably very delightful, something in William J. Locke's whimsical style, and perhaps those who have read it will enjoy the picture very much. To one who has not, there are a number of situations not quite clear, and the plot much of the time seems to be getting nowhere.

Everyone will enjoy the various episodes in the story for they are filled with the humor which has characterized previous features with this star. The Picture was filmed at Lake Geneva, Wisconsin, and its beautiful scenery is photographed in the fine fashion.

Arthur Berthelet directed the production. Supporting Mr. Washburn are Virginia Valli, Arthur Metcalfe and Julian Barton. And the three-legged dog, “Tripod,” must not be forgotten. The star's role does not give him as great an opportunity for clever acting as previous characterizations.

The Story: Barry Owen (Bryant Washburn) and his three-legged dog, set out as vagabonds in search of adventure. He aids Faith Fanshawe (Virginia Villi), whose automobile has broken down and she gives him fifty cents. Later he gets a position as secretary to a writer, Jeffery Jarvis, and to him tells his story.

His uncle had made a will, dividing his fortune between Barry and Barry's cousin in proportion to the amount each shall have saved at the time of the uncle's death. The cousin is a financier and Barry has been “fired” from a newspaper position. Therefore Barry has no hopes of inheriting any large proportion.

Barry again meets Faith Fanshawe, who falls in love with him and one day pretends drowning so that he may save her and overcome her parents' objections to her knowing him. Barry, though he loves the girl, gives up hope of marrying her on account of his poverty. Then the uncle dies. Barry inherits the fortune because he still has the fifty cents Faith gave him while his cousin has been unfortunate in the market and is in debt.

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Romance
 Gender: Male (Barry Owen). Group.
 Ethnicity: White (Barry Owen). Unspecified.
 Media Category: Newspaper
 Job Title: Reporter (Barry Owen). Miscellaneous
 Description: Major: Barry Owen, Positive
 Description: Minor: Miscellaneous, Neutral

Golden Lotus (1917)

Newspaper account of a massacre of an expedition by a hostile tribe in Africa says there are no survivors setting the stage for some shocking news.



A year later, the scandal of the suicide having blown over, Leah and Giovanni return to the gambling house. She reads a newspaper account of the massacre by a hostile tribe of Reginald and the rest of the African expedition. Some days later Leah is injured in a motor accident which occurs near the home of the Marquis de Merricourt, a wealthy widower. Leah is taken to his home, where she is obliged to stay under the doctor's care. Giovanni poses as Leah's chauffeur. On the road to recovery, Leah is urged by Giovanni to play up to the Marquis, who is a millionaire. She looks on his plan with disfavor, and her natural charm begins to captivate the widower.

When the doctor announces her recovery, Leah goes to say goodbye to the Marquis. Conquered by his kindness and tired of her life of deception, she confesses her fraud. He offers her marriage, despite all. When Giovanni calls, the Marquis pays him a huge sum of money to leave Leah alone.

One day, after the honeymoon, the Marquis gives Leah a book entitled "The Golden Lotus" to read. It was written by Reginald Ramsay. Shocked, Leah listens while the Marquis explains the story of the perfidy of the woman who had wrecked his son's life. After many months of captivity, Verney and Reginald escape from the tribe that has held them prisoners. Reginald writes his father that he will return to his home, after placing Verney, who is ill, in the home of his (Verney's) sister. The Marquis receives the news of his son's return with joy, but Leah is afraid of the consequences.

In Paris, Verney tells his sister, Justine, how Reginald saved his life. Reginald becomes interested in Justine. Returning home, Reginald is presented to Leah, and is filled with pity for his father. He impresses on Leah that no matter what happens, his father must never know that she is the woman who had almost ruined his life.

Govanni reads of Reginald's return, and of his relationship to the Marquis de Merricourt. Believing that Leah will find herself in deep waters, he comes to her. Wishing to get out of his father's home before the past comes to light, Reginald has Verney send him a telegram, recalling him to Paris. He leaves. He confides all to Verney.

More in love with Reginald than ever before, Leah telegraphs him that if she does not find at the postoffice the reply from him which she expects, she will come to his apartment. She receives a letter saying that there can never again be anything between them, not even friendship. Learning of Leah's departure to go to Reginald, Govanni calls on the Marquis to give him information regarding the disappearance of Leah. For a consideration, he tells

the Marquis that Leah has gone to Paris with Reginald.

In Paris, Leah calls on Reginald. He is pleading with her to leave, when his father is announced. She goes into an adjoining room. The Marquis goes to Reginald, asking for Leah. When his son denies that she has been there, the Marquis whips out a gun, and is about to shoot Reginald. While they struggle, Leah rushes in, tells the Marquis to kill her, and not his son, as she is to blame. She shows him Reginald's letter, in which he had urged her to give up all thought of him. The Marquis asks his son's forgiveness. Meanwhile Leah has obtained possession of the revolver. Hearing a shot the Marquis and Reginald rush into the next room where they find Leah dying from a self-inflicted shot. She has left her golden lotus as a gift to Justine, with a note, asking them to forgive and forget her. She passes away in the sight of the two men who had loved her.


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

Grant, Police Reporter (1917) – (29 1-reel Thrillers)

982 THE MOVING PICTURE WORLD February 17, 1917

General Film Service



Visualized Proof that Kalem's "GRANT, POLICE REPORTER" SERIES is the Last Word in THRILLS!

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The Eagle's Claw	The House of Secrets	The Wizard's Plot
The Cuckoo's Nest	The Veil of Secret	The Trade Agency
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Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York *Chronicle*. Larkin stars in the twelfth of 29 1-reel thrillers (the first eleven films were released in 1916), each story complete in itself, utilizing the acrobatic talents of Larkin. City Editor Mansfield (William McKey).

This Super Series of single reel adventures is without a doubt the most popular Series picture the Kalem organization has ever fostered.

It has a punch that compels admiration. It has plot and plausibility, being written around a Man. It has thrills. It has action and it has that peculiar something that holds the interest of the Public.



“GRANT, POLICE REPORTER”

By Robert Welles Ritchie

THIS Super Series of single reel adventures is without a doubt the most popular Series picture the Kalem organization has ever fostered.

It has a punch that compels admiration. It has plot and plausibility, being written around a Man. It has thrills. It has action and it has that peculiar something that holds the interest of the Public just as we predicted it would when the first episode was released months ago.

And now that the author, Robert Welles Ritchie, is going to give his entire time and attention to the Series it is going to reach the highest pinnacle of Success. **Ollie Kirkby** and **George Larkin**, co-stars in this series of newspaper stories, need no introduction from us. Their splendid work speaks for itself. Larkin has proved himself to be the greatest daredevil in picturedom; Miss Kirkby is always admirably cast.

We want **every** Exhibitor to see some of these exciting episodes screened. There is no better way than to arrange with the nearest General Film Exchange for a showing. Do it today!

And now that the author, Robert Welles Ritchie, is going to give his entire time and attention to the Series it is going to reach the highest pinnacle of Success. Ollie Kirby and George Larkin, co-stars in this series of newspaper stories, need no introduction from us. Their splendid work speaks for itself. Larkin has proved himself to be the greatest daredevil in picturedom; Miss Kirkby is always admirably cast. We want **every** Exhibitor to see some of these exciting episodes screened. There is no better way than to arrange with the nearest General Film Exchange for a showing. Do it today!

Advertisement, *The Moving Picture World*, January 6, 1917, p. 47.

Grant, Police Reporter (1917) – (29 1-reel Thrillers)

Episode Twelve: The House of Secrets (1917)

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York *Chronicle*. Larkin stars in the twelfth of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin. City Editor Mansfield (William McKey).

THE HOUSE OF SECRETS (Kalem), Jan. 5.—No. 12 of the “Grant, Police Reporter” series. George Larkin does an unusually daring stunt in this one-reel episode. In escaping from a house, which is a secret submarine base, he climbs a pole on which wireless antennae are stretched, cuts the wires, and swings on the wire across a wide arc to a tree, which he clutches with his legs. This thrill gets over well. The story and action are keyed up to a high pitch throughout the reel. A good number. Reviewed on page 243 of last week's issue.

The Moving Picture World, January 20, 1917, p. 360

THE HOUSE OF SECRETS (No. 12 of "Grant, Police Reporter"—Jan. 5). The cast: Tom Grant, of The Chronicle (George Larkin); Nina (Ollie Kirkby); Mr. Black (Robert Ellis); Davis, Submarine Commander (Harry Gordon); Mansfield (William McKey). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Grant, police reporter on the New York Chronicle, is out on Long Island hunting quail, when his curiosity is aroused by the furtiveness of three armed men led by a woman on horseback who are conveying a covered load of something by motor truck along a deserted road he happens to cross. His curiosity leads him to investigate.

The trail leads to an abandoned house. Grant sees barrel after barrel of gasoline stored in the cellar of this mysterious looking house. After the truck leaves he investigates and has a pitched battle with a wireless operator he surprises at work on the top floor. The operator presses a button thereby precipitating Grant into the basement. Breaking his bonds he again surprises the secret operator and in a struggle on the roof top Grant throws his adversary over and sits down at the wireless mechanism to unravel the mystery.

He manages to pick up a message that astonishes him. He is in communication with a submarine lying on the bottom of the nearby harbor that expects to take on a supply of gasoline and oil, an act that a neutral country cannot tolerate. Meantime Nina, the girl spy in the employ of the foreign government, has summoned the submarine crew by wig wag signals.

Grant manages to call the Brooklyn Navy yard before the raider's crew arrives. Then begins a fight; in and out of windows, across slippery roof tops, the chase takes the reporter, culminating in his daring leap for the wireless frame. Uncoupling the cross piece he swings down and out, describing a huge circle through the air until the momentum of his swing enables him to hook his legs around the limb of a tree on the opposite side of the yard. Scrambling to the ground he captures his prisoners just as the marines from the navy yard rush up.

"The House of Secrets."

George Larkin performs an unusually daring stunt in "The House of Secrets," latest one-reel episode of the "Grant, Police Reporter" series, by Robert Welles Ritchie. Mr. Larkin, in escaping from a band which has a secret submarine base, climbs a pole on which wireless aerials are stretched, loosens the wires, swings on the wires across a wide arc, and clutches the branches of a nearby tree with his legs. He climbs into the tree and to the ground. This thrill cannot fail to be felt by the onlooker.

The story of the film interests, too, and is quite timely. It tells of the reporter who discovers a secret submarine base while on his vacation. Through his efforts the foreigners are captured by soldiers. Action is fast throughout the reel. With Mr. Larkin in the cast are Ollie Kirkby, Director Robert Ellis, Harry Gordon and William McKey.

The Moving Picture World, January 13, 1917, p. 243

"The House of Secrets"

A timely episode of "Grant, Police Reporter," dealing with a secret submarine base on the American Coast, featuring GEORGE LARKIN and OLLIE KIRKBY. Never was another thrill just like this one. Trapped by the landing crew of the enemy submarine, Grant hangs from the cross-arm of the wireless, cuts it loose from its support and swings down through space, describing a huge half circle, until he is able to catch his legs over the limb of a tree on the opposite side of the yard.

The Moving Picture World, Advertisement, January 6, 1917, p. 48

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Males (Tom Grant, Mansfield). Group.

Ethnicity: White (Tom Grant, Mansfield). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Tom Grant). Editor (Mansfield). Miscellaneous

Description: Major: Tom Grant, Very Positive.

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

Grant, Police Reporter (1917) – (29 1-reel Thrillers)**Episode Thirteen: The Trail of Graft (1917)**

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York *Chronicle*. Larkin stars in the thirteenth of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin. City Editor Mansfield (William McKey). Stacey (Bert Tracey), a linotype operator on The *Chronicle*.

"The Trail of Graft," the episode of "Grant, Police Reporter," which is released January 12th, is enlivened with some original thrills by George Larkin, the supreme artist of daring stunts. In this episode he shares the suspense with Ollie Kirkby who exhibits considerable nerve for one whose parts rarely call for anything more dangerous than horseback riding. "The Trail of Graft" is away above the ordinary in that it has all the elements of a powerful drama plus Larkin's thrills.

The Moving Picture World, January 13, 1917, p. 252

THE TRAIL OF GRAFT (No. 13—"Grant, Police Reporter"—Jan. 12). The cast: Tom Grant (George Larkin); boss Kelly (Harry Gordon); Nell, his stenographer (Ollie Kirkby); Thompson, his secretary (Robert Ellis); Stacey (Bert Tracey); Mansfield (William McKey). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Tom Grant, police reporter on the Chronicle, finishes a story and lays it before Mansfield, the

city editor. It explains how Boss Kelly, a city politician, has grafted \$350,000. Mansfield asks Grant if he has the proofs. Grant promises to have them before the day is over.

Grant arrives at the building where Kelly has his suite of offices. From a window across the court he attracts the attention of Nell, Kelly's stenographer. She raps out a message in the Morse code on her typewriter which explains that she has the checkbook stubs and other incriminating documents that will convict Kelly, and asks that Grant meet her at Field's restaurant at 5:30.

As Grant and Nell are about to leave the restaurant, Stacey rushes in and tells him Mansfield wants him at the office on important business. Stacey, a linotype operator on The Chronicle, has a taxi waiting. Grant will take Nell to her home on the way. Nell gets in the taxi. Grant is sandbagged and thrown in. The crooks leap in and the taxi speeds away. Kelly follows in his auto.

The taxi and auto stop in front of a shabby house and Grant and Nell are taken in and up to a room on the fifth floor rear. Grant is searched by the men while Nell is searched by the woman of the house. The crooks find nothing on either. Grant and Nell are tied up. At Kelly's direction, the old woman builds a fire in an iron pot reposing in the fireplace of the adjoining room. The smoke pours into the next room through a flue hole high up near the ceiling.

Grant throws himself and the chair he is tied to, on the floor and, with his teeth, loosens Nell's bonds. Grant smashes the window glass to allow the smoke to escape, then wrenches off several iron bars. He and Nell crawl out on the window sill.

Grant sees a fire escape balcony on their building some distance away. There is none where they stand at the window. Grant ties the end of the rope used to bind him up to the iron bars, grasps the other end and leaps down. His momentum swings him over to the fire escape. He hooks on with his feet, secures end of rope tightly and crawls back on the taut rope hand over hand to the window. Nell's climbs on his back and Grant makes the return trip to fire escape over the rope. They land safely.

An hour later Grant reports to Mansfield. From his shoe he takes out the checkbook stubs and incriminating letters. Mansfield congratulates his plucky reporter.

Another Series Winner, “Grant, Police Reporter.” It is simply astounding the way these sensational newspaper stories have caught on. Robert Welles Ritchie, their author, is introducing more action, more thrills and more really good stuff into these complete one-act episodes than the average five part production contains. Advertisement, *The Moving Picture World*, January 27, 1917.

THE TRAIL OF GRAFT (Kalem), Jan. 12.—A number of the “Grant, Police Reporter” series. George Larkin’s stunt in this reel consists of a leap from a window of a building across an open space to the coping of a roof. After he gains the roof he assists Ollie Kirkby across the intervening space by leaning on his back and holding a board that is too short to quite reach otherwise. This means of leaving the building is taken when the reporter and the political boss’s stenographer are locked in a room in which poison fumes are sent. They are locked in the room because the political boss discovers that his stenographer is giving the reporter incriminating letters. Besides Mr. Larkin there are seen Ollie Kirkby and Director Robert Ellis.

The Moving Picture World, January 27, 1917, p. 581

In this episode of the “Grant, Police Reporter,” series, George Larkin, in the title role, furnishes a real thrill when he swings on a rope from one window to another, high up on the side of a skyscraper. He does this to gain access to the apartment of a blind man who has killed a former rival. There is an element of mystery to be found in this reel that holds interest to the end. The reporter finds that the murder has been committed with a shotgun disguised as a cane. With Mr. Larkin in the cast are Ollie Kirkby and Director Robert Ellis. Interest never lags, and the film is worthwhile. *The Moving Picture World*, January 27, 1917.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Males (Tom Grant, Mansfield, Stacey). Group.

Ethnicity: White (Tom Grant, Mansfield, Stacey). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Tom Grant). Editor (Mansfield). News Employee (Stacey, Linotype operator). Miscellaneous

Description: Major: Tom Grant, Very Positive.

Description: Minor: Mansfield, Positive. Stacey, Negative. Miscellaneous, Neutral.

Grant, Police Reporter (1917) – (29 1-reel Thrillers)**Episode Fourteen: The Black Circle (1917)**

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York *Chronicle*. Larkin stars in the fourteenth of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin.

THE BLACK CIRCLE (Kalem), Jan. 19.—Number 19 of the "Grant, Police Reporter" series. George Larkin furnishes the big thrill in this reel when he swings on a rope from one window to another, high up on the side of a skyscraper hotel. The story of this episode interests. It concerns a mysterious murder. The mystery is cleared when it is found that it was committed by a blind man who disguised a shotgun as a cane. A review can be found on page 544 of last week's issue.

The Moving Picture World, February 3, 1917, p. 706

In "The Black Circle," the episode of "Grant, Police Reporter" that will be released Friday, January 19, George Larkin is sure to pull audiences to the edges of their seats with his wild swing ten stories above ground and his hand over hand entry into the apartment window of the man he is trailing. It certainly does look foolhardy to see this intrepid Kalemite go through this stunt but he does it, which is the main thing after all. Ollie Kirkby does a clever bit of doubling in "The Black Circle." Called upon to portray both mother and daughter she succeeds admirably well.

The Moving Picture World, January 20, 1917, p. 359

THE BLACK CIRCLE—(Episode No. 14 of "Grant, Police Reporter"—Jan. 19). The cast: Tom Grant, police reporter on the Chronicle (George Larkin); Royce Rolston, retired eye surgeon (Robert Ellis); Genevieve Rolston, his daughter (Ollie Kirkby); Dr. Standish, a blind man (Harry Gordon); Jamison, the butler (William McKey). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Tom Grant, police reporter on the Chronicle, is on his way to his office when he sees a blind man hesitating in front of an apartment house entrance. Springing forward he assists the gentleman up the steps and courteously rings the bell for him. Later that evening he is sent to the same house to get the story of a mysterious shooting that has resulted in the death of the master of the house, Royce Rolston, a retired eye specialist.

Grant, by his investigation, determines that the fatal wound has been inflicted by a shot gun. Rolston's blind visitor has carried a heavy cane. Grant discovers circular marks upon the floor that appear to be powder stains. He questions the butler and from him learns that just prior to Rolston's marriage, Dr. Standish had been blinded in a fight over Genevieve's mother.

Having established revenge as a motive and being suspicious of the cane carried by Dr. Standish, Grant gains admission to his apartment. He comes to grips with the blind man on the balcony but is unable to prevent him from tumbling to his death when the railing gives way.

By a superhuman effort Grant swings himself clear and proceeds to the ground via some telephone wires, hanging head downwards until he can reach a rain spout leading to the street. The broken cane proves to be a cleverly de-

vised weapon and another baffling case is cleared up by the Chronicle reporter's ready wit.

"The Black Circle."

In this episode of the "Grant, Police Reporter" series, George Larkin, in the title role, furnishes a real thrill when he swings on a rope from one window to another, high up on the side of a skyscraper. He does this to gain access to the apartment of a blind man who has killed a former rival. There is an element of mystery to be found in this reel that holds interest to the end. The reporter finds that the murder has been committed with a shotgun disguised as a cane. With Mr. Larkin in the cast are Ollie Kirkby and Director Robert Ellis. Interest never lags, and the film is worth while.

The Moving Picture World, January 27, 1917, p. 544

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Males (Tom Grant)

Ethnicity: White (Tom Grant)

Media Category: Newspaper

Job Title: Reporter (Tom Grant).

Description: Major: Tom Grant, Very Positive

Description: Minor: None.

Grant, Police Reporter (1917) – (29 1-reel Thrillers)**Episode Fifteen: The Violet Ray (1917)**

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York *Chronicle*. Larkin stars in the fifteenth of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin.

THE VIOLET RAY—(Episode No. 15 of "Grant, Police Reporter"—Jan. 26).—The cast: Tom Grant (George Larkin); Orloff (Harry Gordon); Dimitri, his accomplice (Robert Ellis); James Manlove (Cyril Courtney); Marjorie, his daughter (Ollie Kirkby). Written by Robert Welles Ritchie. Directed by Robert Ellis.

James Manlove, a retired naval engineer, with the aid of his daughter Marjorie, perfects his discovery of the powerful violet ray for the use of the United States government. With the announcement of his success, his laboratory is invaded by agents of a rival government, who bind the inventor and blind him with his own machine when he refuses the information they seek. Marjorie, escaping, faints in the arms of Grant, police reporter on the *Chronicle*, who is homeward bound through the park. Calling a taxi, Grant places the girl in it and has her left in care of his landlady while he goes to summon a doctor.

Dimitri sees Grant help the girl and returns for Orloff. They capture Marjorie and take her back to the laboratory. Marjorie's plight is seen by Grant who is just returning with the doctor. Following them Grant reaches Manlove's home but his entrance is barred. Climbing a telephone pole on the other side of the yard, Grant walks across the wires until he can swing into a third story window.

With a revolver shot he smashes the switch controlling the violet ray machine as the foreign spies are about to use it on Marjorie. Grant's story in the *Chronicle* creates a sensation.

The Moving Picture World, February 3, 1917, p. 738

This one-reel number of the "Grant, Police Reporter," series, is as interesting as any preceding release. The reel is crammed with story. The thrills come when George Larkin gains access to a house by walking on a telephone wire while grasping with his hands a wire above. In this manner he gets into a room and rescues the daughter of the inventor of a violet ray machine from the hands of foreign intriguers, who are endeavoring to learn the secret. *The Moving Picture World*, February 10, 1917.

Violet Rays in Kalem Film

Special Tinting Process Used for Episode of "Grant, Police Reporter."

WHEN Robert Welles Ritchie wrote "The Violet Ray" for the Kalem Company to produce as one of the episodes of "Grant, Police Reporter," he called attention to the special tinting of the positive prints necessary to put over the unusual lighting effects. Not being versed in laboratory love, Author Ritchie could not know that the effects he had asked for were exceedingly difficult to obtain. Nor did the director, Robert Ellis, give more than a passing thought to the matter when he produced the picture.

The action centers around the efforts of two representatives of a foreign government to steal the secret of the violet ray from the inventor and his daughter, who has helped him perfect it. Failing to make the scientist divulge his secret, the conspirators turn the deadly rays upon his eyes, temporarily blinding him. They are about to administer the same treatment to his daughter when Grant, police reporter on the *Chronicle*, bursts into the laboratory after a perilous walk across the electric light wires leading into the house near the third story window and covers them with his gun.

The tricky light effects used in this scene were a source of considerable perplexity to Kalem's factory superintendent, until by experiment he evolved an ultra violet tinting bath that would remain constant under all projection conditions. The tone would vary from ultra violet to a very pale shade, depending upon whether the film was projected with a direct or an alternating current. And since the realism of the entire picture depends upon these tints and tones in the positive prints, the Kalem organization naturally prides itself upon having solved this neat little chemical problem, which makes of "The Violet Ray" a novelty release out of the ordinary.

That infernal machine, whose deadly violet light will some day take its place along with wireless control of torpedoes in times of war, is convincingly demonstrated in this further adventure of Kalem's police reporter series. George Larkin, the man of thrills, and Ollie Kirkby, the versatile girl, head a brilliant cast of players.

The Moving Picture World, January 27, 1917, p. 553

"The Violet Ray."

This number of the "Grant, Police Reporter" series is as interesting as any preceding release. The reel is crammed with story. The intrepid Mr. Larkin this time furnishes a

thrill when he gains access to a house by walking on a telephone wire while grasping with his hands a wire above. In the house he rescues the daughter of the man who invented a violet ray machine for the United States Government, and who has been blinded with his own rays by foreign plotters. The daughter is about to receive the same treatment when the reporter arrives on the scene. Credit is due Director Robert Ellis for several touches that lend realism to the film. In the cast with Mr. Larkin and Mr. Ellis are Ollie Kirkby, Harry Gordon and Cyril Courtney.

The Moving Picture World, February 3, 1917, pp. 702-703

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Males (Tom Grant)

Ethnicity: White (Tom Grant)

Media Category: Newspaper

Job Title: Reporter (Tom Grant).

Description: Major: Tom Grant, Very Positive

Description: Minor: None

Grant, Police Reporter (1917) – (29 1-reel Thrillers)

Episode Sixteen: The Net of Intrigue (1917)

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York *Chronicle*. Larkin stars in the fifteenth of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin.

THE NET OF INTRIGUE (Kalem), Serial No. 21693.—Episode No. 16 of the "Grant, Police Reporter" series. George Larkin's stunts in this reel consist of a flying leap to the rope ladder hanging from the stern of a steamer, and a later jump from the steamer into the water. Action throughout is fast. The story tells of the reporter's search for Panama Canal plan stolen by Oriental spies. It is in pursuit of these spies that the thrills are registered. A review of this reel was printed in last week's issue, page 870.

The Moving Picture World, February 12, 1917, p. 1039

THE NET OF INTRIGUE (Episode No. 16 of "Grant, Police Reporter"—No. 21693).—Cast: Grant, "Chronicle" reporter (George Larkin); Major Russelle (Harry Gordon); his wife (Ollie Kirkby); Mordkin, a spy (Robert Ellis); Carter, city editor (Cyril Courtney). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Grant is detailed by his city editor to interview Major Russelle, just returned from Panama, about an attempt made by foreign spies to steal from him the plans of the canal's fortifications.

The spies ingratiate themselves into the favor of the Major's wife and tempt her with a gorgeous necklace which she desires but is unable to pay for. When Grant calls for his interview he has an opportunity to see which way the wind is blowing, and the next day when he sees the Major's wife descend in the hotel elevator and learns from the clerk that she has visited the spies' apartments, his suspicions are aroused.

He returns to the Major's home and insists that the Major open his private safe to see if the plans are still there. They are missing. Calling a taxi, Grant rushes to the dock in time to see the boat well on its way down the harbor. Jumping into a gasoline launch he gives chase and as the speedy little craft runs alongside the giant liner he makes a leap for the rope ladder that has been lowered, boards the ship and finds the portfolio of plans hidden in the spies' stateroom. Leaping into the sea he is picked up by the motor boat and returns in time to save Major Russelle's wife from harming herself in remorse over having betrayed her husband's honor.

"The Net of Intrigue."

This reel, an episode in the "Grant, Police Reporter" series, shows the reporter, George Larkin, in more daring stunts. Pursuing spies who have stole Panama Canal plans, he first makes a flying leap to the rope ladder hanging from the stern of a steamer, and later leaps from the high stern into the water. The story told on the screen is interesting. Action is fast. The reporter this time is fired because he refuses to give the new city editor a story told him in confidence. But he gets his job back after he recovers the plans and gets a better story. In the cast with George Larkin are Ollie Kirkby, Director Robert Ellis, Harry Gordon and Cyril Courtney.

The Moving Picture World, February 10, 1917, p. 870

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Males (Tom Grant, Carter). Group.

Ethnicity: White (Tom Grant, Carter). Unspecified,

Media Category: Newspaper

Job Title: Reporter (Tom Grant). Editor (Carter). Miscellaneous

Description: Major: Tom Grant, Very Positive.

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

Grant, Police Reporter (1917) – (29 1-reel Thrillers)

Episode Seventeen: The Trap (1917)



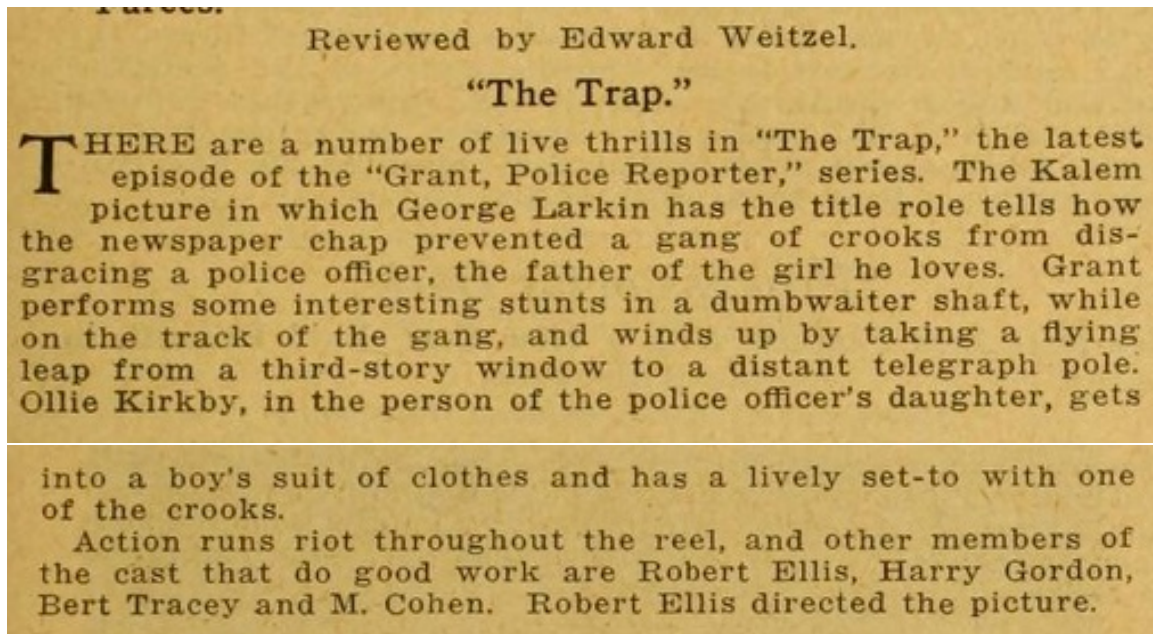
Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York *Chronicle*. Larkin stars in the seventeenth of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin.

THE TRAP (Episode No. 17 of "Grant, Police Reporter"—No. 21712).—The cast: Grant (George Larkin); Jack Mulhall (Robert Ellis); Carl Letson (M. Cohen); Brandon (Harry Gordon); Myrta (Ollie Kirkby); Benny (Bert Tracey). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Brandon, a police lieutenant, has made it extremely unhealthy for Mulhall and his partner Letson to continue their gambling operations. They plan revenge. Mulhall hires Benny, a gangster, to "plant" his I. O. U. for \$2,500 on the person of Brandon. At the gambler's trial, Mulhall accuses the policeman of raiding his place because he was unable to collect hush money. The I. O. U. is found in Brandon's hat and he is stripped of his authority and held for trial.

Grant, police reporter on the Chronicle, suspects that Brandon is the victim of a frame-up and trails the gambler to his quarters. Climbing the dumbwaiter shaft, he overhears Mulhall outline a plot to his accomplice for enticing the disgraced lieutenant to that room and then confronting him with detectives.

Myrta, the lieutenant's daughter, is also afraid that her father is the victim of a hoax and follows him when he starts to keep his appointment, dressed in boy's clothes. Mulhall decides to double-cross his partner and hires Benny the gangster to finish him while the policeman is in the room. How Grant at the risk of his life saves Myrta from mortal injury at the hands of the gangster and brings Mulhall, the plotter, to justice provides a thrilling climax.



The Moving Picture World, February 17, 1917, p. 1035

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Males (Tom Grant).

Ethnicity: White (Tom Grant)

Media Category: Newspaper

Job Title: Reporter (Tom Grant).

Description: Major: Tom Grant, Very Positive.

Description: Minor: None

Grant, Police Reporter (1917) – (29 1-reel Thrillers)**Episode Eighteen: Winged Diamonds (1917)**

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York *Chronicle*. Larkin stars in the eighteenth of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin.

WINGED DIAMONDS (No. 18 of "Grant, Police Reporter").—The cast: Tom Grant, police reporter (George Larkin); Daddy Greelick (Robert Ellis); Natalie (Ollie Kirkby); Galloway, chief of detectives (Harry Gordon); Grandon Rice (Cyril Courtney). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Micky, a boy of the tenements, discovers a strange pigeon in his coop atop the ugly tenement where he lives. Attached to its leg by a string is a valuable diamond ring. Micky takes the bird to the police station. Grant, police reporter on the *Chronicle*, is there to pick up a story. He writes a note requesting audience with the owner of the bird, ties the note to its leg and sets it free.

Meanwhile Natalie, Mrs. Grandon Rice's French maid, has rifled her employer's wall safe, using a stethoscope to determine the fall

of the tumblers. We see Natalie go to her room and take a carrier pigeon from the lower compartment of her washstand. Around its neck she places the pendant and chain and sets it free up a flue hole. She is searched and questioned about the robbery but there being no evidence she cannot be held.

Daddy Greelick, a notorious "fence," shows up at the appointed meeting place in answer to the blind message carried by the pigeon earlier in the day. When he makes a getaway, Grant hurries to the "fence's" pawnshop and finding it locked mounts to the roof by the most convenient way—a rear fire escape. He and Greelick have a desperate fight on the roof and Grant is left senseless. When he recovers he slides down a rope to an adjoining building just in time to help capture the crook who had locked all doors behind him as he fled.

The Moving Picture World, March 3, 1917, p. 1402

Status: Unknown

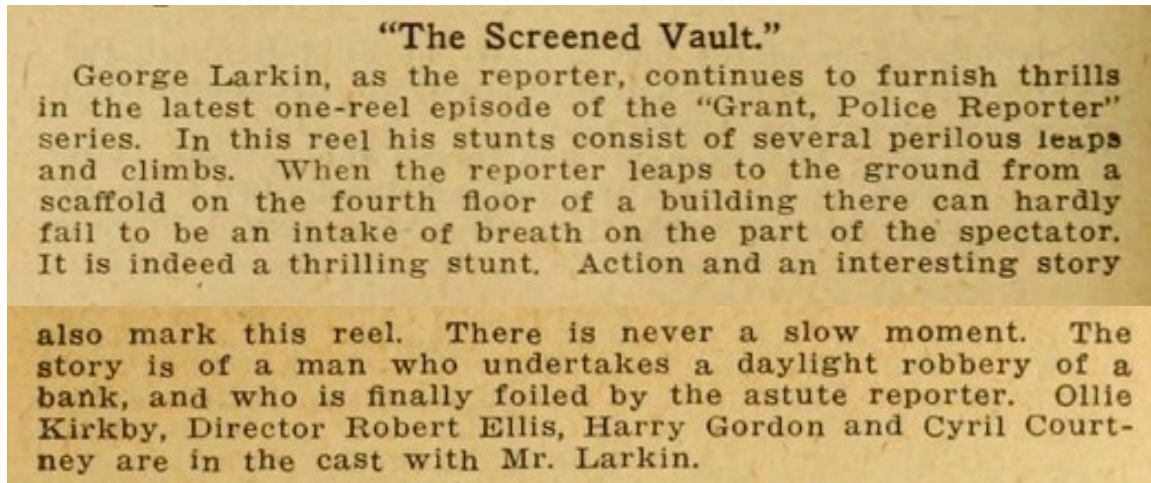
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Males (Tom Grant)
Ethnicity: White (Tom Grant)
Media Category: Newspaper
Job Title: Reporter (Tom Grant).
Description: Major: Tom Grant, Very Positive.
Description: Minor: None

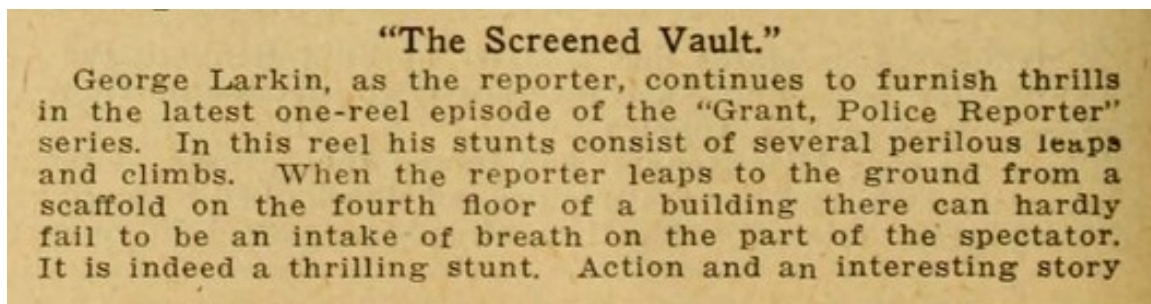
Grant, Police Reporter (1917) – (29 1-reel Thrillers)

Episode Nineteen: The Screened Vault (1917)

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York *Chronicle*. Larkin stars in the nineteenth of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin.



The Moving Picture World, March 3, 1917, pp. 1368-1369



The Moving Picture World, March 3, 1917, p. 1374.

THE SCREENED VAULT (No. 19 of "Grant, Police Reporter").—The cast: Tom Grant (George Larkin); Chris Monk (Robert Ellis); Inez Monk (Ollie Kirkby); Jimson (Harry Gordon); Maddox (Cyril Courtney). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Grant, police reporter on the New York Chronicle, visits his bank to make a deposit. While filling out his deposit slip a piece of plaster falls from the ceiling to the desk. As he passes out and across the street he happens to look up at the window of an office directly over the banking rooms. A shade is hastily drawn—by a young woman.

Grant, his suspicions aroused, proceeds to the second floor. He knocks just as the silhouette of a woman's head is revealed on the ground glass of the door. On his way to the office he meets Maddox, a detective, and tells him his suspicions. Maddox laughs. A daylight attempt to rob the bank! Only one crook on record—Chris Monk—would have the nerve to attempt it and he is lying low.

Grant digs up some old clippings concerning this clever safecracker. One of them pictures Inez Monk obtaining a parole for her father.

His suspicions confirmed, at six that evening Grant returns to the bank. He discovers a hole cut in the floor of the room above the bank, but is caught by the crooks and tied up. Monk descends into the bank below by means of a rope ladder, bearing a painted screen to set up before the vault door and so trick the watchman peering in from the street. Inez stands guard in the hall. Grant, left alone, begins to work at his hands. He manages to reach the telephone and jiggles a Morse code message to Central. Maddox responds with the reserves. Monk and Jimson are trapped in the bank building. Grant is now called upon for a supreme test of his nerve. Monk leaps through the window, across a narrow ledge to a building opposite before which a scaffold has been left, and starts to slide down a rope to his freedom. Grant leaps to the scaffolding, and seeing that his prisoner will escape, makes the big leap to the ground and luckily lands on a sand pile. He has no difficulty holding Monk until the detectives handcuff him.

"The Screened Vault." (Kalem. Episode of "Grant, Police Reporter." Two reels.)—The interest of this dramatic serial is well sustained by the thrilling adventures of George Larkin, who endeavors successfully to frustrate bank robbers. As he is making a bank deposit, plaster falls from the ceiling overhead, attracting his attention. When he investigates the office above the bank, that evening, he is captured, bound and gagged. He escapes, telephones for help and foils the robbers just as they are about to escape with the plunder. George Larkin displays his usual amount of reckless acrobatic ability, leaping from buildings to scaffolds and finally, in capturing one of the escaping safe crackers, he makes a clean two-story leap to the ground.

Motion Picture News, March 3, 1917, p. 1426

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Males (Tom Grant)

Ethnicity: White (Tom Grant)

Media Category: Newspaper

Job Title: Reporter (Tom Grant).

Description: Major: Tom Grant, Very Positive

Description: Minor: None

Grant, Police Reporter (1917) – (29 1-reel Thrillers)**Episode Twenty: The Mirror of Fear (1917)**

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York *Chronicle*. Larkin stars in the twentieth of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin.

“The Mirror of Fear.”

It is the story by Robert Welles Ritchie more than the stunts of George Larkin that make this reel one of the best of the “Grant, Police Reporter,” series. The reporter this time unearths a scheme whereby a butler and cook hope to make a wealthy old soldier will his money to them. Their scheme is to project on a door the scenes that took place many years ago when the soldier killed a comrade. This is done by means of a concealed projection machine. The story is original and could have been done in greater length than one reel with good result. As a consequence this reel is one of fast-moving story. George Larkin's stunt this time is to pursue the butler, who is fleeing in an automobile, on a bicycle. The reporter leaps into the automobile. The two fight. The auto stops in the path of a train. The reporter leaps just in time. The car is wrecked, killing the butler. Ollie Kirkby and Director Robert Ellis are also in the cast.

The Moving Picture World, March 10, 1917, p. 1588

THE MIRROR OF FEAR (Kalem).—An episode of the “Grant, Police Reporter” series. It is the story more that George Larkin's stunts that make this one of the best releases of the series. It tells of the efforts of two servants to get their master to sign a will in their favor. They try to weaken his mind by flashing on a door, in motion pictures, from a hidden projection machine, scenes representing those in which the old man, many years ago, shot and killed a man. The thrill comes when the reporter leaps from a bicycle into a speeding auto. The auto is wrecked by a train and one of the plotters is killed. Ollie Kirkby and Director Robert Ellis are also seen on the screen.

The Moving Picture World, March 10, 1917, p. 1592

“The Mirror of Fear.” (Episode of “Grant, Police Reporter.” Kalem. One reel.)—George Larkin and Ollie Kirkby continue to maintain the high average of thrills and sprightly suspense they have created in this series. The reporter successfully endeavors to unravel a mystery which surrounds a dying millionaire, whose niece (Ollie Kirkby) is the rightful heir. Motion pictures are introduced by a villainous butler to frighten the old man into confessing to a crime he is supposed to have committed in his younger days. The reporter discloses the projecting machine, and the niece gets the fortune.

Motion Picture News, March 10, 1917, p. 1576

THE MIRROR OF FEAR—(An Episode of "Grant, Police Reporter").—The cast: Grant—"Chronicle" reporter (George Larkin); Major Chenilworth (Cyril Courtney); Lois Trent (Ollie Kirkby); Jardyce (Harry Gordon); "The Spider" (Robert Ellis). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Twenty-eight years before the story opens Major Chenilworth was forced to shoot a fellow officer in service with him in India. At the subsequent court-martial he was acquitted. He is now a nervous wreck. An eye-witness of that deplorable affair now serves in his household in the capacity of butler. Jardyce, the butler, aided by the "Spider," a crafty old cripple of the underworld, conceives a plan to force the Major to name him in his will.

The Major's niece, Lois Trent, chances to meet Grant, police reporter on the "New York Chronicle." She tells him that she suspects a **deep-laid plot to bring about the death of her uncle.** Grant, disguised as a gas inspector, discovers in the basement of the Chenilworth home a motion picture machine which can be raised through a trap door to the kitchen floor level.

On guard that night, Grant sees the cook under Jardyce's direction thread up the motion picture machine with a reel of film and focus it upon the door leading into the Major's study. The lights go out and there, before his gaze, Major Chenilworth sees a reproduction of the scene where he unwittingly killed his fellow officer years before. Before it has faded out Jardyce has had the will altered in his favor.

At this instant, Grant and Miss Trent burst into the room and the butler flees. Leaping into an auto Jardyce gets the jump on Grant, who is following on a bicycle. As pursued and pursuer draw near the railroad tracks, the butler has trouble with the engine and the car slows up. Grant leaps from the bicycle to the rear of the auto and gives battle. Just as a train comes thundering down upon them the engine is stalled and Grant leaps out barely in time to save his life. Jardyce pays the price for his plotting and Major Chenilworth recovers his health.

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Crime-Mystery-Thriller
 Gender: Males (Tom Grant)
 Ethnicity: White (Tom Grant)
 Media Category: Newspaper
 Job Title: Reporter (Tom Grant).
 Description: Major: Tom Grant, Very Positive
 Description: Minor: None

Grant, Police Reporter (1917) – (29 1-reel Thrillers)

Episode Twenty-One: The Veiled Thunderbolt (1917)

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York *Chronicle*. Larkin stars in the twenty-one of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin. City Editor.

THE VEILED THUNDERBOLT (Kalem).—In this one-reel number of the "Grant, Police Reporter," series the reporter solves a murder mystery. George Larkin's stunt in this reel consists of his climbing up the side of a house on a drain pipe. In this manner he gets into the room where a man was found dead in a bathtub. He discovers that the man was electrocuted. There are several especially good fight scenes in this reel. In the cast with Mr. Larkin are Ollie Kirkby, Director Robert Ellis, Harry Gordon, Cyril Courtney and Mary Taylor-Ross.

The Moving Picture World, March 17, 1917, p. 1787

THE VEILED THUNDERBOLT (An Adventure of "Grant, Police Reporter").—The cast; Grant (George Larkin); Marguerita Morales, a nurse (Ollie Kirkby); The "Spider" (Robert Ellis); "Doctor" Baldwin (Harry Gordon); Blanchard, a millionaire (Cyril Courtney); His Wife (Mary Taylor-Ross). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Grant is sent out by his city editor to get a statement from Mrs. Blanchard, the widow of a stock operator. It has been intimated in the

stories of the millionaire's sudden demise that his enemies cashed in heavily on short sales of stocks just a few hours before his death.

One of the first things that Mrs. Blanchard shows Grant is her late husband's personal diary. It contains a reference to the "spider," and intimates that "if the 'Spider' is behind this, I'm done for."

Grant insists that the widow accompany him to the private hospital where her husband's death occurred. He interviews the doctor and the nurse, but they attribute the broker's death to congestion caused by their patient taking a bath against orders. When the doctor leaves the room for a moment Grant, who has already formed his own theory, investigates. Beneath the bath tub where the stricken man had been found, he unearths some electric light cord, a socket connection and a rubber glove.

Later, when Grant returns to the hospital to investigate further he is denied admittance. He has Mrs. Blanchard telephone the detectives to come at once and burst in the door if necessary, while he starts up the side of the building in an effort to gain admittance through a trap in the roof.

Meantime the bogus doctor and his equally bogus nurse have been frantically working to clear away the last vestige of incriminating evidence. They have even ripped out the wiring in the cellar, but they know that Grant must have the tell-tale wire and glove in his possession. Grant finally gains an entrance into the room where the tragedy had occurred, and is set upon by the doctor and an assistant. In the struggle the wire and glove fall from his pocket, and Marguerita, the "Spider's" trusted agent, uses it with telling effect upon the intrepid reporter. When the detectives burst into the room, Marguerita escapes by sliding down a rope ladder, but the "doctor" and his assistant are led away.

Grant soon recovers from the shock administered to him, and is able to proceed to the Chronicle office and write his story.

"The Veiled Thunderbolt" episode of "Grant, Police Reporter." (Kalem. One reel.)—The magic of electricity and the surprises of jiu-jitsu are the foundation of this episode. "The Spider," a mysterious criminal, makes his power felt in a unique way. Grant finds that a wealthy man was killed by electricity in a private hospital. When he investigates, a fight ensues, and he employs jiu-jitsu to good advantage. There is the customary wall scaling feat by Larkin.

Motion Picture News, March 17, 1917, p. 1721

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Males (Tom Grant, City Editor). Group.

Ethnicity: White (Tom Grant, City Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Tom Grant). Editor (City Editor). Miscellaneous.

Description: Major: Tom Grant, Very Positive

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

Grant, Police Reporter (1917) – (29 1-reel Thrillers)

Episode Twenty-Two: In the Web of the Spider (1917)

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York *Chronicle*. Larkin stars in the twenty-two of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin). George Brule, owner of the New York *Chronicle*.

"In the Web of the Spider."

George Larkin might well be called the human fly for what he has done in the filming of this one-reel episode of the "Grant, Police Reporter" series. He climbs to the top of a building on a jutting brick wall that gives him foothold, and later crawls down the side of a building on a network of drain pipes. The reel is a thriller. The story tells how the reporter solves mysterious thefts of bonds. It is in pursuit of the "Spider" that Mr. Larkin performs his stunts. The story interests and action is fast. In the cast with Mr. Larkin are Ollie Kirkby, Director Robert Ellis, Harry Gordon and A. B. Foreman.

The Moving Picture World, March 17, 1917, p. 1787

IN THE WEB OF THE SPIDER (Kalem).—A unit of the "Grant, Police Reporter" series. George Larkin becomes a human fly in this reel and gets over several thrills when he climbs to the roof of a building on a jutting wall, and later when he climbs down from a window on a network of drain pipes. The story tells how the reporter solves mysterious thefts of bonds, and it is in pursuit of the man who is indirectly the thief that Mr. Larkin performs his stunts. Reviewed in another column.

The Moving Picture World, March 17, 1917, p. 1759

"In the Web of the Spider" episode of "Grant, Police Reporter." (Kalem. One reel.)—George Larkin, whose daring grows apace in the Kalem star reporter series, acquires further laurels in the present episode. The introduction into the series of a mysterious criminal who is known as The Spider, has strengthened the interest considerably. In the present episode, Grant solves the mystery of stolen bonds in a brokerage house. There are numerous fights and some hairbreadth escapes down the fronts of buildings.

Motion Picture News, March 17, 1917, p. 1721

IN THE WEB OF THE SPIDER (An Episode of "Grant, Police Reporter").—The cast: Grant (George Larkin); The Spider, master criminal (Robert Ellis); Margarita Morales (Ollie Kirkby); George Brule (Harry Gordon); Harry, his weak-kneed son (A. B. Foreman).

George Brule, owner of the New York Chronicle, instructs Tom Grant, his star police reporter, to investigate a series of thefts of bonds reported by the president of the Merrimac Trust Co. Brule's son, Harry, is an employee in this bank.

Grant is taken on as a clerk in the Merrimac's bond department, and notices that Harry Brule acts as though he had a load on his mind. Confident that his employer's son knows something about the thefts, Grant watches him with the aid of a pocket mirror. He sees him take some bonds, stuff them in an inner pocket and hurry out of the office.

Grant follows. The trail leads to a flashy restaurant. Brule is evidently in the toils of a dark haired demi-monde. He sends her to the telephone. As they leave the restaurant in a taxi, Grant follows in another one. Entering a mean looking alleyway, Grant sees that the girl has blindfolded young Brule. Before he has gone more than a few paces into this entrance court, Grant is engaged by two burly negroes who fight so viciously that the pair he is trailing have disappeared when he is again free.

Inside the shabby looking house Brule comes face to face with the Spider, a master criminal, and the man who is swinging the stock deals that are to make everybody rich. Brule turns over his bonds to the Spider to be used as collateral for additional speculating.

Grant, by a series of almost impossible roof climbing, gains entrance to the Spider's quarters. The birds have flown. But he has the proofs, and they involve a well-known bucket shop proprietor who undoubtedly has all the stolen bonds.

After a spectacular exit out of the Spider's retreat by means of the gutter pipes, Grant confronts this broker and obtains the bonds. It is now his painful duty to report to his employer that his own son has been the indiscreet thief. The story is hushed up and young Brule promises his father to make what amends he can for his wrongdoing.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Males (Tom Grant, George Brule). Group.

Ethnicity: White (Tom Grant, George Brule). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Tom Grant). Publisher (George Brule). Miscellaneous

Description: Major: Tom Grant, Very Positive

Description: Minor: George Brule, Transformative Negative. Miscellaneous, Neutral.

Grant, Police Reporter (1917) – (29 1-reel Thrillers)

Episode Twenty-Three: The Missing Financier (1917) (aka The Vanishing Financier)

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York *Chronicle*. Larkin stars in the twenty-three of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin.

THE MISSING FINANCIER (Kalem).—A number of the "Grant, Police Reporter" series. George Larking shows us a difficult feat when he climbs up between the walls forming an alleyway. He does this by bracing his hands against one wall and his feet against the other. He rescues the daughter of a financier, who has been locked in the room, and is instrumental in causing a U. S. Monitor to overtake the band who have kidnapped the girl's father. A thrilling reel.

The Moving Picture World, March 31, 1917, p. 2123

"The Vanishing Financier."

George Larkin, in the role of the reporter, is up to his old tricks in this one-reel number of the "Grant, Police Reporter" series. This time he obtains entrance to a room by climbing up between the walls forming a narrow alleyway. He does this by bracing his hands against one wall and his feet against the other. This is a difficult stunt and registers well. In this manner he rescues the daughter of a financier who has been kidnapped and brought aboard a yacht. After he rescues the girl the reporter forms a bridge over the alley with his body. The girl walks over him to an adjoining roof. The financier is finally rescued by the crew of a U. S. Monitor. The story was written by Robert Welles Ritchie. Ollie Kirkby, Director Robert Ellis and Cyril Courtney are in the cast with Mr. Larkin.

The Moving Picture World, March 31, 1917, p. 2119

THE MISSING FINANCIER (An adventure of "Grant, Police Reporter").—The cast: Tom Grant (George Larkin); Thaddeus Barrington (Cyril Courtney); Martha Barrington (Ollie Kirkby); "The Spider" (Robert Ellis). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Thaddeus Barrington, owner of the Goddard Steamship Company, disappears while on his yacht off the coast of Florida. He often had guests aboard and the story as telegraphed to the newspapers hints that perhaps his enemies have engineered the affair to prevent his being present at a meeting of the board of directors.

When Tom Grant, reporter of the Chronicle, arrives in Florida, Barrington's daughter Martha is almost ready to collapse. She is able to throw very little light upon the case.

Grant's arrival has been reported to the "Spider," who had directed many similar affairs but always eluded the police. Barrington, a prisoner on his own yacht, writes on a slip of paper, places it in a bottle and drops it through a port hole. The message is fished out by a negro who is able to decipher the address. Refused admittance to the hotel, he appeals to Grant, who hurries to the wireless station and calls one of the submarines lying off the coast. He also ascertains that a wireless outfit has been sold to a certain address.

Meantime, the "Spider" has instructed his henchmen to "get the girl, too," and when Grant tries to see her she is already a prisoner. Reasoning that Martha has been taken to the house of which he has the address, Grant hurries there, but finds all the doors locked. Bracing his hands on one wall of a narrow alleyway, and his feet on the other, he mounts to the roof with his body in a horizontal position. He is not a moment too soon, for the gangsters

have left Martha a prisoner in a sealed room into which fumes of a deadly gas are pouring. Making a bridge of his body, Grant gets Martha across the areaway. When they return to the hotel they are just in time to greet Martha's father, who has been rescued by the submarine commander. Barrington arrives in New York in time to cast his vote in the annual meeting, and foil the "Spider."

The Moving Picture World, April 7, 1917, p. 153

"The Missing Financier." (Grant, Police Reporter-Kalem Series. One reel.)—The big thrill of this chapter of the melodramatic stories released in this series is Tom's manner of reaching Martha by bridging an areaway with his body. Mounting several stories to the roof of a building by bracing one's hands on one wall and feet on another is some "stunt." The story concerns the rescue of a rich financier who has been kidnapped on his yacht, and his daughter, then imprisoned in a house. By means of wireless and government submarines the yacht is located and by the stunt above named the girl is rescued from the hands of the crooks.

Motion Picture News, March 31, 1917, p. 2037

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Males (Tom Grant). Group.

Ethnicity: White (Tom Grant). Unspecified

Media Category: Newspaper

Job Title: Reporter (Tom Grant). Unidentified News Staff.

Description: Major: Tom Grant, Very Positive

Description: Minor: Unidentified News Staff, Neutral

Grant, Police Reporter (1917) – (29 1-reel Thrillers)**Episode Twenty-Four: The Secret of the Borgias (1917)**

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York *Chronicle*. Larkin stars in the twenty-four of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin.

“The Secret of the Borgias” is a series of well-planned surprises. Novelties in plot and direction have been the keynote for the entire series, but this episode stands out in bold relief. George Larkin as the intrepid reporter discovers a way of trapping some clever schemers who cause the death of a wealthy antique collector with a poisoned vase.

Various Sources.

THE SECRET OF THE BORGIAS (Kalem).—This release does not measure up to the standard set by previous releases of the “Grant, Police Reporter” series. The story is only fairly interesting and George Larkin’s stunt is only mildly thrilling. His stunt of climbing across an areaway between two office buildings on a steel girder is not as thrilling as many of his previous stunts. The story tells of the murder of a wealthy man by means of poisoned needles in a Borgian vase. In the cast with George Larkin are Ollie Kirkby, Cyril Courtney, Director Robert Ellis and Harry Gordon. Story by Robert Welles Ritchie.

The Moving Picture World, April 7, 1917, p. 116

The current adventure of “Grant, Police Reporter,” which is called “The Secret of the Borgias,” is a series of well planned surprises. Novelties in plot and direction have been the keynote of this entire series, but this next week’s episode stands out in bold relief. George Larkin, as the intrepid reporter, discovers a way of trapping some clever schemers

who cause the death of a wealthy antique collector with a poisoned vase.

The Moving Picture World, April 7, 1917, p. 118

THE SECRET OF THE BORGIAS (An Adventure of "Grant, Police Reporter").—The cast: Grant (George Larkin); Doris Saltwell (Ollie Kirkby); Marsden Saltwell (Cyril Courtney); The "Spider" (Robert Ellis); Julius Elwell (Harry Gordon). Story by Robert Welles Ritchie. Directed by Robert Ellis.

Ralph Channing, a rather dissolute young man, plans to marry Doris, the daughter of Marsden Saltwell, a wealthy collector of antiques. He fails to convince Doris' father that he is worthy or that his financial affairs are in good shape and in this frame of mind he calls upon Elwell, an unscrupulous attorney, for advice.

Elwell is in league with the "Spider," a master criminal who, from his invalid chair, directs the machinations of a notorious gang of rascals. Knowing nothing of his attorney's plan, but willing to leave everything in his hands provided he can get the girl's money, Channing consents.

Doris' father gets a polite note from an antique shop which calls attention to a rare vase just received and believed to have come down from the period when Lucretia Borgia held men's lives in the palm of her hand. Saltwell buys the vase. That evening, in the presence of his daughter, he examines his purchase. As he inserts his hand to feel the finish of the inside he falls dead.

Grant, police reporter on the Chronicle, accompanies the detective sent to investigate. On the back of the dead man's hand he discovers three tiny punctures that have traces of a greenish substance spreading out underneath the skin. Picking up the vase that Doris says was in her father's hand when he fell, he approaches the lawyer who has arrived as he says to discuss a business matter with the unfortunate master of the house. Elwell registers a horror of the vase that arouses all of Grant's suspicions.

The next day he does some sleuthing on his own account. Denied admittance to the lawyer's office, he climbs across an "I" beam and so gains admittance through a rear window. Among the lawyer's papers he finds the address of the antique dealer. She is arrested and confesses that poisoned needles were concealed within the vase sold to Marsden Saltwell.

Elwell, trapped, admits that it was the "Spider's" idea to get Saltwell out of the way before he could change his will and thereby insure the money falling to whoever married Doris.

"The Secret of the Borgias" episode of "Grant, Police Reporter. (Kalem. One reel.)—A mysterious vase, supposed to have been employed by Lucretia Borgia in poisoning her various husbands and suitors, is the obstacle which George Larkin, as Grant, police reporter, sets out to solve and overcome in this episode. A wealthy banker is killed, through the instrumentality of the "Spider," Kalem's new "master criminal," by means of Lucretia Borgia's vase. Grant finds that the vase contains three poisoned needles. The denouement, with the exposure of the criminals, is so sudden that the spectator hardly knows what has happened.

Motion Picture News, April 7, 1917, p. 2198

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Males (Tom Grant)

Ethnicity: White (Tom Grant)

Media Category: Newspaper

Job Title: Reporter (Tom Grant).

Description: Major: Tom Grant, Very Positive

Description: Minor: None

Grant, Police Reporter (1917) – (29 1-reel Thrillers)

Episode Twenty-Five: The Vanishing Bishop (1917)

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the *New York Chronicle*.

THE VANISHING BISHOP (Kalem) .—A number of the "Grant, Police Reporter" series. George Larking gets over several thrills in this reel. He does some very good acrobatic stunts when he leaps into a speeding motorboat and when he jumps from the motorboat to the jib of a schooner, on which The Spider's henchmen are holding a real bishop while other accomplices are endeavoring to get a contribution through a bogus bishop. Mr. Larkin performs several other stunts in this reel. With him are Ollie Kirkby, Director Robert Ellis, Cyril Courtney and Harry Gordon.

The Moving Picture World, March 31, 1917, p. 2123

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Males (Tom Grant)
Ethnicity: White (Tom Grant)
Media Category: Newspaper
Job Title: Reporter (Tom Grant).
Description: Major: Tom Grant, Very Positive
Description: Minor: None

Grant, Police Reporter (1917) – (29 1-reel Thrillers)
Episode Twenty-Six: The Mystery of Room 422 (1917)



Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York *Chronicle*. Larkin stars in the twenty-six of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin.

THE MYSTERY OF ROOM 422 (An Adventure of "Grant, Police Reporter"—One Reel).—The cast: Tom Grant (George Larkin); May Du Reel (Ollie Kirkby); Robert Du Reel (Harry Gordon); Paul Darsey (Robert Ellis). Directed by Robert Ellis.

In room 422 of the Hotel Mountford, the lifeless body of a woman is found. Grant, police reporter on The New York Chronicle, finds in the room a cigarette case engraved with the name "R. Du Reel."

Placed under arrest that afternoon, Du Reel tells the following story. The murdered woman was his wife. A few years ago she left him and ran away with his business partner, Paul Darsey. He read in the paper that the boat on which they were to have sailed for Europe went down on the way over. Believing his wife dead, he later became engaged to marry Helen North. Only this morning, in the home of his fiancée, his wife suddenly entered the room and confronted him. She demanded money—or she would tell who she was and stop his marriage. He persuaded her to accompany him to the Hotel Mountford and try to arrange a settlement. There he gave her five thousand dollars and left her. Only a few hours ago he had learned of her death.

Grant returns to the Hotel Mountford to investigate. He discovers a torn piece of note. Questioning a bellhop, he finds out that the boy delivered this note for Mrs. Du Reel to a tenement in a poor section of the city.

Grant hurries to this tenement and, although refused admission by the landlady, he gains entrance by scaling the fire-escape of the building next door, and leaping across an alleyway of the room he wanted to enter. There he finds a blood-stained shirt. During his investigations, Paul Darsey enters the room and attacks Grant. The police reporter is victorious and has Darsey placed under arrest.

Darsey confesses. When he ran away with May Du Reel some years ago, they missed the boat intended to take them to Europe. They went to the dogs after that, and were soon reduced to poverty. A few days ago, Darsey read in the paper of Du Reel's engagement. Seeing an opportunity to get some money, he sent May to blackmail her husband. That afternoon he received a note from her at the Hotel Mountford, telling him to meet her there. He went there, and found May weakening. Her husband had told her of the death of their child and, conscience-stricken, she wanted to give the \$5,000 back to Du Reel. They quarreled; she struggled, and in an attempt to get the money, Darsey seized a water pitcher, and

struck her on the head. Seeing that he had killed her, he made a getaway.

Darsey is placed under arrest, and Du Reel, freed, is re-united to his fiancée.

The Moving Picture World, October 13, 1917, p. 288

THE MYSTERY OF ROOM 422 (Kalem).—A one-reel number of the "Grant, Police Reporter" series that has evidently been on the shelf for some time. The story is not much in this reel, but the thrills are good. Grant reaches a hotel room by a dangerous swing on the rope that he cuts away from a scaffold. Later he leaps across an areaway to a fire escape. He solves a murder mystery. George Larking is supported by Director Robert Ellis and Ollie Kirkby.

The Moving Picture World, April 28, 1917, p. 639

"The Mystery of Room 422."

The lifeless body of a woman revealed by the bursting open of the door of Room 422 at a certain hotel sets the ball of adventure rolling in this instance, and opens the way for some thrilling events in which Grant is the chief performer. In following the clues of the murder he does some dare-devil stunts that are intensely interesting. A good fight takes place in the room of the murderer when Grant finds the missing part to a tell-tale note, and also the mate to a cuff link found in the

woman's room, and the blood-stained shirt sleeve in which the cuff link is fastened.

The public will be pleased with the release of these one-reel adventures, which present, as before said, good stirring tales.

The Moving Picture World, October 13, 1917, p. 248

Two Episodes of "Grant, Police Reporter"

(Kalem—One Reel Each)

REVIEWED BY PETER MILNE

"THE MYSTERY OF ROOM 422" and "A Deal in Bonds," one-reel numbers with George Larkin, daredevil *par excellence* in the principal role of each, are short subjects, the likes of which are seldom if ever offered the exhibitor in this stage of the picture business. They combine thrills and quick, suspenseful action to a remarkable degree. Either one of them appears worthy of a place on the best of programs, for even with such spectacular thrills as one often sees nowadays he may justly be amazed at the sensational stunts performed by Mr. Larkin.

Robert Welles Ritchie, author of the previous "Grant, Police Reporter" series, wrote the two in hand. They are skilfully constructed stories, presenting a maximum amount of action in a minimum amount of footage. In all sincerity there are five-reel pictures issued week in and week out that contain not as much action as there is in these. The scenes are short, each one it seems, holds its own important place in the story—there are no scenes that might be edited out.

Mr. Larkin is a remarkable athlete as well as a daredevil. He can scale the side of a building with ease, and stepping from window sill to window sill with scarcely a hand hold is to him, it seems, easier than walking on Broadway after theatre time. Such examples of his ability are given in both these pictures. A new stunt is also introduced in "A Deal in Bonds." From the roof of the building he descends several floors and enters a window by placing a flagpole, around which is wound a rope, from roof to roof, and then hanging on while it unwinds to his weight. A stunt of equal daring is done in "The Mystery of Room 422," when he swings from a rope into a hotel window.

"A Deal in Bonds" has some comedy besides. This is introduced by Mary Taylor-Ross as Jenny Dobbs, a character that might be first cousin to the late Hetty Green. This old lady is kidnapped by gangsters who learn that she has just made a purchase of a half a million dollars worth of bonds. They attempt to force her to sign an order for the release of the bonds. Grant, who has previously attempted to interview her, effects her rescue. A comedy touch is registered at the finish, when Jenny Dobbs extracts the bonds from her umbrella.

"The Mystery of Room 422" concerns Grant's successful efforts to solve a murder mystery. An innocent man is accused of the crime, but Grant traces the real criminal to his lair and after a healthy fight subdues him. Ollie Kirkby assumes a leading role in each picture, while the supporting casts are quite

efficient. Robert Ellis directed and has done work which, though below average in some instances, is satisfactory taken as a whole.

Motion Picture News, October 13, 1917, p. 2583

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Males (Tom Grant). Group-2

Ethnicity: White (Tom Grant). Unspecified-2

Media Category: Newspaper

Job Title: Reporter (Tom Grant). Unidentified News Staff-2

Description: Major: Tom Grant, Very Positive

Description: Minor: Unidentified News Staff-2

Grant, Police Reporter (1917) – (29 1-reel Thrillers)

Episode Twenty-Seven: A Deal in Bonds (1917)

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the *New York Chronicle*.

A DEAL IN BONDS (Kalem).—A number of the "Grant, Police Reporter" series. The story is plainly built around the main thrill, which comes when George Larkin, in his efforts to rescue a wealthy old woman who has been kidnapped, reaches the room in which she is being tortured by tearing down a flag pole on top of a building, winding a stout rope around the pole, placing it between two buildings, and so lowering himself down to the window of the room. The thrill gets over well.

The Moving Picture World, May 5, 1917, p. 812

"A Deal in Bonds."

It will be remembered that George Larkin, blessed with remarkable acrobatic skill, plays the role of Tom Grant, and that Ollie Kirby plays opposite him. The story of "A Deal in Bonds" centers about the eccentricities of a rich old woman who believes that the cardinal sin is a lack of economy, and the cardinal virtue the hoarding of money. Finally, her hoarding propensities are her undoing, when she is kidnapped for the purpose of stealing from her twenty-five thousand dollars worth of bonds. In the telling of the story the comedy side is not forgotten, and the result is as good a one-reel feature as could be desired.

The Moving Picture World, October 13, 1917, p. 248

A DEAL IN BONDS (An Adventure of "Grant, Police Reporter"—One Reel).—The cast: Tom Grant (George Larkin); Jenny Dobbs (Mary Taylor-Ross); Claire Convers (Ollie Kirkby); "Two-Spot" Thomey (Harry Gordon); Phil Kelsey (Robert Ellis). Directed by Robert Ellis.

Grant, police reporter on The New York Cronicle, is assigned to interview Jenny Dobbs on her sixtieth birthday. Jenny, the richest woman in the United States, has the reputation of being the meanest. She refuses Grant the interview, but his disappointment is assuaged when he makes the acquaintance of Jenny's niece, Claire.

"Two-Spot" Thomey, a confidence man, learns that Jenny has in her possession two hundred and fifty thousand dollars worth of bonds. While she is on her way to the butcher shop to do her own shopping, he kidnaps her in a taxi and takes her to a room in a tenement in Throgg's Neck. There he fails to force her to sign an order for the bonds, and determines to keep her a prisoner until she agrees to sign.

Worried over her aunt's failure to return from the butcher shop, Claire seeks the assistance of her friend, Tom Grant. He promises to look her aunt up, but the next day he has nothing but failure to report. He takes Claire out to lunch in the Shanghai Cafe. There Grant sees a man whom he recognizes as Phil Kelsey, who poses as a doctor, but who, in reality, is a confidence man.

Thomey enters and sits down at the table with Kelsey. Grant overhears him say: "—yes—old Jenny Dobbs—I've got her up at Throgg's Neck, but I can't get her to come across!" Kelsey says: "Take me to her; I think I can make her see things your way!" When they leave the cafe and jump into a taxi, Grant and Claire follow them.

Arrived at Throgg's Neck, Grant sees the two conspirators enter the house and lock the door after them. But he manages to gain a point of vantage by scaling fire-escapes to the roof of the next building; from here he sees Kelsey trying to force Jenny to sign the order by threatening her with a small sharp knife. Grant appropriates the flag-pole from the roof, winds the rope around it, stretches the pole across to the roof of the house in which Jenny is a prisoner and, by catching hold of the end of the rope and jumping off the roof, Grant is able to lower himself to Jenny's window and at the same time swing across to her building. He leaps through the window, just in time to save her. Claire has, meanwhile, gone for the police, who arrive and make Thomey and Kelsey prisoners. Jenny produces the bonds out of her old umbrella, awards Grant with fifty cents for his trouble, and is persuaded to consent to an interview.

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Crime-Mystery-Thriller
 Gender: Males (Tom Grant, Editor)
 Ethnicity: White (Tom Grant, Editor)
 Media Category: Newspaper
 Job Title: Reporter (Tom Grant). Editor (Editor)
 Description: Major: Tom Grant, Very Positive
 Description: Minor: Editor, Positive

Grant, Police Reporter (1917) – (29 1-reel Thrillers)

Episode Twenty-Eight: The Man With the Limp (1917)

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York *Chronicle*. Larkin stars in the twenty-eight of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin.

“The Man With the Limp.”

While endeavoring to overtake “the man with a limp” who, posing as a foreign nobleman has stolen jewels from an heiress to whom he was engaged, George Larkin, after jumping from a second-story window to the ground, and being nearly run over by an automobile, which he commandeers, reaches the dock, climbs to the roof, lassoes the mast of the steamer which is just leaving the pier, swings himself into the rigging of the ship and succeeds in capturing the thief.

The Moving Picture World, October 20, 1917, p 400

THE MAN WITH THE LIMP (Kalem).—In this number of “Grant, Police Reporter,” George Larkin furnishes two thrills, first by leaping from a second story window to the ground, and later by boarding an outgoing steamer by lassoing one of the masts and swinging out into the rigging from the roof of the steamship dock. This episode is up to the standard in interest, and is reviewed in full on another page of this issue.

The Moving Picture World, October 20, 1917, p. 401

THE MAN WITH THE LIMP (Kalem).—A number of the “Grant, Police Reporter” series. George Larkin performs some more thrilling stunts in this number. He furnishes a thrill when he jumps from a second-story window, and later he climbs to the roof of a pier, lassoes the mast of a steamer just slipping out, and swings into the ship’s rigging. In this manner he captures a crook. A fair number.

The Moving Picture World, June 2, 1917, p. 1463

THE MAN WITH THE LIMP (An Adventure of "Grant, Police Reporter").—The cast: Tom Grant (George Larkin); Marie Le Blanc (Ollie Kirkoy); Count Leone (Harry Gordon); Colonel Smithton (Cyril Courtney); Ethel Smithton (Mrs. Welsh).

Grant, police reporter, saves little Billy from being run over by an automobile and takes him to his mother, Marie Le Blanc, in their room in a poor tenement. He is surprised when Marie suddenly shoves him in a closet. He hears footsteps of a man with a limp and then the words, "Be ready to light out this afternoon!" The man leaves, and Marie begs Grant not to ask any questions.

Returning to the office, Grant is assigned to interview Colonel Smithton, whose house was robbed. He meets the colonel's daughter, Ethel, and her fiancé, Count Leone, and discovers footprints outside the window which shows that the robber was a man using a crutch.

Grant returns to the tenement to investigate his clue. Marie admits the man with the limp is her husband. She hears him coming again, and shoves Grant into the closet. But Grant accidentally makes a noise. The man hears it, forces Grant to come out and ties him up. Then accusing his wife of treachery, he ties her to a chair. He takes Billy and leaves.

Grant manages to free himself and release Marie. She tells him that her husband planned to leave on the three o'clock boat for South America. Grant reaches the pier, lassoes the mast of the steamer and swings on board. He is brought to the room engaged by the man described by Grant and is astounded when Count Leone walks out. Billy runs up and exclaims: "Come and look at the water, daddy!" Grant then understands. Colonel Smithton's jewels are found on the Count, and he is placed under arrest, while Grant takes little Billy back to his mother.

"The Man With the Limp."

George Larkin performs some more thrilling stunts in this one-reel number of the "Grant, Police Reporter" series. He furnishes a thrill when he jumps from a second-story window to the ground, and later when he climbs to the roof of a pier, lassoes the mast of a steamer just leaving the pier, and swings from the roof into the rigging of the ship. In this manner he captures the "man with the limp" who, it develops, is none other than the man who posed as a count and stole jewels from a wealthy girl. A fair number of the series.

The Moving Picture World, June 2, 1917, p. 1459

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Males (Tom Grant, City Editor). Group

Ethnicity: White (Tom Grant, City Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Tom Grant). Editor (City Editor). Miscellaneous.

Description: Major: Tom Grant, Very Positive

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

Grant, Police Reporter (1917) – (29 1-reel Thrillers)

Episode Twenty-Nine: Sign of the Scarf (1917)



Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York *Chronicle*. Larkin stars in the twenty-ninth of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin.

THE SIGN OF THE SCARF (Kalem).—A number of the "Grant, Police Reporter" series. The virtue of the reel lies in its thrill, which is performed by George Larkin. He climbs a tree, jumps from its swaying branches to the roof of a house and climbs into the window of a room in which an heiress has been imprisoned. The reel is fully up to the standard of this series.

The Moving Picture World, May 26, 1917, p. 1303

Kalem Shows a Couple of "Grants"

Two Good Numbers Featuring George Larkin Who Performs Thrilling Acrobatic Stunts.

Reviewed by C. S. Sewell.

IN ACCORDANCE with its policy referred to in last week's issue the Kalem Company is releasing two additional one-reel features dealing with the exploits of Grant, Police Reporter, which are fully up to the standard set in the previous issues of this series. George Larkin, as Tom Grant, Police Reporter of the Chronicle, is ably assisted by Ollie Kirkby and a competent cast, which includes Harry Gordan, Cyril Courtney, Robert Ellis, Mary Taylor Ross and Mrs. Welsh.

"The Sign of the Scarf."

George Larkin in this number upholds his reputation for performing thrilling stunts, by dropping from the branches of a tree on to the roof of a house, and then swinging from

the eaves, in through an open window and rescuing Ollie Kirkby who, as an heiress, has been kidnapped by the "Spider's" gang in the hopes of obtaining a fortune by substituting one of their accomplices for the heiress.

The Moving Picture World, October 20, 1917, p. 400

THE SIGN OF THE SCARF (Kalem).—An episode of the Grant, Police Reporter series, in which George Larkin maintains his record for acrobatic stunts by dropping from the branches of a tree on to the roof of a house, and then by swinging himself in through a window to rescue a girl who is being held prisoner. A review is printed in another column of this issue.

The Moving Picture World, October 20, 1917, p. 401

"The Sign of the Scarf."

This one-reel episode of the "Grant, Police Reporter" series upholds the reputation for thrills made by previous releases. George Larkin as the reporter, in succor of a kidnapped heiress, climbs a tree, jumps from the tree to the roof of a house, and then clambers in through a window to the room in which the girl is held. He rescues her. The girl has been kidnapped by the "Spider" and his gang, who, with the aid of a woman accomplice, hopes to obtain a fortune. The reel is up to standard.

The Moving Picture World, May 26, 1917, p. 1300

THE SIGN OF THE SCARF (An Adventure of "Grant, Police Reporter").—The cast: Tom Grant (George Larkin); Mary Neal (Ollie Kirkby); The Spider (Robert Ellis); His Accomplice (Harry Gordon); "Slipper Margaret" (Mary Taylor-Ross). Story by Robert Wells Richie. Directed by Robert Ellis.

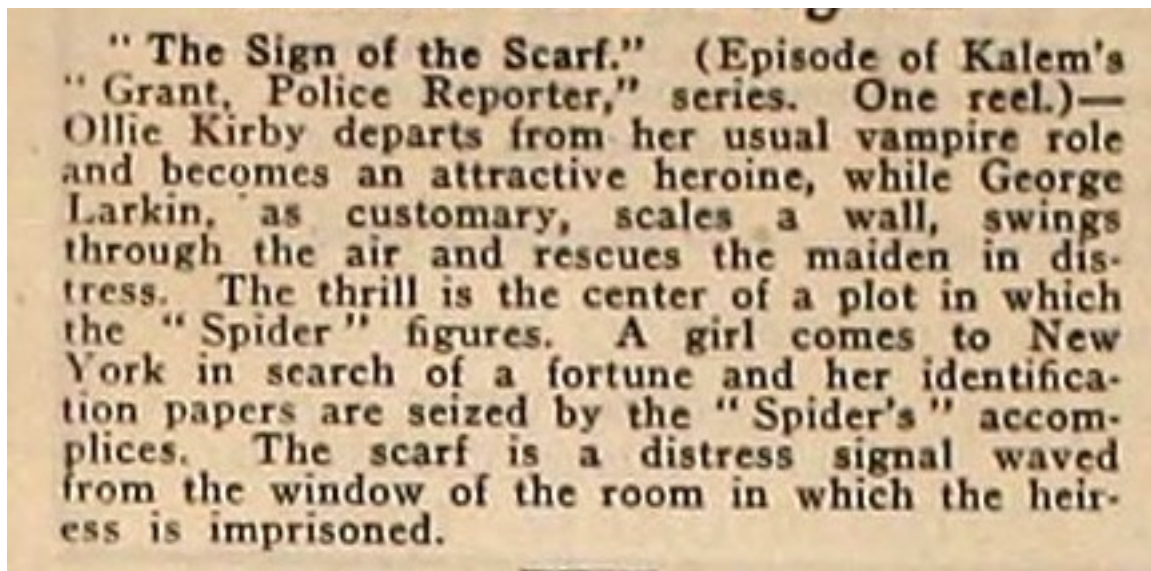
Grant, police reporter on *The New York Chronicle*, chances to meet Mary Neal upon her arrival in New York. He tells her the way to the hotel where she desired to stop. She gets into a taxi, driven by an accomplice of the Spider, and is taken to the Spider's apartment, where she is held a prisoner.

Arriving at the office, Grant is shown a clipping that Mary Neal, sole heir to a vast fortune, has been found and will arrive in New York today. Grant goes to the hotel to interview her, and is shown up to Miss Neal's room and is astounded to find another woman posing as Mary Neal.

Mary ties a white scarf in her window and writes on Grant's card: "Am a prisoner in room with a white scarf in the window," and drops the card out of the window. A newsboy takes it to Grant, who starts to find the window.

The Spider has learned Mary's plan, and determines to remove her from the house. Grant sees the scarf in the window in time to trail the Spider's accomplice and the girl to a house in the suburbs. He rescues Mary by climbing a tree and leaping to the roof of the house. He overpowers the man left to guard her, and hurries back with Mary to the attorney's office just as "Slippery Margaret," posing as Mary Neal, is about to get possession of the bonds. "Margaret" is placed under arrest, and Mary thanks Grant for bringing her first experience in New York to a happy termination.

The Moving Picture World, October 20, 1917. P. 433



Motion Picture News, May 26, 1917, p. 3319

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Males (Tom Grant, Newsboy)

Ethnicity: White (Tom Grant, Newsboy)

Media Category: Newspaper

Job Title: Reporter (Tom Grant). News Employee (Newsboy)

Description: Major: Tom Grant, Very Positive

Description: Minor: Newsboy, Positive

Happiness (1917)

Magazine supplement story portrays a woman as the most snobbish girl in America, but it is a false impression.

Doris Wingate is featured in a Sunday magazine supplement as the most snobbish girl in America. In reality, Doris is lovable and eager for friends, and it is her Aunt Priscilla who deliberately cultivates the false impression. Realizing this, her uncle ships Doris off to a co-educational college, but unfortunately, her reputation preceded her and she is snubbed by the other students. However, in Robert Lee Hollister, a fellow student who takes in washing to earn his tuition, and his little helper Dolly Temple, Doris finds true friends. Entering into a business partnership with her new friends, Doris spends her happiest hours sorting linen until her Aunt Priscilla arrives to break up the match. Doris defies her aunt and elopes with Bob, thus shattering her image as a snob, and the two settle down to a happy life together. *American Film Institute Catalog of Feature Films*

Enid Bennett in "Happiness"

Jack Devereaux and Winifred Allen Also to Be Seen in
Second Triangle Eastern Production, "The
Man Who Made Good."

E NID BENNETT will make her third appearance on the Triangle program May 13 in a Kay-Bee play by C. Gardner Sullivan, entitled "Happiness." This is by far the most novel and appealing vehicle that Miss Bennett has obtained since she came under the management of Thomas H. Ince, and the young Australian favorite makes the most of every opportunity accorded her in the working out of an interesting and amusing characterization. In "Happiness," C. Gardner Sullivan has written a comedy-drama which is a worthy successor to "Home," "The Bugle Call" and "Plain Jane." Reginald Barker directed the production.

As the star of "Happiness," Enid Bennett takes the part of Doris Wingate, who has inherited a large fortune, but has been so hedged around by foolish relatives and fed on society conventionalities that the public has grown to believe she is the "snob" that the Sunday newspapers describe her to be. The girl's uncle, who has not seen her in years, resolves to save Doris from the unwholesome career her domineering aunt has marked out for her. He has the girl sent to a co-educational college with the idea of giving her a taste of democracy. Doris welcomes her emancipation, but finds to her sorrow that her newspaper reputation for "snobbishness" has preceded her, and her fellow students turn from her in disgust. Lonely and disheartened, Doris is finally lifted out of her prison-like atmosphere through her meeting with Robert Lee Hollister, a poor but brilliant young fellow who is working his way through college by taking in washing. The way in which they overcome their common obstacles adds zest to one of the most whimsical little plays that has been screened in many a day.

The Moving Picture World, May 5, 1917, p. 823

Status: Print exists in the Library of Congress 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

Hashimura Togo (1917)

American Reporter (Raymond Hatton), an unheroic newspaper reporter, saves Hashimura Togo and an American heroine.

“Hashimura Togo

A Paramount Drama of Japanese Character Admirably
Pictured by Wm. C. DeMille, with Sessue Hayakawa
in the Leading Role.

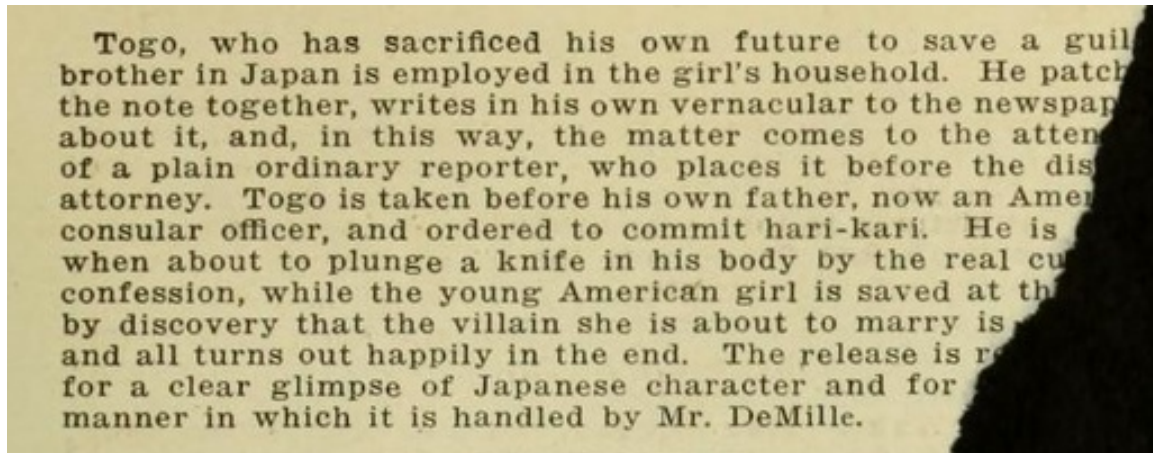
Reviewed by Louis Reeves Harrison.

HASHIMURA TOGO is a very intelligent character portrayal with exquisite settings, both Japanese and American, in a story of attempted sacrifice on the part of Togo to save his family honor, while he becomes the unwitting instrument of saving an American heroine from a sacrifice at the altar to save her



Scene from “Hashimura Togo” (Paramount).

family honor. That both are saved is due to the acumen of an unheroic American newspaper reporter. The villainous trustee of an American girl's property attempts hypothecation by forging a note from her father to himself for the sum of \$350,000.00. He uses this note to force a promise of marriage from the girl, although she is already engaged to a man she loves. On receiving her verbal promise to marry him, the villain tears the forged note up in her presence and throws the scraps in a waste basket.



The Moving Picture World, September 1, 1917, pp. 1386-1387 (mutilated page 1387).

Bearing the burden of an accusation of a breach of diplomacy committed by his brother, Hashimura Togo leaves Japan in disgrace for the United States where he enters the employ of Mrs. Reynolds as a butler. Togo soon learns that Mrs. Reynold's daughter Corinne, although in love with Dr. Garland, is being coerced into marrying Carlos Anthony who, having appropriated all of her deceased father's funds, now promises to save the family from financial ruin in return for Corinne's hand in marriage. Enlisting the aid of a reporter, Togo succeeds in proving Anthony's duplicity in time to stop the marriage, thus freeing Corinne to marry Garland, and after a series of misadventures, returns home, his name cleared, to his sweetheart in Japan. *American Film Institute Catalog of Films/TCM Overview*

HAYAKAWA AN IDEAL HASHIMURA TOGO.

Seventeen years ago there was a cub reporter in San Francisco who every once in a while would get an assignment that had to do with Japs. He got to know the Japanese mind very well, and he got to know Jap-American dialect even better. When he became a free-lance writer the cub reporter began



Scene from "Hashimura Togo" (Paramount).

to recount some of his ideas about the Jap and his American ways, and it was thus that Hashimura Togo was born a figure destined to spread the fame of Wallace Irwin broadcast.

Last year Wallace Irwin went to a picture show in which a young Jap named Hayakawa appeared in the leading part. To Irwin it was Togo come to life. As a matter of fact, Sessue Hayakawa is a real Hashimura Togo. He was a dutiful and studious Jap boy in the flowery kingdom, but when it came time for him to train as a naval lieutenant he decided he would rather act instead. So he came to America. Togo did the same thing (in the mind of Wallace Irwin). Togo's American experiences were remarkably like Hayakawa's, and when Irwin began to put his Jap hero into film he combined the lives of the two, the real man and the fiction man. The result will be the debut of Togo on the screen.

"Hashimura Togo" adapted for the screen makes an ideal vehicle for Hayakawa. The early part of Togo's life will be screened and into the story of his humorous experiences as a servant in an American household has been woven a romance that will provide a lot of thrilling situations and genuine love interest. The picture will be released by Paramount August 19.

“Hashimura Togo”

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

“HASHIMURA TOGO” is a name familiar to millions of people throughout the United States due to its most comical exploitation at the pen of Wallace Irwin. His “Letters of a Japanese School Boy” came near containing a laugh in every line due to the ridiculous combination of words, prefixes and suffixes conceived by the author. The Lasky Company has secured control of the magic name and the inimitable monologue for screen purposes, and Marion Fairfax wrote a scenario telling a dramatic story of the adventures of the Jap in America. And “Hashimura Togo” makes an unusual and entertaining picture.

But it is only in the substitutes and the main title that the picture discloses a relationship to the popular magazine and newspaper stories. Togo performs none of the extravagant pieces of foolishness on the celluloid that he did on paper. Of course to make a connected picture of them was impossible, but at least we expected to glimpse one or two of the comical blunders conceived by Mr. Irwin which drove the various employers of the striving Jap to exasperation.

On the other hand when the work of Miss Fairfax is considered, the picture takes on an entirely different light. Indeed, considered solely on its own merits “Hashimura Togo” leaves small room for criticism. It will thoroughly entertain those who are able to overlook the fact that it deviates from its many fore-runners containing the same central character. The sub-titles, incidentally, will be good for many a long and hearty laugh.

Sessue Hayakawa, extracts quite a bit of quiet humor from the title part. He is the logical interpreter of the role and as none other in the picture approaches it either in importance or comedy value, he is continually the main object of attention and it is deserved. Florence Vidor and Tom Forman as the lovers and Walter Long and Raymond Hatton in parts of prominence render finished performances.

William C. De Mille directed in a fashion typical of Lasky pictures. The lighting is excellent and the Japanese settings introduced in the opening and latter scenes are ideally realistic.

THE STORY AND PLAYERS

Bearing the burden of an accusation of a breach of diplomacy committed by his brother, Hashimura Togo (Sessue Hayakawa) makes his way to the United States and enters the employ of Mrs. Reynolds (Mabel Van Buren) as butler. Corrine Reynolds (Florence Vidor), in love with Dr. Garland (Tom Forman) is forced to become engaged to Anthony (Walter Long), who has succeeded in appropriating the Reynolds fortune. It is through the services of Togo who enlists the aid of a reporter (Raymond Hatton) that the villiany of Anthony is exposed. In the meantime his native sweetheart, O Noto San (Margaret Loomis) has cleared his name and he returns to Japan to claim her.

Motion Picture News, September 1, 1917, p. 1491

HASHIMURA TOGO,

Hashimura Togo.....Sessue Hayakawa
 Corinne Reynolds.....Florence Vidor
 Mrs. Reynolds.....Mabel Van Buren
 Carlos Anthony.....Walter Long
 Dr. Garland.....Tom Forman
 Reporter.....Raymond Hatton
 District Attorney.....Ernest Joy
 O. Noto San.....Margaret Loomis
 Awoko.....Kuwahara
 Nichi.....Konishi

Wallace Irwin has put his famous Japanese schoolboy on the screen with the help of Marion Fairfax, who did the scenario, and William C. DeMille, who did the direction for Lasky. Togo, whose honorable newspaperly writings by pen push appeared in Honorable Housecleaning weekly paper and other wares, is much more of a real character on the screen than he is in the famous Togo letters. Irwin took his quaint character back to Japan for the start of his story and worked out a sensible, legitimate plot that gave the Jap something real to do. Sessue Hayakawa, the than-whomest of all male emotional actors, has a chance for good comedy in Togo, and he takes hold of it like the real artist he is. There is no mugging or overdrawing in Hayakawa's work, no matter what the part he plays. He is so much Togo that the audience can almost hear the funny phraseology of his speech even before the titles are flashed on the screen. Togo is first seen as the young Baron Katzu in his father's home in Japan. Here De Mille lives up to the De Mille family tradition of artistic scenic and lighting work. The Japanese night and garden scenes are really beautiful. Togo is a dutiful, studious son, but his brother, in government service, is a little Japanese runabout with the Geisha girls, and in one of his evenings over the Japanese equivalent to vodka he loses an important government paper. Rather than face disgrace, he prevails on Togo to accept the blame as a "Under Two Flags." Togo, disowned, decides to accompany an American touring party to America, as a servant, being particularly anxious to be near his "moon maiden," Corinne Reynolds, whom Florence Vidor makes wholly charming. Corinne is in love with Dr. Garland but when she returns to America, the trustee to her father's estate, by a forgery, pretends to be willing to save the family from ruin if the daughter will marry him. Togo sees the trouble in his young mistress' life and decides to write to the newspapers about it, addressing his letter to Hon. Geo. Washington, whom he believes is still alive. For this he is discharged by the mother. His father, in the meantime, has come to America as Japanese consul, and when Togo is seized by the government agents as a Japanese traitor he is brought before his father and urged to commit hari-kari. At this point the young Jap decides that honor is noble but inconvenient. Just as he is getting into his white burial robes, a reporter from the paper to which Togo wrote his letter completes his discovery of the villainous trustee's duplicity and rushes with Togo to the church to stop the wedding. Here Togo says farewell to his "moon maiden," happy in the arms of young Garland, and decides to return to his childhood sweetheart in Japan, confident that Japanese hearts look best when trimmed with cherry blossoms.

Altogether a humorous, romantic tale, sure to please. Hayakawa adds to his theatric stature in the part. There are few actors who could play Togo so convincingly. He is the real thing. De Mille has done wonders with the scenes, continuity and photography.

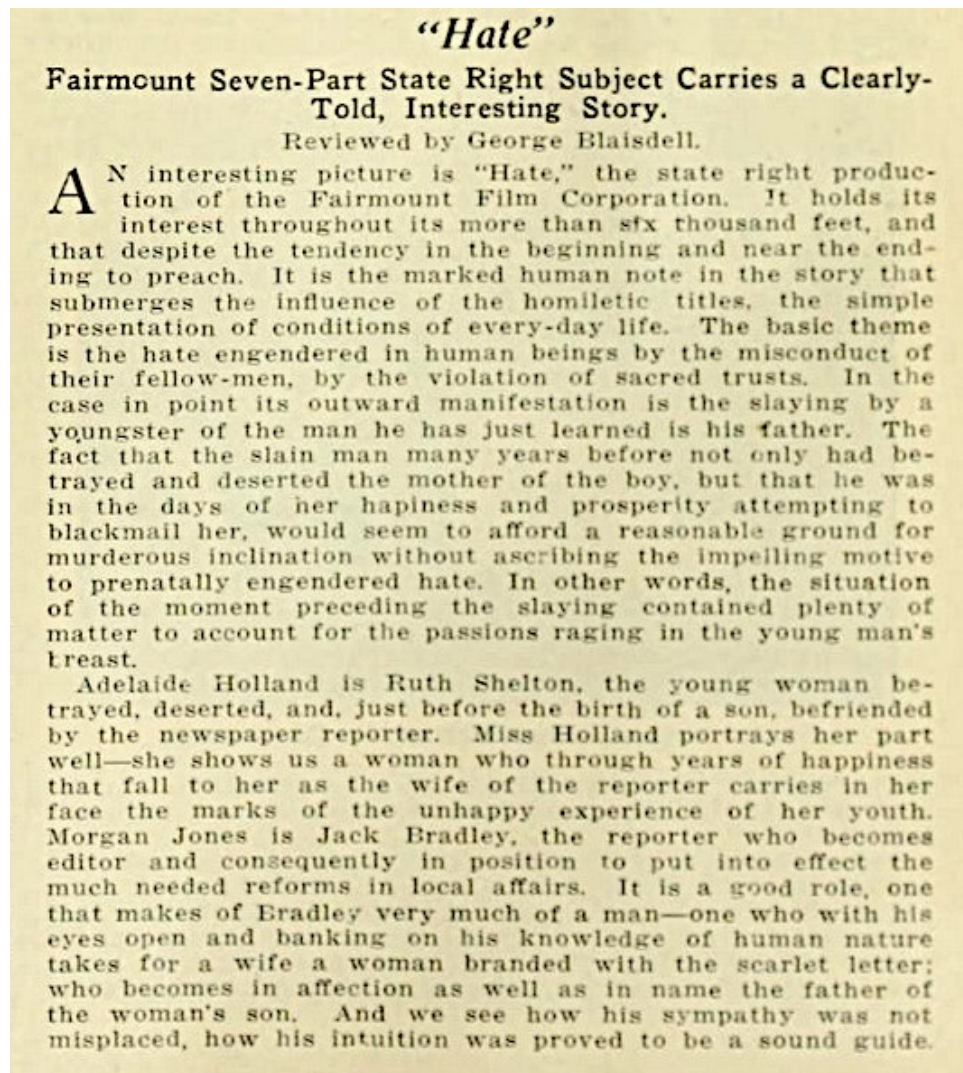
Jojo.

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

Hate (1917)

Reporter Jack Bradley (Morgan Jones) becomes an editor of a powerful metropolitan newspaper and wages a campaign against a corrupt political boss.



Others in the cast are Morgan Acker as Tom Leighton, the man from the past who comes back to blackmail the woman he had wronged two decades before; Jack McLean as Howard Bradley, the son; T. Henderson Murray as "Big Jim" Garvin, the politician, and Mae McAvoy as May Garvan.

J. Walter Meade is the author of the script. He has done a good job. He displays skill in his titles, barring a tendency, as before stated, to the melodramatic, to sermonizing. Director Walter R. Stahl has selected many picturesque backgrounds



Scene from "Hate" (Fairmount).

of the south, rich in moss-hung trees and placid streams. His handling of the mob scenes, of the election crowds, is realistic to an unusual degree.

What stands out in the picture is the drama—a clearly told, interesting story.

“Hate”

(Fairmount Film Corporation—Seven Parts)

REVIEWED BY PETER MILNE

“HATE” is propaganda directed against illegitimate hospitals and doctors, pointing its lesson with a fair sort of story produced cheaply. It is melodrama without big punches except that which lies in its theme, which of course opens the way to good advertising possibilities if the exhibitor be the kind to make capital of such an all-delicate topic. The story, by J. Walter Meade, unfolds itself to the accompaniment of much underworld atmosphere. A little confusion will result at first due to the failure of author and director to plant their characters firmly. Subsequently the picture is plain enough but not always convincing from the viewpoint of its premise. That Hate is an inherited passion of a child born of a wronged woman is rather a difficult point to prove in the first place and the producers of the picture have not proved it overly strong. This moral angle of the picture, however, is more or less overshadowed by the propaganda already mentioned.

The scenes and settings never show any attempt at lavishness and indeed, such was an uncalled for quality in the 'script. The underworld stuff is well put on and the photography is average. Walter Richard Stahl directed.

THE STORY AND PLAYERS

Jack Bradley (Morgan Jones), a reporter, marries Ruth

Shelton (Adelaide Holland), to give a name to her baby boy. Years later as editor of a powerful metropolitan daily, he vigorously attacks “Big Jim” Garvan (T. Henderson Murray), who as boss of a political party obtains much revenue from illegitimate hospitals. Ruth's son, Howard (Jack McLean), who bears Bradley's name is in love with Garvan's daughter, May (Mac McAvoy). Bradley runs for a state office against Garvan who attempts to dig something up from his past career. He finds his man in Leighton (Norman Acker), the father of Howard. Election draws near and the campaign is hotly contested. Howard, discovering the truth concerning his parentage, is overcome with hate and as a result kills his father, thus preventing any damaging evidence to leak out against Bradley. By this episode the eyes of Big Jim are opened.

HATE.

Ruth SheltonAdelaide Holland
 Jack BrauleyMorgan Jones
 Tom LeightonNorman Acker
 Howard BradleyJack McLean
 Big Jim Garvan.....T. Henderson Murray
 May GarvanMae MacAvoy

"Hate," a seven-reeled dramatic feature, bearing the trade-mark of the Fairmount Film Corporation, the picture being presented by William A. Mooney and Robert Bolling, was given a private showing in the Rialto's projection room Wednesday afternoon. "Hate" was written by J. Walter Meade and directed by Walter Richard Stahl. The cameraman was Robert Courdet, formerly with Pathe, and his work throughout should help the feature bring back some of the money invested in the film. On "exteriors" in particular Courdet has done himself proud, and some pretty, exquisite and picturesque views of Georgian outdoors are realistically produced by Courdet's lens. "Hate" is not a story out of the ordinary, but is pretty well told in the Fairmount production. Meade's story deals with the illegitimate birth subject and shows how hate is bred through a lack of the proper parental responsibility. This "hate" naturally begins when the betrayed girl, about to bring a life into the world, tells the man responsible for her condition, and he in turn casts her aside to get along as well as she can, and this "hate bred" leads to deliberate and premeditated murder by the offspring when he learns the real state of his birth. A girl goes wrong and becomes the mother of an illegitimate child, both being taken to heart and home later by a good man who not only loves the woman sincerely, but knows the conditions surrounding her earlier life. All goes well until the boy grows up and his real father comes into his life and he up and kills him in cold blood. The boy is acquitted by jury trial and, strange to say, the fact that his mother was the wife of a newspaper editor running for the senatorship girdle and whose foster father was stripping a political giant of his power, said political chief being none other than the father of the girl he loves, did not keep the editor man from being elected. From time to time the photography shows some beautiful Southern scenes wherein a young couple are seen enjoying the quietude and grandeur of the atmosphere, the canoeing scene, however, giving the picture a chance to make a hero out of the boy by rescuing the girl of his dreams. Some trifling flaws in the film may pass unnoticed by the onlookers as a whole, but they are not serious enough to hinder the effect of the story. The political boss at times gains easy access to the home of the newspaper man he has sworn to revenge himself upon, and when election time rolled around the man who was elected spent his time getting the returns in front of a bulletin. Seems likely the editor of a big paper would have a private newspaper wire or use the A. P. if it was handling the election returns. During the election many straw bats

are seen in one group, while another shows nearly every man wearing a derby, cap or felt hat. One time the first page of the paper run by Editor Jack Bradley is shown carrying war news from South America and seems a likely sheet, then later the election extra of the same paper shows it dwindled down to a two-column affair. There were other little defects, but the general impression of the story is threaded through some interesting incidents. Jack McLean makes the role of the illegitimate son an attractive personality and one couldn't blame the sweet-faced May Garvan for falling in love with him. However, at the finale May shows her true worth by consenting to marry the illegitimate offspring of a no-good, dram-shop bum of a father, but who had a mother who was worth her weight in gold. It would have been better, perhaps, to have had May lose some of her makeup after that terrible drenching she got when the canoe dumped her into the water. There were no physical hand-to-hand fights, but the picture has a gun fight in the cabaret dump that took on a melodramatic aspect. Once or twice it looked like the editor and the political power would come to blows, but all they did was glare at each other, with the editor ordering Garvan from his office at one time, and another time from his home. Murray makes an effective type of the ward leader and Jones enacts capably the role of Jack Bradley. Adelaide Holland makes a sad and pathetic looking character of the mother of Howard, while Mae MacAvoy was pretty and charming as the daughter of the political boss. Norman Acker was acceptable as the man who wronged Ruth and paid for his folly with his own life. The captions preach a sermon and use strong terms, but should come in very timely at present with New York City all worked up and shocked beyond measure at the Ruth Cruger murder. The Fairmount, by shooting out this picture and taking advantage of some of the editorials that have been printed in the New York morning and evening papers, will go hand-in-hand in making "Hate" demanded in all sections. Not that the cases are identical, but the theme of "parent responsibility" as advanced by Mrs. Humiston, the woman lawyer, who found the buried body of little Ruth, is coincidental with that propounded in the newspaper man's senatorial candidacy. "Hate" may not write the last word in feature film making, but it does tell a pretty strong truth that, no matter how many times crushed to earth, shall rise again. A lot of judicious advertising and delicate handling of the theme in the advance notices will go a long way toward making money for the "Hate" exhibitors. *Mark.*

Variety, June 22, 1917, p. 25

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Jack Bradley)

Ethnicity: White (Jack Bradley)
 Media Category: Newspaper
 Job Title: Editor (Jack Bradley)
 Description: Major: Jack Bradley, Positive
 Description: Minor: None

The Hater of Men (1917)

Reporter Janice Salsbury (Bessie Barriscale) becomes disillusioned with marriage while covering a divorce case and calls off her engagement to fellow Journalist Billy Williams (John Gilbert). She indulges in a wild lifestyle, but eventually is shown the error of her ways and the two are reunited by her mentor, elderly Phillips Hartley (Charles K. French).

While covering a sensational divorce case, reporter Janice Salsbury becomes disillusioned with the institution of marriage. Convinced that her impending marriage to fellow reporter Billy Williams will result in a loss of her freedom, Janice breaks her engagement and enters a period of Bohemian living. Her mentor, elderly Phillips Hartley, sadly watches as Janice's friends lose all respect for her and finally succeeds in effecting a reconciliation between Billy and Janice. *American Film Institute Catalog of Feature Films*.

"Hater of Men."

"Hater of Men" is a comedy by C. Gardner Sullivan containing many bright and attractive spots, but it is attenuated and has a tendency to preach a moral in the subtitles, a dangerous procedure these days. It is a story of mistaken and overvalued estimate on the part of a bright young girl of the so-called "bohemian life." She develops a mild cynicism as a newspaper reporter and decides never to get married. She becomes a trifter in her social relations, and finds ultimately that men do not care, supposedly not, for "toy" girls in the way they do for homebodys. It is a very nice little Sunday-school lesson to teach—"be good and commonplace"—though the lesson is not really taught in the end. The alleged "Hater of men" is seen almost constantly in their company, avoiding her own sex, and depending upon the kind of offices of a philosophical old bachelor to restore her to social recognition.

The story has large possibilities, and it starts off with large promise, but the author appears to have run out of material. Scenes of no particular interest are drawn out to great length; there are numerous unemotional close-ups, and we are called upon to watch the leading woman make her pet dog sit up on his hind feet for unnumbered feet of film, not an evidence of exhaustless imaginative resource, but rather of creative fatigue overwork. Miss Barriscale also shows signs of hard work, but she is always a charming personality, and she brightens many of the dull places with her vivacity and keen interpretation of feelings. The comedy is clean and fairly effective, but not up to Mr. Sullivan's high standard.

The Moving Picture World, June 23, 1917, p. 1951

HATER OF MEN (Five Parts—Ince—June 24).—The cast: Janice Salsbury (Bessie Barriscale); Phillips Hartley (Charles K. French); Billy Williams (Jack Gilbert).

Janice Salsbury, a special writer for a newspaper, is engaged to Billy Williams, another reporter, and feels qualms for her future as she watches him listening with keen enjoyment to the testimony of a fashionable divorce trial which introduces half the chorus of a Broadway show.

A few evenings later she attends a dinner where Phillips Hartley, known as "the drawing room philosopher," is a guest. He is in love with her, but has never spoken of his affection. Janice breaks her engagement with Billy because of his jealousy and lets it be known that she is not the marrying kind.

She enters the Bohemian life, and Hartley watches her with regret, knowing that she is on

the wrong track. He tries to show her that she is living in a land of tinsel, but she fails to notice the change in the attitude of her friends toward her. How she is finally brought to her senses and her eyes opened by the man she really loves is shown in the episodes that follow.

The Moving Picture World, July 14, 1917, p. 293

As the leading figure of "Hater of Men," Bessie Barriscale takes the part of Janice Salsbury, a special writer on one of the big city newspapers. She is engaged to a reporter, Billy Williams, but becomes convinced that marriage is only another name for slavery. She breaks off relations with Williams forthwith. Phillips Hartley, known as the drawing-room philosopher, is also a member of the group in which Janice moves. He loves Janice, but silently waits for the time when she will forget her rebellious instincts and turn to him for comfort. Miss Barriscale is said to make the most of the role that Sullivan has provided her with. She is supported by Charles K. French and Jack Gilbert.

Motion Picture News, July 7, 1917, p. 79.

Bessie Barriscale in
"HATER OF MEN"

Kay-Bee Triangle comedy-drama; five parts; published
 July 1

As a whole.....	Mildly interesting
Story	Fair
Star	Miscast
Support	Good
Settings	Adequate
Photography	Clear

C. Gardner Sullivan's tale, "Hater of Men" might make good reading as a story, but as a screen play—that's another thing. This latest Triangle production is mostly subtitles, with a few pictures of Bessie Barriscale as a reporter, sitting in a Japanese tea room, mingling with Bohemians in their native haunts—i. e. studios—and preparing a meal for a "drawing room philosopher." Admirers of the dainty Miss Barriscale will like the little star's work, but the piece is devoid of action and possesses very little plot.

The story: Janice Salisbury is engaged to a young reporter, Billy Williams, who is covering court news on one of the city dailies. Becoming disgusted with the details of a divorce case, the story of which she is writing for her "sob" column, she breaks her engagement with Billy and becomes "a hater of men" and a cynic with regard to marriage. She becomes chummy with a crowd of men, who meet in her apartment, over the punch bowl, and finally finds herself exiled by her friends. She is saved from herself by a bachelor known as "the drawing room philosopher" and she renews her engagement with Billy.

Exhibitors Herald, July 14, 1917, p. 24

“Hater of Men”

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

THIS is an interesting little comedy, written by C. Gardner Sullivan, amusing and laughable at times. The author's idea revolves about a woman whose ideas of married life are gleaned from the divorce court and who grows to believe that with mar-

riage a woman's freedom and happiness are at an end. Her experiments with Bohemian life, followed by a final awakening, constitute the picture.

“Hater of Men” is really short on plot, but before an intelligent audience the character development and the sparkle of the subtitles, together with the humor of the various episodes, the picture is more than likely to be appreciated. Sensationalism is a quality that never works its way into it.

Bessie Barriscale gives an excellent performance as the woman and Charles K. French does a dignified and thoroughly enjoyable piece of acting in the only other role of importance. Charles Miller directed.

THE STORY AND PLAYERS

Janice Salsbury (Bessie Barriscale), a reporter, has seen so much of the divorce court that she arrives at the conclusion that with marriage a woman's freedom and social acquaintances with those of the opposite sex ends. She breaks her engagement with Billy Williams (Jack Gilbert), another reporter, and starts on a career to please her men followers by becoming Bohemian. Gradually she finds that the men have little respect for her and, her lesson learned, Billy is brought back to her through the services of Hartley (Charles K. French), an older man, long her admirer and self-instated guardian.

Motion Picture News, June 23, 1917, p. 3951

HATER OF MEN.

Janice Salisbury.....Bessie Barriscale
 Phillips Hartley.....Charles K. French
 Billy WilliamsJack Gilbert

C. Gardner Sullivan turned out a cute comedy-drama with an underlying lesson to women when he wrote the "Hater of Men" in which Bessie Barriscale is starred. It is a Triangle-Ince-Kay Bee feature produced under the direction of Charles Miller. Those who know court procedure and the newspaper field will readily admit the director knew his business from the manner in which he staged the early scenes. The star is a woman sob-squadder on one of the big dailies. She is assigned to "cover" a very notorious divorce trial, involving people of social prominence and half of the chorus beauties of the Bright Lights. Miss Sob-squadder is engaged to a reporter who is also covering the trial, and as the case proceeds the lady writer begins to have doubts as to whether or not it is advisable for her to marry. She is self-supporting, has her freedom, can come and go as she pleases—then why tie herself to a man who no doubt will turn out as bad as the male principal in the divorce action is painted? Finally she comes to the conclusion that a state of single blessedness is preferable, and she returns her engagement solitaire to the youth who wanted to marry her. Then follows a period of true Bohemianism, the girl keeping open house for the boys on "the Row." They are welcome at all times to come and eat or drink, and they manage to do the latter to perfection. But in time the deference which the boys held for their little playmate wears away and they will even go so far as to tell a "story" in her presence. During this time she has an elderly friend who is her adviser, but who is secretly trying to effect a reconciliation between the girl and the boy by bringing out that the girl's ideas are "all wrong" as she applies them to life. This is demonstrated at the opening night of the opera season, and when the adviser finally brings the pair together she is ready to accept she was not following the right track. It is an interesting feature, well played and will prove entertaining, with a laugh here and there during the story.

Fred.

Status: Print exists.
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Female (Janice Salsbury). Male (Billy Williams)
Ethnicity: White (Janice Salsbury, Billy Williams)
Media Category: Newspaper
Job Title: Reporters (Janice Salsbury, Billy Williams).
Description: Major: Janice Salsbury, Positive. Billy Williams, Positive
Description: Minor: None

Hearst-Pathé News No. 31 (April 14, 1917)

Reporters are told by former President Theodore Roosevelt of his plan to raise a volunteer army of 22,000 for early service at the front. *The Moving Picture World*, May 5, 1917, p. 854

Status: Unknown
Unavailable for Viewing.

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

Held by the Enemy (1917)

Newspaper Article says that \$100,000 is offered for the capture of Pancho Villa, dead or alive, so a man starts out for the border to get the reward.

HELL BY THE ENEMY—(Jan. 26).—The cast: Pat (Pat Rooney). American general (Walter Clinton); Mexican general (Harry Griffith). Scenario by Ben Cohn. Produced by M. F. Forrester.

Pat sees in a newspaper that \$100,000 is offered for the capture of Villa, dead or alive, so he starts for the border to offer his services to the army. Arriving at El Paso, he is taken for a recruit and placed in the awkward squad. Being hauled up before the general, Pat gets a chance to explain the mistake, and asks that he be made a scout. Fully arming himself and party, he sets out for the interior of Mexico.

At night Pat dreams of having Villa surrounded and in his power. Villa dreams of Pat as a sort of superhuman being, who, by merely laughing, can strike men dead. They almost run into each other, before either sees the other. Each beats it for shelter. The only cover available is behind two rocks about a hundred feet apart. Each hides behind a rock, and each begins to shoot at the other. Pat soon runs out of ammunition, so he hoists a flag and the two advance. Villa next produces a pack of cards and asks Pat if he "Sabe Poker." In the ensuing scenes, Pat wins everything that Villa possesses. Pat springs his proposition on him that he take him to headquarters as dead, secure the \$100,000 reward, divide fifty-fifty, and then release him, providing he will leave the border for good. The arrival at headquarters creates quite a little stir, and the soldiers are so anxious to see the victim that they almost spoil the little game, but Pat finally succeeds.

The Moving Picture World, January 27, 1917, p. 584

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

Hell Morgan's Girl (1917)

Newspapers reveal that a drunken derelict on the streets of San Francisco has just inherited millions of dollars.

HELL MORGAN'S GIRL (Special—Five Parts—March 5).—The cast: Lola (Dorothy Phillips); Olga (Lilyan Rosine); Oliver Curwell (Joseph Girard); Roger Curwell (William Stowell); "Hell" Morgan (Alfred Allen); Sleter Noble (Lou Chaney). Scenario written by Ida May Park. Directed by Joseph De Grasse.

When Oliver Curwell disowned his son Roger because he declined to abandon art and go into business, Roger gradually drifted from bad to worse until he was a derelict on the streets of San Francisco. In his art-student days a girl of the name of Olga had shown interest in him, believing he would inherit his father's millions, but when he was cast off the girl abandoned her pretense of affection.

One evening Roger wanders into "Sailor's Rest," a saloon and dance hall run by "Hell" Morgan. A work of art hanging behind the bar Roger denounced as a "daub." Morgan resented this remark and was beating Roger when Lola saved his life by her interference. Morgan's daughter continued to befriend Roger and finally prevailed upon her father to give Roger the job of playing the piano in the dance hall.

Roger painted Lola's portrait and they fell in love with each other. Sleter, a tough politician, objected, for the reason that he coveted Morgan's daughter. Olga leads a party of friends to "Sailor's Rest" on a slumming tour. She sees Roger at the piano and sends for him, as she read in the newspapers of the death of Oliver Curwell, who willed his millions to his son.

Roger joins Olga's party, and the old days are recalled. He forgets his love for Lola, and makes advances which Olga reciprocates. Lola goes to the party of slummers, and takes physical toll of both Roger and Olga. As a result Roger leaves "Sailor's Rest" and Lola resigns herself to Sleter.

But when he attempts to collect his reward, Lola rebels and resists his advances. The tumult in Lola's room attracts "Hell" Morgan. He dashes upstairs, and in an encounter with Sleter is shot and mortally wounded. Lola drives Sleter from her room and escapes, dragging her father down a fire escape.

Hardly have they reached the ground when San Francisco's earthquake and fire break loose. "Sailor's Rest" tumbles in a burning heap. Helping her father, Lola reaches the Presidio, where refugees are assembling. Her father is near death and she seeks a doctor in the crowd. Roger has been drawn back to "Sailor's Rest" by his love for Lola, and when he finds the place in ruins he likewise wends his way to the Presidio. Fate brings them together as "Hell" Morgan dies.

The Moving Picture World, March 10, 1917, pp. 1668, 1670

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 Hour (1917)

Newspaper Article reveals that a man has been sentenced to five years in state prison.

HER HOUR (Five Parts—Nov. 26).—The cast: Rita Castle (Kitty Gordon); Tom Castle (George Morgan); Ralph Christie (George MacQuarrie); Dick Christie (Edward Burns); Alicia (Lillian Cook); Phidias Trent (Eric Mayne); Mrs. Trent (Yolande Brown); their daughter (Jean Wilson); Val Clement (Frank Beamish); Mrs. Duggan (Justine Cutting). Story by Raymond Shrock. Directed by eGorge Cowl.

Rita Castle, who lives in a squalid East Side tenement with her mother and brother, Tom, works as a clerk in a department store. Mrs. Castle is an invalid, and Rita, after her day's work at the store, has to help her mother with the housework. The floorwalker in the store makes Rita a proposition which so infuriates her that she gives him a tongue-lashing which results in her losing her position. On the way home she is accosted by her dissolute brother Tom, who demands money. She refuses as their mother is ill. When she reaches home she finds that mother has died. At this junction the police arrive and arrest Tom. Later Rita learns from the newspaper that Tom has been sentenced to five years in State prison.

Rita gives the furniture to a neighbor, Mrs. Duggan, who had been kind to her mother. With the money that her mother has left her Rita, fulfilling her mother's wish, moves into better quarters, buys new clothes and applies for a position as clerk in a law office, in answer to a newspaper ad. She acknowledges that she knows nothing about typewriting or stenography, but Mr. Trent, the employer, offers to teach her.

One day Rita mothers a little lad who has cut his hand in play; he tells her his name is Dick. Later she meets his father, George Christie, who is a widower. Trent tells Rita that he wishes her to dine with him. A few days later she receives an exquisite gown from her employer, who asks if his secretary will not accept it as a token of his esteem and wear it to their little dinner tomorrow night. Rita wears the garment, but refuses the wine which her employer presses her to drink. A few nights later Rita and Mr. Trent have dinner in his apartment. Trent, who is drinking freely, presses her to taste liquor. He promises to marry her, and Rita's thoughts the next day are on their coming marriage. A paralyzing fear overcomes Rita in later days, and she imparts the news to Trent. He casts her aside and she goes to Mrs. Duggan, who now lives in the country. She is received with welcome arms, her baby girl arrives, and is placed in a convent.

The following summer, Rita, who is still at the Duggan home, runs across Mr. Christie, who happens to be working on a contract near her home. The result of the meeting is the marriage of the two. They move to Mr. Christie's palatial home, where they are very happy. Trent learns where Rita is living, calls upon her and forces her to introduce him to Mr. Christie. Trent continues to call, and as Rita is repulsing his advance, he remarks, "You weren't always so particular with your kisses." Christie appears, orders Trent from the house, and asks his wife what Trent referred to. Rita says that it was to her past, and that she had tried to explain at the time of their marriage but he would not listen. Christie orders her from the house.

Years later Trent, now an advocate of social and political reform, is happily married, while Rita has become a political cat's-paw and lobbyist, prospering under the name of Pauline Barnett. She overhears that if Trent is elected, she will be put out of business. Trent is nominated, and the papers say that his spotless life was one of the decisive factors. Rita, and her brother Tom, who has been released from prison, contrive to defeat his election. He learns that Rita is arrayed against him. Trent confers with his campaign manager, Hal Clement.

Rita is notified by the convent that her daughter has completed her education and is prepared to leave. The mother meets her daughter in Hot Springs. Alicia, although chaperoned by a nun, has made the acquaintance of a young man, Dick Christie by name. At luncheon, Hal Clement comes to Mrs. Barnett's (Rita's) table and suggests that she return and remain under his surveillance until after election; that if she refuses he will tell her daughter the story of her life as Rita Castles. So Alicia and her mother go to New York and occupy the apartment provided for their use. Trent is elected. Clement, who has been attracted by Alicia's beauty, has a decoy note sent to Rita that her brother is dying and wishes to see her at once. Rita, leaving Alicia in charge of the maid, hastens to her brother to find when she gets there it is a ruse. When she reaches home she finds Clement attacking her daughter, and kills him.

Trent, who is district attorney, is notified that
(Continued on page 1682.)

(Continued from page 1679.)

the Barnett woman, who is in the Tombs, has sent word that she wants to see a lawyer. He demands that they be brought before him at once. When Rita and Trent face each other he tells her that he has the upper hand now; that if she doesn't plead guilty at the trial he will uncover enough of her past to prove to the world what she and her daughter really are. To which Rita replies: "Then you will prove that Alicia is not only my daughter but yours!"

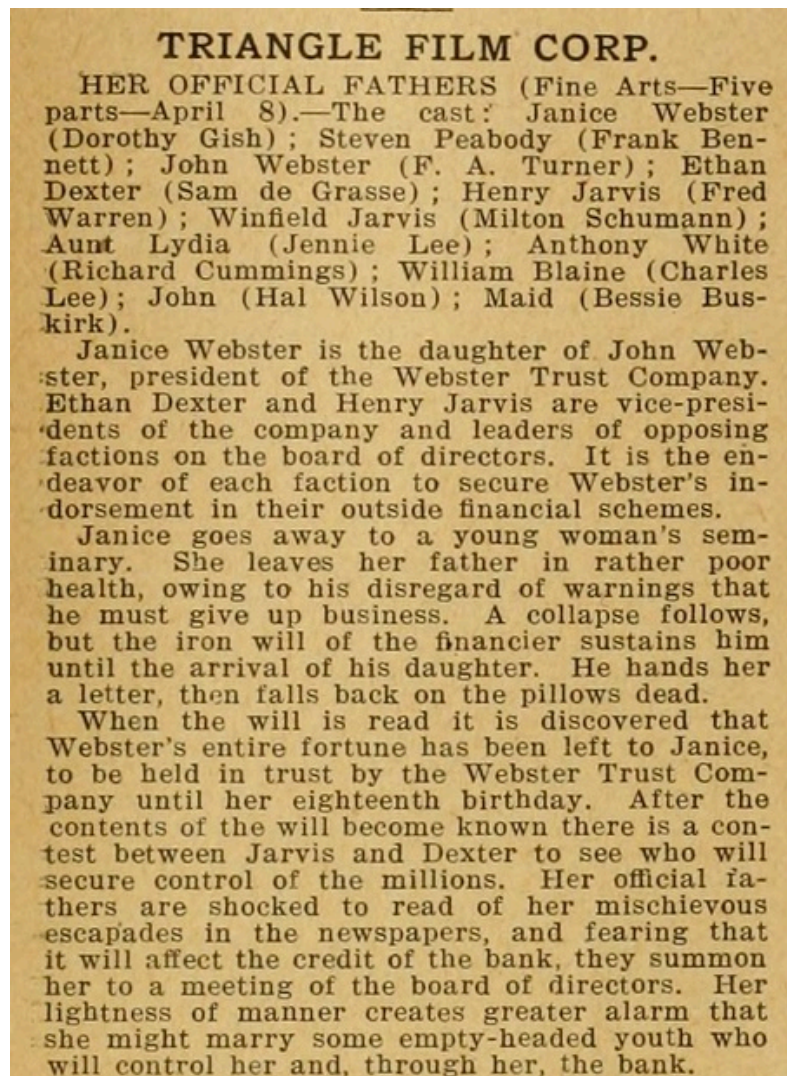
Trent is stunned. The mother then goes on to say that Dick Christie loves Alicia, but with her shame upon her she can never become his wife. And then Rita makes the supreme sacrifice when she says: "Before it is too late, I want you all to know that Alicia is not my child but the daughter of a fine, old friend, Mollie Duggan." With that, the mother falls back and in a few minutes is dead.

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 Official Fathers (1917)

Newspapers point out that an heiress is indulging in mischievous escapades and the bank is afraid it will affect her fortune and their fortunes.



Jarvis decides to enter his son, Winfield, as a suitor. Dexter, meanwhile, notices this move on the part of Jarvis, and his faction urge him to enter the race. He does so, and when he finds Winfield in constant attendance on the girl he assigns Peabody to spend all his evenings at her house on the pretense of business advice. Finally, Winfield does find an opportunity to propose, and is accepted. The wedding day is set for her eighteenth birthday. Dexter also proposes and is accepted, and the day set for her eighteenth birthday.

Then Janice sends for Peabody and asks his advice as to which she should marry. He leaves without answering, crushed because he has grown to love her for herself alone, with no hope of being able to win her. She forgives him and sends him an invitation to her wedding. He overhears Dexter telling of his future control of the Webster millions and Peabody turns on him and denounces him, threatening to warn Janice. Dexter locks him in his office and sets the bank detective as a guard.

The prospective bridegrooms arrive at the Webster home, accompanied by their factions, and are ushered into rooms on opposite sides of the main hall, each unaware of the other's presence. Janice looks expectantly for Peabody.

Meantime, Peabody, desperate as the wedding hour approaches, escapes, pursued by the detective. They capture him on the steps of Janice's home and rush him away in a cab. Janice has witnessed the kidnapping and gives chase. A motor cop joins in, and when Janice "pockets" the other cab, rides up to make an arrest. He recognizes her as a patron of the police relief fund and orders Peabody released.

The factions grow impatient and leave their respective rooms, meeting in the hallway. A quarrel is in progress, when Janice enters with Peabody. She assembles them all in the drawing room and reads the death-bed letter of her father, which designates Jarvis as a skunk, Dexter a rat, the others in similar vein, and relying on her to be "a chip off the old block." She vests the control of her future happiness in Peabody's care.

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

Her Sister (1917)

Newspaper story on a divorce trial causes a woman to be regarded as a co-respondent because her picture instead of her sister's picture is published in the paper. A reporter had put in the wrong photograph by mistake. To protect her sister, the woman takes the blame for being the woman in the case.

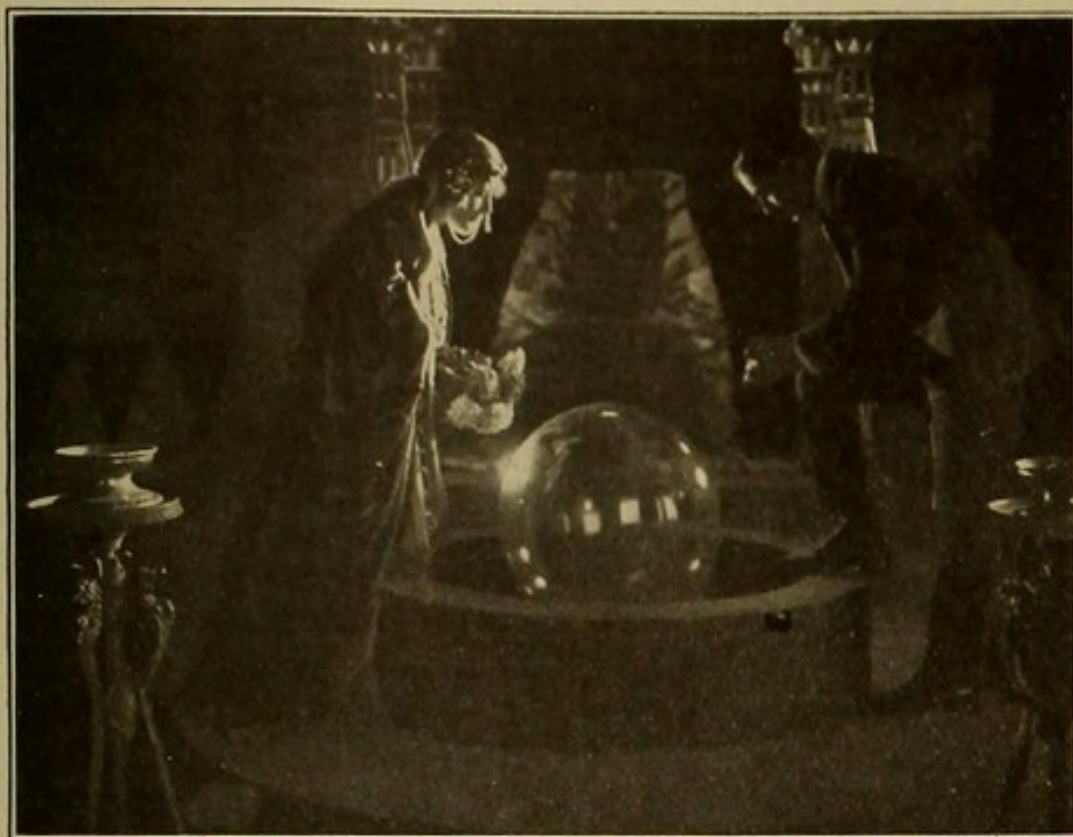
After the death of their mother, Eleanor Anderson has to function as a parent to her younger sister Jane. Answering an ad for employment in the paper, Eleanor becomes "Isis the seeress." One Sunday in the country, Eleanor meets Ernest Bickley, the profligate son of a wealthy family, and he begins to pay frequent visits to have his fortune told. Meanwhile, one of Jane's escapades with the married Charles Hamilton results in her being named as a co-respondent in a divorce case. This produces a scandal in which Eleanor's rather than Jane's picture is run in the paper. Mrs. Herriard, who has designs on Ernest, tries to upset matters by showing a group of friends the item in the paper. To save her sister, Eleanor takes the blame for being the woman in the case. Her innocence is proved, however, as well as Jane's, when Mrs. Herriard herself is shown to be the woman. All ends well as Eleanor and Ernest marry. *American Film Institute Catalog of Feature Films*

"Her Sister"

Olive Tell in Empire-Mutual Five-Reel Production.

Reviewed by Genevieve Harris

OLIVE TELL'S charm and beauty, and the beauty of the scenes, both interior and exterior, make this an enjoyable photoplay. Taken from a Frohman stage success, the story contains some dramatic moments, especially in the last reel, but



At the throne of Isis.

the story is rather involved and is occasionally hazy. It has the merit of originality, however, and cannot be called hackneyed. With its pictorial beauty and a certain air of refinement and richness, it will please most audiences very well.

David Powell plays opposite Miss Tell. Eileen Dennes plays her sister. A large cast does evenly good work. John B. O'Brien directed the picture. December 24 is the release date.

The story: Eleanor (Miss Tell) and Jane Alderson are left unprovided for at the death of their mother. Eleanor answers an advertisement which results in a position as a mystic, "Isis," under the protection of an old woman who had long been a fortune teller. Eleanor is so beautiful that she becomes very popular and she is able to support herself and her sister very well.

Jane, who is unsophisticated and fun-loving, becomes involved with a wealthy "fast" set and as the result of an escapade finds herself named as a co-respondent in a divorce suit. A newspaper reporter runs a picture of Eleanor as the woman in the case. Jane has fallen in love with a worthy youth and in order that the scandal may not destroy the girl's happiness, Eleanor does not correct the false story. However, Ernest Bickley, a man of fine family, is in love with Eleanor and is trying to convince his family that although following an unconventional profession, she is respectable and of fine character. The newspaper notoriety given Eleanor gives them another impression. Then Jane confesses that Eleanor was not involved in the case, and Eleanor in turn is able to prove that Jane was merely indiscreet. Both girls are cleared of any blame and their devotion to each other completely wins the high regard of the families of both suitors.

Motography, December 29, 1917, p. 1347

“ Her Sister ”

(*Mutual-Empire—Five Reels*)

Reviewed by Lisle M. Albright

THIS is a well-presented story, rather involved as to plot, featuring Olive Tell in a role well adapted to her abilities. As Eleanor Alderson, a high-minded, self-sacrificing girl, imbued with a feeling of parental responsibility for the care and conduct of her younger sister, Miss Tell shines with a grace and tempered emotional expression that is very becoming in this latest offering of the Empire All Star Corporation.

The story centers around the rather thoughtless actions of Eleanor's sister, Jane, and the noble way in which the older girl comes to her rescue and endeavors to divert the sharp tongues of the scandal-mongers and society buzzards by throwing her own reputation into the breach and pretending that she is really “the girl of the escapades.”

The Isis scenes, in which the heroine plays the role of a seeress and Eastern mystic, are unusual and effective. David Powell as Ernest Bickley, profligate son of a plutocratic family, with love in his heart that had never been touched until he met Eleanor, plays opposite Miss Tell and is well worth seeing. The rest of the cast do yeoman's service and help to make the play the success that it is.

THE STORY AND PLAYERS

Eleanor Alderson and her younger sister, Jane, lose their positions as models when Eleanor prevents Jane from accepting the invitations of buyers. Eleanor secures a position as a “seeress” when the old Isis retires.

One of Jane's joy rides results in her being compromised with Hamilton, a married man, whose wife seeks evidence for divorce. Mrs. Herriard, an adventuress, sets her cap for Ernest Bickley, a wealthy young ne'er-do-well and attempts to break his love for Eleanor, whom he has met at the shrine of Isis.

In the meantime the story of Jane's escapade with Hamilton gets into the papers, accompanied by Eleanor's photograph, which a reporter gets by mistake. The older sister pretends that she is the correspondent in the case in order to save Jane's reputation, but Ernest, through clever manoeuvring discovers that Mrs. Herriard is at the bottom of the whole affair and that neither Jane nor Eleanor have done anything wrong. Ernest loves Eleanor better than ever after the scandal has been cleared up. Jane's name is cleared of stain and the story ends happily for all.

Motion Picture News, January 5, 1918, p. 127.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Reporter). Group.

Ethnicity: White (Reporter). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Reporter). Unidentified News Staff.

Description: Major: None

Description: Minor: Reporter, Negative. Unidentified News Staff, Neutral.

A Hindu Hoodoo (1917)

City Editor (George Binns) of a newspaper assumes the role of “Swami Swobodi,” crystal gazer by night to fool his wife and the public.

The double life of the city editor of a newspaper by day who assumes the role of “Swami Swobodi,” crystal gazer, by night, to fool his wife and the public, is the entertaining plot of “A Hindu Hoodoo,” the two-reel Keystone Comedy of the week, in which George Binns, Maude Wayne and Dale Fuller lead the merrymaking.

The Moving Picture World, October 27, 1917, p. 554

The double life of the city editor of a newspaper by day who assumes the role of “Swami Swobodi,” crystal gazer, by night to foil his wife and the public, is the plot of “A Hindu Hoodoo,” the two-reel Keystone Comedy of the week in which George Binns, Maude Wayne and Dale Fuller lead the merry-making.

Motion Picture News, October 27, p. 2933



Advertisement, *The Moving Picture World*, October 27, 1917, p. 478 (in advertisement collection)

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (City Editor)
Ethnicity: White (City Editor)
Media Category: Newspaper
Job Title: Editor (City Editor).
Description: Major: City Editor, Negative
Description: Minor: None

The Hoodooed Story (1917)

Magazine Writer Smith (Richard C. Travers). City Editor (John Cossar).
Magazine Stenographer Perth Barlow (Gertrude Glover)

THE HOODOOED STORY ("Black Cat Feature"—Two parts (No. 21706-07).—The cast: Smith (Richard C. Travers); Perth Barlow (Gertrude Glover); City Editor (John Cossar).

Smith, as a magazine writer, finds he has made a mistake. His "best story" is rejected by the editor. That evening highwaymen rob Smith of his last 30 cents and the manuscript. The following day the editor writes his stenographer has erred in returning the story; that he will pay the author ten cents a word for it. Smith borrows \$50 from his friends, and, offering it as a reward through an advertisement induces the robbers to return his 'script.

Then the editor finds his stenographer has erred again, and that Smith's story, after all, was not available. So many mistakes bring about a meeting between Smith and Perth Barlow, the typist. She discovers Smith has written other manuscripts which are available and puts him on the road to fame. Wedding bells ring out for Smith and Perth.

The Moving Picture World, February 10, 1917, p. 902

THE HOODOED STORY (Essanay), Serial No. 21706-07.—One of the "Black Cat" features—a pleasing two-reel number with Gertrude Glover and Richard C. Travers heading the cast. The element of romance is uppermost at all times. The story tells of a young author who endeavors to sell his best story. It is rejected, the youth is robbed of his last penny as well as the manuscript. A series of mistakes on the part of the editor keeps the young author jumping around considerably, and in the end he finds a mate in the editor's stenographer. A pleasing release. John Cossar plays the part of the editor.

The Moving Picture World, February 24, 1917, p. 1212.

"THE HOODOED STORY" (Essanay).

This is one of the first short productions Richard C. Travers has appeared in for some time. It is a Black Cat feature, and, as in all other productions of this series, presents a distinctly original plot of a type entirely new to motion pictures. Three burglars, a pretty girl and a would-be magazine writer are the principal figures. Their mix-up presents a climax which



Scene from "The Hoodooed Story" (Essanay).

is at once ludicrous and thrilling. Excellent settings have been given this picture, and the photography is up to the standard in every respect. The production is bound to please. "The Hoodooed Story" has a screen time of 28 minutes. It is to be released February 6 through the General Film Service.

The

Moving Picture World, February 10, 1917, p. 875

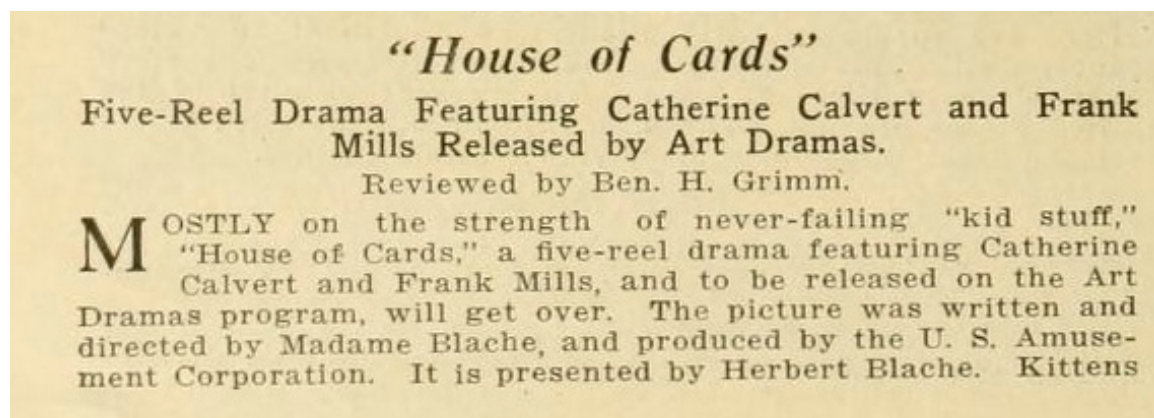
Status: Unknown
 Unavailable for Viewing.

Type: Movie
 Genre: Comedy
 Gender: Male (Smith, Editor). Female (Perth Barlow)
 Ethnicity: White (Smith, Editor, Perth Barlow)
 Media Category: Magazine
 Job Title: Reporter (Smith). Editor (Editor). News Employee (Perth Barlow).
 Description: Major: Smith, Perth Barlow, Positive
 Description: Minor: Editor, Positive

House of Cards (1917)

African-American newsboy runs away with an ignored daughter of a professional couple. She is feeling neglected, unloved and unhappy.

Mrs. Manning is engrossed in her medical career while her husband is equally absorbed in his law practice. The couple are so preoccupied with the pursuit of their careers that they neglect their little daughter Louise, leaving her in the care of the servants. Louise, feeling unwanted and unhappy, decides to run away with a little newsboy, and her disappearance leads to the estrangement of her parents. The Mannings decide to separate, and soon after, Mrs. Manning suffers a nervous breakdown. Mr. Manning undertakes a long standing investigation of child labor practices, and while at the factory one day, he meets Louise who has come in search of work. Elated, Mr. Manning brings the child to his wife who, upon seeing her daughter alive, undergoes a miraculous recovery. The couple then decide to reconcile with the understanding that their child is more important than their careers. *American Film Institute Catalog of Feature Films*



Reichert, a little girl player, and an unnamed negro boy, should rightfully be featured, for it is on these two that most of the burden of entertainment rests. Without their presence in the picture it would have been as flat as territory excavated by retreating German troops. The two are responsible with the aid of their director, for humorous and appealing bits that have always made a strong appeal to a certain proportion of picturegoers.

There is much to commend about the picture, and equally much to condemn. Credit must first be given for some of the directorial touches and photographic feats; and there are many pretty scenes in the picture. And, too, the scenes visualizing the dream of the professional woman who has neglected her child and believes her dead are quite good. The chief fault of the picture lies in its lack of story. Madame Blache has touched upon two deep and serious questions—child labor and the woman who pays more attention to her career—a scientific career—than her child. But Madame Blache's touches on these two vital things are superficial—she never scratches below the surface, and a seriousness of purpose with which she starts out her picture is almost summarily dropped soon after the start. The husband of the woman, too, neglects the child, and the child runs away with a negro newsboy. The parents believe the girl dead, and the husband thinks it best to separate. The woman becomes ill with brain fever. The husband, who has turned down a proffered bribe and who beings an investigation of child labor, meets the little daughter, who has come to search for work in a factory. The child brings the parents together.

Catharine Calvert, the widow of Paul Armstrong, the playwright, has the role of the woman. The husband is played by Frank Mills. James O'Neill is one of the supporting players.

Production details are thoroughly adequate.

Reviewed by Ben H. Grimm, *The Moving Picture World*, June 30, 1917, p. 2114

“House of Cards”

(U. S. Amusement-Art Dramas—Five Reels)

REVIEWED BY PETER MILNE

WRITTEN and directed by Madame Blache this picture advances the preachment that woman's place is in the home before in the office, even though in the latter place she may labor long and hard for the benefit of humanity. Even when a child is born to her, the wife of Madame Blache's story proceeds to absent herself from the fireside, and it is only when after a number of years the little girl is thought dead, that she realizes her neglect.

The merit of the picture lies chiefly in the wealth of kid stuff introduced sometimes for the sake of itself and sometimes for the sake of the development and progress of the story. Kittens Reichert, a remarkably clever little child actress, carries the role of the daughter through to a fine finish. Both comedy and pathos are results of her performance, the former being derived from her many scenes with a little colored boy and the latter from the scenes where she is longing for the attention and companionship of father and mother, blessings which she never had.

The story itself is really slight for the number of reels allotted it. Foreign elements are introduced for the sake of filling up the gaps. The servant comedy which is given so much prominence is more than likely to miss fire with an audience raised on a diet of the average comedy of the day, while the husband's affair with the adventuress and the crooked mill owners seems to lie without the pale of the main plot thread.

Madame Blache's direction is average. Toward the end there is an extensive bit of allegory introduced when the mother becomes delirious and sees her mistaken way of living pictured in a dream. The allegory is not exactly in tune with realities, but it has some good moments and is blended excellently with the action proper. The double exposure work secured in these scenes is very good.

THE STORY AND PLAYERS

Mrs. Manning (Catherine Calvert) is rapt up in a medical career and Manning (Frank Mills), her husband, is equally absorbed in his business. Louise (Kittens Reichert) is neglected so much and left to the care of uncared-for servants that she becomes unhappy. Mr. and Mrs. Manning drift apart. When finally Louise runs away with a little negro and is thought drowned, Manning deserts his wife. She suffers a nervous breakdown and it is only when the child is found and restored to her that she recovers. After this husband and wife are reconciled and both determine to pay more attention to Louise in the future

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Newsboy)
Ethnicity: African-American (Newsboy)
Media Category: Newspaper
Job Title: News Employee (Newsboy)
Description: Major: Newsboy, Positive.
Description: Minor: None

I Will Repay (1917)

Reporter Roger Kendall (George J Forth). Magazine Editor. Writer Azalea Adair (Mary Maurice).

Roger Kendall is sent to Nashville by the editor of his magazine to sign a contract for two cents a word with a woman writer named Azalea Adair. Once there, Kendall realizes that Azalea is very poor and is also the abused wife of Major Caswell, a drunkard who takes from Azalea every cent she earns. Kendall is able to piece their story together by following the movements of a torn dollar bill, which he gives to Azalea's former slave Caesar and which eventually winds up in Caswell's hands. In order to help Azalea, Kendall convinces his editor to increase her stipend to eight cents a word and also to advance her \$30. At his hotel, Kendall meets Virginia Rodney, the semi-invalid daughter of a local judge and a good friend of Azalea. Later, Caesar, seeing Caswell violently take Azalea's advance from her, strangles the major. His part in the crime is covered up by Kendall and Virginia's father, however. Now free, Azalea goes to live with Virginia, who becomes engaged to Kendall. *American Film Institute Catalog of Feature Films*

I WILL REPAY (Five Parts—Nov. 12).—The cast: Virginia Rodney (Corinne Griffith); Steve Bascomb (William Dunn); Azalea Adair (Mary Maurice); Caesar (Arthur Donaldson); Beulah (Eulalie Jensen); Roger Kendall (George J. Forth). Directed by William P. S. Earle.

Roger Kendall is not enthusiastic when the editor of his magazine sends him to Nashville to close a contract at two cents a word with Azalea Adair, a "coming" writer. The chief impression gained by the journey and arrival is made by a torn \$1 bill which he gives to the negro who drives him to Miss Adair's home. The impression is accentuated when she later displays the bill in sending a maid to the store.

Among his hotel acquaintances is Major Caswell, whom he dislikes but tolerates to the extent of drinking with him at the hotel bar, where the major again excites Kendall's interest by producing the torn bill. Kendall also meets Virginia Rodney, daughter of the judge, a close friend of Azalea, who is somewhat of an invalid, and the two are at once drawn toward each other.

The real tragedy in Azalea's life is hidden from Kendall—that she is the wife of Major Caswell, who abuses her, taking by force every cent she can earn, even the money her father's slave, Caesar, can make running his dilapidated hack, and which he gives her. But the possession, first by Azalea and then by Caswell, of the torn bill he gives Caesar, creates a suspicion of the true state of affairs.

A suitor for Virginia's hand, and at the same time consorting with Beulah, the mulatto owner of a "speak easy," is Steve Bascomb. Virginia gives a party in Kendall's honor in course of which Steve proposes to her. The mulatto woman, jealous, tries to stab him but Kendall interferes.

Meantime, Kendall has induced his editor to pay Azalea eight cents a word instead of two, and he gives her \$50 in cash to bind the contract. Caswell oversees the transaction, and in a struggle gets the money from her and goes to the "speak easy" with Steve. Caesar finds his mistress senseless on the floor, and, going to the dive, chokes Caswell to death. Kendall and Virginia's father find the body but protect Caesar, and Azalea goes to live with Virginia, who is betrothed to Kendall.

"I Will Repay"

Vitagraph Blue Ribbon Feature Founded on Story by O. Henry Is Interesting, but Will Never Be Popular Below the Mason and Dixon Line.

Reviewed by Edward Weitzel.

O. HENRY'S stories are always interesting, but "I Will Repay" is not an example of his best work. The five-part Blue Ribbon Feature made from it by the Vitagraph under the direction of William P. S. Earle will probably achieve considerable success so long as it stays north of the Mason and Dixon line. The manner in which a Southern Major and a young chap of good position mingle with a number of worthless colored men and a mulatto woman of loose morals will prevent the picture from being a favorite with the people of the South.

Roger Kendall, connected with a prominent magazine, is sent to Nashville to make a contract with a new writer who signs herself Azalea Adair. She is the wife of Major Caswell, a dissipated old brute, who will not work, and who robs the frail old woman of all her hard earned money. She has a number of stanch friends, however, old Caesar, once her father's slave and now the driver of a broken down hack, and Virginia Rodney, the daughter of a wealthy judge, being among them. Kendall meets Virginia at the home of Mrs.

Caswell, and they both fall in love with each other. Steve Bascomb, a wild young Southerner, who keeps the mulatto woman as his mistress, is also in love with Virginia. Beulah, the mulatto woman, is the owner of a "speak easy," and the scenes where the Major and Steve consort with her and drink with the mob of colored loafers in the place may be true to life, but are hardly edifying.

The love affair between Kendall and Virginia comes to a successful end after a sensational situation. Beulah, learning that Steve is going to ask Virginia to marry him, goes to the Rodney grounds and tries to stab the young girl, but is prevented by Kendall. The big motive of the story has to do with the Caswells and Caesar. Kendall signs a contract with the writer at a generous rate of compensation, and gives her fifty dollars to bind the bargain. The Major finds this out, and takes the money away from her after a struggle. Caesar, who has defended his old mistress more than once from her brutal husband, puts a stop to the Major's actions by choking him to death. A coat button in the dead man's grasp would have convicted the negro, but Kendall discovers it in time and keeps the evidence secret.

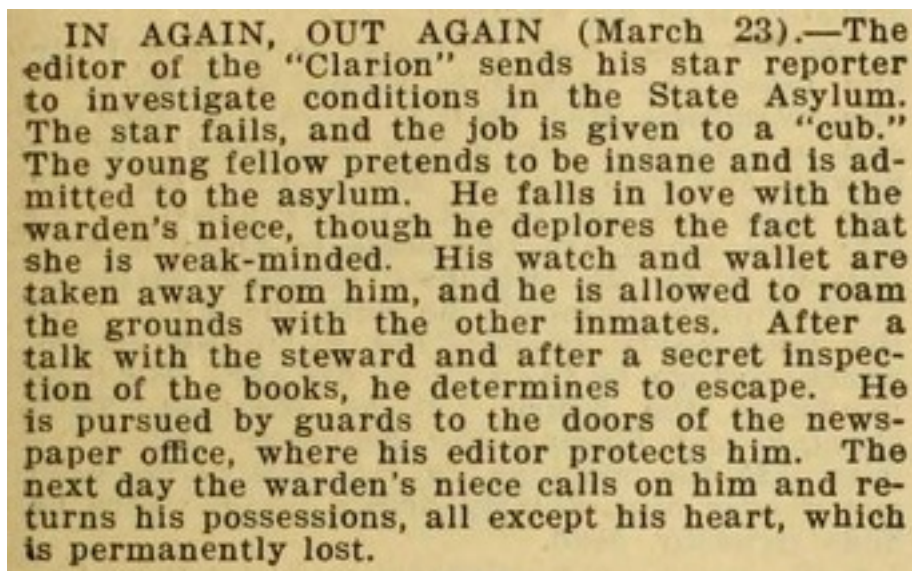
The best drawn and best played character in the story is the Caesar of Arthur Donaldson. It is a strong piece of work. Corinne Griffith is girlish and attractive as Virginia, and George J. Forth makes Roger Kendall a suitable match for her. Mary Maurice gives Mrs. Caswell a fine touch of sympathetic understanding, and Eulalie Jensen is a realistic Beulah. The direction and Southern atmosphere are of good quality.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Roger Kendall, Editor). Female (Azalea Adair)
Ethnicity: White (Roger Kendall, Editor, Azalea Adair)
Media Category: Magazine
Job Title: Reporter (Roger Kendall, Azalea Adair). Editor (Editor).
Description: Major: Roger Kendall, Azalea Adair, Positive
Description: Minor: Editor, Positive

In Again, Out Again (aka In Again – Out Again) (1917)

Cub Reporter (Eddie Lyons). Star Reporter of the *Clarion* (Lee Moran). Editor of the *Clarion*.



IN AGAIN, OUT AGAIN (March 23).—The editor of the "Clarion" sends his star reporter to investigate conditions in the State Asylum. The star fails, and the job is given to a "cub." The young fellow pretends to be insane and is admitted to the asylum. He falls in love with the warden's niece, though he deplores the fact that she is weak-minded. His watch and wallet are taken away from him, and he is allowed to roam the grounds with the other inmates. After a talk with the steward and after a secret inspection of the books, he determines to escape. He is pursued by guards to the doors of the newspaper office, where his editor protects him. The next day the warden's niece calls on him and returns his possessions, all except his heart, which is permanently lost.

The Moving Picture World, March 24, 1917, p. 1983

Status: Print exists in the film holdings of Cohen Media Group (Raymond Rohauer collection).
Not Viewed.

Type: Movie
Genre: Comedy
Gender: Male (Editor, Star Reporter, Cub Reporter). Group.
Ethnicity: White (Editor, Star Reporter, Cub Reporter). Unspecified.
Media Category: Newspaper
Job Title: Cub Reporter (Cub Reporter). Reporter (Star Reporter). Editor (Editor).
Miscellaneous.

Description: Major: Cub Reporter, Positive

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

The Innocent Sinner (1917)

Newsboy saves a woman by telling a doctor of her whereabouts.

Under promise of marriage, innocent Mary Ellen Ellis leaves her country home to accompany the experienced Walter Benton to the city. Mary Ellen finds herself in an underworld milieu, but she is able to influence burglar Bull Clark to reform, thus earning his undying gratitude. Clark is able to repay Mary Ellen when he rescues her from The Weasel, who has followed her to her apartment. When Benton returns and finds his wife and Clark together, a fight ensues between the two men in which Benton is killed by The Weasel. Clark is accused of the murder and sentenced to jail, but escapes and joins the Navy. Meanwhile, Mary Ellen is forced to live in shame until she is rescued by Jane Murray, an office assistant in an East Side infirmary. There Mary Ellen meets Dr. Graham, Benton's cousin, and the two fall in love. Fear of the doctor's scorn for her past life forces Mary Ellen to leave, and she is abducted by The Weasel and imprisoned in a vacant room. A newsboy informs the doctor of her whereabouts, and through the doctor's efforts Mary Ellen wins her freedom as well as his love. *American Film Institute Catalog of Feature Films*

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Newsboy)

Ethnicity: African-American (Newsboy)

Media Category: Newspaper

Job Title: News Employee (Newsboy)

Description: Major: None

Description: Minor: Newsboy, Positive.

The Island of Desire (1917)

Reporter Bruce Chalmers (George Walsh) takes an assignment for an ill coworker and discovers the heroine and her father are marooned on an island where they have been gathering pearls.

Accompanied by Australian adventurer Henry Sayres and Tuan Yuck, roving newspaper reporter Bruce Chalmers seeks the South Sea island where a fortune in pearls allegedly lingers. They find the pearls in the possession of Leila Denham, who has been shipwrecked on the island since she was a little girl. When Bruce falls in love with Leila, Sayres and Tuan turn on them to obtain the jewels. A series of struggles ensue on land and on ship, in which the treasure changes hands several times. The tide is turned for

Leila and Bruce when Tuan and Sayres quarrel and fight to the death. With their enemies dead, Bruce and Leila sail away to happiness. *American Film Institute Catalog of Feature Films/TCM Overview*.

THE ISLAND OF DESIRE (Five parts—Jan. 1).—The tale is that of a curious expedition to a pearl lagoon off the South Sea Islands in search of untold treasures. The members of the party are a newspaper reporter, a degenerate Australian, who is literally seeped in gin, and a cunning Chinese, who supplies the money to fit out the vessel.

When they arrive at the island, they find only a girl, Lelia, who was shipwrecked with her father long before. Lelia is so glad to see white men again that she eagerly shows them a bag of beautiful pearls brought up from the ocean bed by her father, who disappeared shortly afterward.

The pearls are so tempting to the Australian and the Chinese that they form a combination against Lelia and the reporter, Bruce Chalmers, when the latter refuses to aid them in robbing the girl. The struggle which follows for the possession of the pearls and the lagoon is very realistic.

The Moving Picture World, January 6, 1917, p. 137

“The Island of Desire”

George Walsh the Star of a Five-Reel Story of Adventure in
the South Seas, Produced by the Fox Film Corporation.

Reviewed by Edward Weitzel.

THE latest Fox picture, “The Island of Desire,” is an adventure story written by J. Allen Dunn and directed by Otis Turner. The opening shows a yacht race that is not only interesting, but full of beauty. After that follow scenes on shipboard, a fight with cannibals, a struggle between the hero and the villains for possession of a bag of pearls, the sinking of a South Sea island from the effects of a volcanic eruption, the different incidents being held together by a love interest which shows that the hero of the tale has too much red blood in his veins to die of a broken heart when his first sweetheart throws him down.

The picture almost comes under the head of spectacular drama, so diversified and numerous are the scenes. The plot is of secondary importance. Its main object is to furnish George Walsh with as many opportunities as possible to “mix it up” with a choice collection of desperate characters, to swim, shoot, make love and go through the entire box of tricks that is expected of the hero of such a story. The young man fulfills his contract in a very able manner. Anna Luther is an attractive heroine, and Margaret Gibson, Herschel Mayall, William Burress, William Clifford, Sam Searles, Hector Sarno, Marie McKeen and Willard Louis are of distinct value to the cast.

The Moving Picture World, January 13, 1917, p. 243

THE ISLAND OF DESIRE.

Bruce Chalmers.....	George Walsh
Lella Denham.....	Margaret Gibson
Miss Needham.....	Anna Luther
Henry Sayers.....	Herschel Mayall
Huan Yuck.....	William Burress
Toarl.....	William Clifford
Toml.....	Sam Searles
Hamuka.....	Hector Sarno
Ella Sayers.....	Marie McKeen
Sam Sweet.....	Willard Louis
Don.....	Don

The Hawaiian craze that has been sweeping the country was sure to crop out in picture sooner or later, but it has remained for William Fox to beat most all of the other producers to it. There is a real touch of the

hula-hula in this film feature, which was produced from a story by J. Allen Dunn, scenarized and directed by Otis Turner and photographed by Charles Kauffman. The scenes are laid in Hawaii and in a desert island of the South Seas, where the pearl fishing is good. It is a corking melodrama of the rip-snorter type that will appeal most anywhere. George Walsh is the featured player of a good cast. There is only one fault with Mr. Walsh, his hair. He would undoubtedly be seen to better advantage after a visit to the barber's. The plot opens in Honolulu, where the hero is the Sunday editor of a newspaper. In taking an assignment from a fellow-worker who has been taken ill, he stumbles on the fact that a skipper of a trading schooner and his daughter have marooned themselves on an island where they have been gathering pearls

which seemed to abound in the waters surrounding the beach. Two adventurers have also stumbled on the fact. One a Chinese gambler and tong warrior and the other an Australian, who is running a dance hall dive in the slums of the city. The young newspaper man has won a reputation as a navigator and the three combine forces to obtain the pearls, with the Chinaman financing the trip. Once on the island, after a series of sea adventures, the hero falls in love with the mariner's daughter and decides to protect her interest in the pearls, after her father dies. There are a series of fights, but the hero finally ditches the adventurers on the island and makes his way homeward with the girl and the fortune in pearls. The picture will appeal wherever they like the desert island stuff.

Fred.

Fred. *Variety*, January 5, 1917, p. 26

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Bruce Chalmers, Coworker)

Ethnicity: White (Bruce Chalmers, Coworker)

Media Category: Newspaper

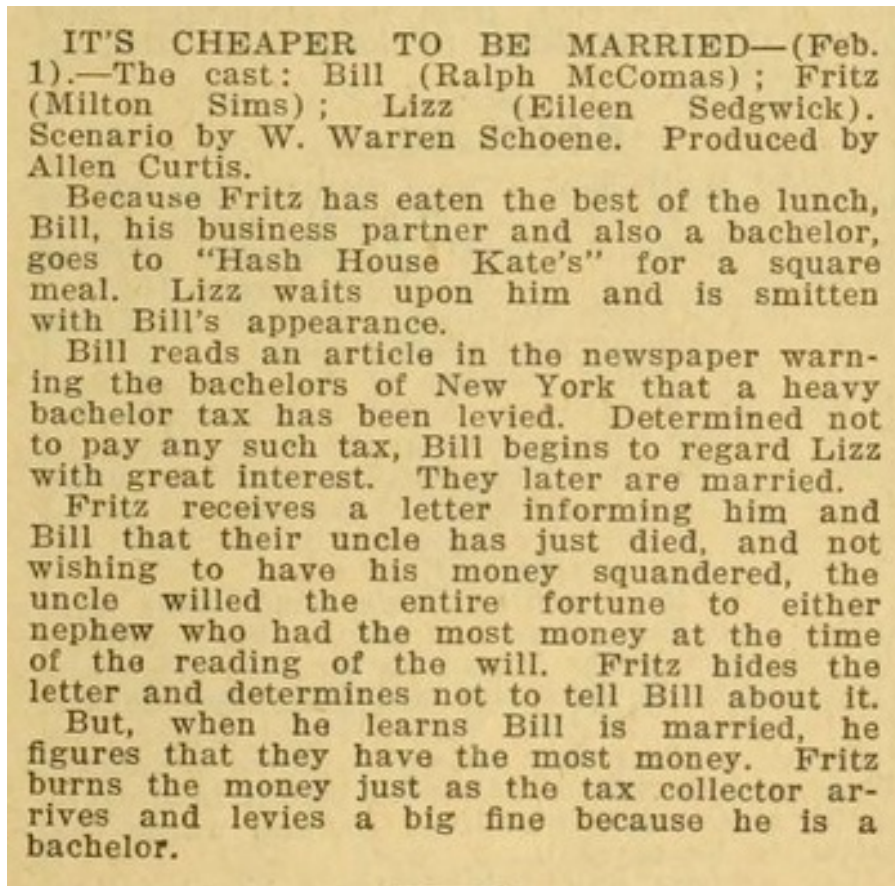
Job Title: Editor (Bruce Chalmers). Reporter (Coworker)

Description: Major: Bruce Chalmers, Positive

Description: Minor: Coworker, Positive

It's Cheaper to be Married (1917)

Newspaper warns the bachelors of New York that a heavy bachelor tax has been levied, so one man wants to get married.



The Moving Picture World, February 3, 1917, p. 740

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 Jewel in Pawn (1917)

Reporter Bob Hendricks (Jack Connolly) is in court where Newsboy Jimmy (Antrim Short) is falsely accused of theft and a slum girl raised by a pawnbroker, Nora Martin (Ella Hall) gives evidence clearing Jimmy.

A JEWEL IN PAWN (Five Parts—April 16).
—The cast: Nora Martin (Ella Hall); Mrs. Martin (Mrs. Maie Hall); Jimmy (Antrim Short); Aaron Levovitch (Walter Belasco); Bob Hendricks (Jack Connolly); John Dane (George Pearce); the Bully (Marshall Mackaye). Scenario written by Maie Havey. Directed by Jack Conway.

Nora Martin is the seventeen-year-old sunbeam of the tenements. She teaches the little youngsters how to spell and read, and helps Aaron Levovitch in his pawnshop. When Mrs. Martin, determined to remove her daughter from the slums, she goes to Levovitch with all her earthly possessions—but there is not enough on which she can raise the money she needs to take her daughter to her grandfather's home in the country.

Mrs. Martin had married against her father's will, and when her husband died she was left impoverished. Determined now to attempt a reconciliation with her parents, Mrs. Martin pawns her possessions for railroad fare. When Aaron suggests that she pawn her daughter, Mrs. Martin reluctantly consents, and goes alone to seek parental forgiveness. Arriving at her father's country estate, Mrs. Martin finds that he is living at his home in the city.

Mrs. Martin is taken into the house, where she dies. The father, telegraphed for, arrives too late to see his daughter alive. His servants tell him that Mrs. Martin in her final delirium has begged them to "redeem her jewel in pawn."

Meanwhile, in Aaron Levovitch's pawnshop, Nora is daily endearing herself to the kindly old Hebrew, who gives her every care and comfort his lowly quarters afford. Newsboy Jimmy has always been Nora's defender and reliance in her contest with "the Bully" and other children, and when Jimmy is falsely accused of theft, the Judge of the Juvenile Court paroles him in Nora's care. Thus he also comes to live with Levovitch. The two children look upon Aaron as their father.

During Jimmie's day in court, Bob Hendricks, a newspaper reporter, senses his opportunity and prints a "heart interest" narrative about "the jewel in pawn." This story comes under the eye of Nora's grandfather, John Dane, and the wealthy old widower goes at once to Aaron's pawnshop and claims his relative.

Three years in preparatory school turns Nora out a beautiful young lady, and Percival Van Dyke, a snobbish Englishman, sets his cap for her. On a day when Nora is giving a tea to her schoolmates, Jimmie and Aaron, in response to Nora's invitation, call. When Nora takes them into the garden for a chat, Jimmie makes bold to tell his abiding love and Nora is quick to prove that she reciprocates.

Percival sees the three in conversation with Jimmie and Nora in a most loving embrace, and calls Nora's grandfather to gaze upon the scene. The old man orders Jimmie and Aaron from the grounds. Nora loses little time in changing her clothes, to the dress she had brought from her humble station in life, and is soon back again in Aaron's pawnshop.

Nora's grandfather reads the note she leaves behind and taking Percival hurries to Aaron's place, but arrives only in time to be a witness to the Jewish marriage ceremony that unites Jimmie and Nora for life.

The Moving Picture World, April 21, 1917, pp. 492-493

Widow Martin struggles to rear her little daughter Nora amid the squalor of the slums yet imbue her with the refinement to which she had been accustomed in her girlhood. Fearing that she is losing the battle, Mrs. Martin decides to turn to her wealthy father, who had disowned her upon her marriage years earlier. To raise funds for the trip, she pawns Nora to Aaron Levovitch, an aged pawnbroker with a heart of gold under his gruff exterior. Upon reaching her father's house, Mrs. Martin falls ill and dies before she can relate her story, and Nora is raised by the pawnbroker until a reporter prints her human interest story of a "jewel in pawn." The girl's grandfather reads the article and claims Nora, then sends her to a fashionable boarding school. Nora longs for her home in the slums and her sweetheart Jimmy, however, and so returns to marry Jimmy in an elaborate traditional Jewish ceremony at the pawnbroker's home. *American Film Institute Catalog of Feature Films/TCM Overview*.

A JEWEL IN PAWN.

Nora Martin.....Ella Hall
 Mrs. Martin.....Mrs. Male Hall
 JimmyAntrim Short
 Aaron Levovitch.....Walter Belasco
 Bob Hendricks.....Jack Connolly
 John Dane.....George Pearce
 The Bully.....Marshall Mackaye

This Bluebird feature is faulty in spots. From a technical standpoint it might be said that the drama is extremely faulty, that the story is jumpy and at times improbable, but withal it is a picture that will interest. Incidentally the role that should have been the stellar one is subordinated so that a girl of the Pickford type can be featured in the film. "A Jewel in Pawn" is dubbed "The Music Master" of the Picture Screen," and Walter Belasco, one of the supporting cast, is hailed as "the Warfield of pictures," yet Ella Hall is featured in the billing, and the strongest and most prominent role of the story is hers, whereas it is the part of the aged pawnbroker that gets all the sympathy. The original story was penned by Constance Crowley and Arthur Maude, Male B. Havey adapted it for the screen and the direction was in the hands of Jack Conway. The scenes of the drama are laid in the slums, where a widow is struggling to rear her daughter amid the squalid surroundings and yet endow her with some of the refinement to which she was accustomed in her girlhood. The fight is a hard one and finally she decides that she will call on her wealthy father for aid. On her marriage some years prior he had turned her from his door. To obtain sufficient funds to travel to her home she practically pawns her child with the aged Hebrew who conducts the local hock shop, and who under a gruff exterior is possessed of a heart as big as his being. On reaching her old home the mother becomes ill and dies before she can relate her story, and the little girl remains with the pawnbroker for some time, until the district reporter scents a heart interest story in her and prints the yarn of "a jewel in pawn," which is read by the girl's grandfather, who claims her, sends her to a fashionable school and finally tries to marry her off. But she prefers her sweetheart of the slums, and runs away. The final reel shows her back in the old pawn shop, where a wedding takes place between the two, with all the ceremony and detail of the pawnbroker's religion. It is the last reel with its abundance of types that proves the best bit of the story. Fred.

“A Jewel in Pawn”

Ella Hall Featured in Five-Reel Bluebird—Directed by Jack Conway—Released April 16.

Reviewed by Ben H. Grimm.

CRITICISM will undoubtedly be aimed at “A Jewel in Pawn,” the April 16 Bluebird release, because it lacks drama.

It does lack drama, but as a whole the writer believes it to be the sort of a picture that goes well with the majority of picturegoers. This is true, first, because the human interest appeal is uppermost at all times, and when we are brought in sympathy with a young girl—especially when she is beautiful and has a winning personality—we cannot help but be interested in what happens to her. Pathos there is in the picture, but it at times becomes rather shallow. This shallowness is only apparent, however, when one stops to analyze, and as the picture is projected on the screen the several shal-

low spots are bridged to entertainment level by the high quality of production—the heart is temporarily neglected for the eye.

Ella Hall in the featured role is happily cast, and has been surrounded by a group of capable players. Walter Belasco does a quite good character bit as the old pawnbroker. Others in support are Antrim Short, Mrs. Maie Hall, Jack Connolly, George Pearce and Marshall Mackaye.

The story was written by Constance Crawley and Arthur Maude, and put into scenario form by Maie B. Harvey. It tells of a girl who is put in pawn by her mother, who married against her wealthy father's wishes. The girl wraps herself around the heart of the pawnbroker, and his heart-strings are broken when the grandfather of the girl finally finds her and brings her to his pretentious home. School makes a finished debutante of the girl, but when her grandfather objects to her pals from the shady side of the city she leaves him



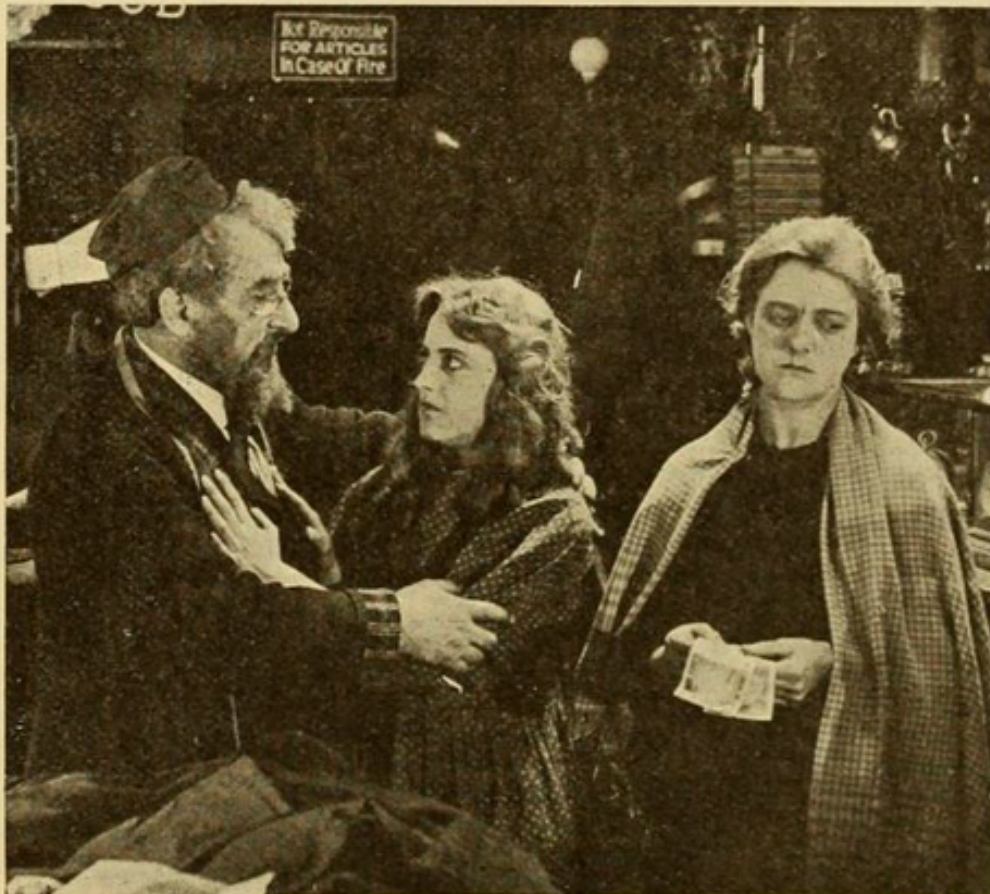
Scene from "A Jewel in Pawn" (Bluebird).

for the pawnshop. Here she marries the youth of her choice, and everything ends happily.

The production given the picture by Jack Conway is all that could be asked. The photography, lightings and film tinting are excellent.

"A JEWEL IN PAWN" (Bluebird).

Ella Hall makes her next Bluebird appearance April 16, in "A Jewel in Pawn," based on a story by Constance Crawley and Arthur Maude. This is asserted to be a remarkably interesting and enjoyable five-reeler, carrying a homely theme, depicting incidents in the life of a little girl who has been left in pawn for money her mother intends to use in securing a happy future for herself and child. Incidental to the story will be the remarkable character study presented by Walter Belasco, as a kindly old pawnbroker; the skillful juvenile interpreta-



Scene from "A Jewel in Pawn" (Bluebird).

tion Antrim Short gives to the part of a newsboy, and Ella Hall's entirely consistent reflection of a little girl blessed with the faculty of doing the right and logical thing at just the right time. Jack Conway made the production, and among the supporting players will be Ella Hall's mother, who is cast to play the little girl's screen mother. Here is a play without a villain, without a crime being committed and without a forced "sensation" in evidence, the appeal of the story coming entirely from its naturalness, plus an exceedingly trenchant "heart interest."

"A Jewel in Pawn"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

THE producers have provided Ella Hall only a meager vehicle in "A Jewel in Pawn." A stab at pathos was attempted, but there seem to be no scenes in it capable of provoking a tear. For the most part the various episodes are rich in atmosphere, but, minus any consistent show of drama or comedy, they become rather monotonous as the reels roll by.

Constance Crawley and Arthur Maude wrote the story, while Maie Havey scenarioized it. The production was in charge of



The Wedding Ring Has to Go

Jack Conway. Miss Hall in the principal role acts the child to an excellent degree, and Walter Belasco and Antrim Short contribute good work in congenial parts.

There is, to be sure, some good comedy in the very closing scenes of "A Jewel in Pawn," but at no other point does it glitter brilliantly. An inadequate story is the real answer.

THE STORY AND PLAYERS

Nora (Ella Hall) is left in the care of a kindly old pawnbroker (Walter Belasco), while her mother (Mrs. Maie Hall), with the money allowed her on the services of her daughter, goes to seek her father (George Pearce). She dies before she locates him. Nora's faithful companion is a newsy, Jimmie (Antrim Short). Her grandfather eventually locates her and sends her away to boarding school, and after a few years attempts to marry her off to a snob. But Nora prefers to go back to Jimmie and the pawnbroker, and grandfather is won over.

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Drama
 Gender: Male (Bob Hendricks, Jimmy)
 Ethnicity: White (Bob Hendricks, Jimmy)
 Media Category: Newspaper
 Job Title: Reporter (Bob Hendricks). News Employee (Jimmy)
 Description: Major: Jimmy, Very Positive
 Description: Minor: Bob Hendricks, Positive.

Jilted in Jail (1917)

Reporter Sam (Eddie Lyons).

JILTED IN JAIL (Nestor), Week of June 18.—A comedy subject, by Frederick A. Palmer, featuring Eddie Lyons, Lee Moran, Edith Roberts and Fred Gamble. Eddie plays the reporter and Lee a brave police officer. A frustrated elopement is a feature. This puts the observer in good humor and brings out repeated chuckles.

The Moving Picture World, June 30, 1917, p. 2120

JILTED IN JAIL (Rel. Wk. of June 18).—The cast: Sam (Eddie Lyons); Kitty (Edith Roberts); William (Lee Moran); the chief (Fred Gamble). Scenario by F. A. Palmer. Produced by Roy Clements).

Sam loves Kitty, but her father, the Chief,

wants her to marry William, his assistant. The police cannot manage to arrest a crook who does business dressed as a minister. The Chief tells William he must get him. Sam and Kitty plan an elopement. She is to dress in boy's clothes, and he will have the minister waiting. She does so, and is arrested by one of William's men as a crook's accomplice. Sam arrives with the minister and they are arrested too. They are all put in a cell together, and the marriage has just taken place, when William brings the Chief to see his capture. Of course, that is the end of William.

The Moving Picture World, June 23, 1917, p. 1998

Status: Unknown³
 Unavailable for Viewing

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

Jimmie Dale, Alias the Grey Seal (1917) (aka Jimmy Dale, Alias the Grey Seal) – Serial (16 episodes)

Editor Herman Carruthers,⁴ a young man, about 26, a leading figure in the newspaper world, whose rise from reporter to managing editor of the morning *News Argus*, within the short space of a few years had been almost meteoric. Carruthers, with his own romantic streak, admired the Grey Seal and saw himself as the Grey Seal's nemesis, the two of them matching wits in a cunning game of cat and mouse, all the while unaware that the thief was his close friend, Jimmie Dale. *The Original Pulp and Dagger Fiction!* The 16-chapter serial is about a young man gets mixed up with a mysterious woman, a gang of thieves, stolen diamonds and double-crosses galore.

Chapters titles were: 1. The Grey Seal 2. The Stolen Rubies 3. The Counterfeit Five 4. The Metzger Murder Mystery 5. A Fight for Honor 6. Below the Deadline 7. The Devil's Work 8. The Underdog 9. The Alibi 10. Two Crooks and a Knave 11. A Rogue's Defeat 12. The Man Higher Up 13. Good for Evil 14. A Sheep Among Wolves 15. The Tapped Wires 16. The Victory.

MUTUAL TO RELEASE

“Jimmy Dale, Alias the Grey Seal”—Starring E. K. Lincoln

A DETECTIVE SERIES

Another new series of Mutual Featurettes is ready for release. The new series is entitled “Jimmie Dale, Alias the Grey Seal.” It is a thrilling series of detective tales—each complete in itself—each two reels in length. The first of the Jimmie Dale Featurettes will be released on March 23. Fifteen others will follow at weekly intervals, for there are sixteen complete stories in the series. The stories are by that master of fiction—Frank L. Packard. The Jimmie Dale stories in fiction form have been appearing in *The People's Magazine*, where they have been read by hundreds of thousands of people. They are now assembled in book form, and booksellers all over the United States are offering the bound volume of detective stories. In the films, E. K. Lincoln appears as Jimmie Dale. In the supporting cast are such favorites as Edna Hunter, Doris Mitchell and Paul Panzer. The film productions were staged by the Monmouth Film Corporation, of which Harry McRae Webster is president and Jules Bernstein general manager. Harry McRae Webster directed the productions. All the stories are new. They have never been released before. They offer the exhibitor a most unusual attraction. Fiction publishers have proven that nothing has a stronger appeal for the great American public than mystery stories. Now, in film form, the exhibitor can reach out for this same big audience—can bring the readers of detective fiction to his theatre to see their favorite hero actually performing the deeds of which they have read. “Jimmie Dale, Alias the Grey Seal,” is now available at all Mutual Film Exchanges.

MUTUAL

Monmouth Film Corporation
Presents

The new and widely advertised detective
series—*released for the first time begin-*
ning March 23rd—as Mutual Featurettes •

Jimmie Dale

Alias "The Grey Seal"


featuring

**E-K-LINCOLN EDNA HUNTER
PAUL PANZER DORIS MITCHELL**

Action-Snap-Pep-Mystery! *That*
describes this new series of sixteen
Mutual Featurettes—each complete in
two reels. Big stars! Thrilling stories!
Never before released. Adapted
from the novel by Frank L. Packard.

First Episode "THE GREY SEAL"
Released March 23rd.
**BOOKING NOW AT ALL
MUTUAL EXCHANGES**

Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER, President
JULES BERNSTEIN, Gen'l Manager
Directed by HARRY McRAE WEBSTER



Advertisement, *the Moving Picture World*, March 24, 1917, p. 1867.

Jimmie Dale, Alias the Grey Seal (1917) (aka Jimmy Dale, Alias the Grey Seal – Serial (16 episodes)

Episode One – The Grey Seal (1917)

Editor Herman Carruthers, a young man, about 26, a leading figure in the newspaper world, whose rise from reporter to managing editor of the morning *News Argus*, within the short space of a few years had been almost meteoric.

JIMMY DALE, ALIAS "THE GREY SEAL."
THE GREY SEAL (Episode No. 1)—Two parts—March 23).—Henry La Salle, uncle of Marie La Salle, plots with Travers, a lawyer, to gain control of Marie's fortune. While this is going on, Jimmy Dale, a wealthy young bachelor, who has taken to all manners of erratic crimes, plans to rob the safe of Goldweather & Frost, the fashionable jewelers. Henry La Salle organizes a band of unscrupulous society blackmailers and crooks into "The Crime Club." "The Crime Club" decides that Marie must die in order that her uncle may obtain her fortune. Jimmy succeeds in robbing the jewelers' safe, and escapes with his booty despite the efforts of the police to arrest him. As always, he leaves as a mark that it is his work, "The Grey Seal" upon the cracked door of the safe.

The Moving Picture World, March 31, 1917, p. 2159

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Herman Carruthers)

Ethnicity: White (Herman Carruthers)

Media Category: Newspaper

Job Title: Editor (Herman Carruthers)

Description: Major: Herman Carruthers, Positive

Description: Minor: None

Jimmie Dale, Alias the Grey Seal (1917) (aka Jimmy Dale, Alias the Grey Seal) – Serial (16 episodes)

Episode Two: The Stolen Rubies (1917)

Editor Herman Carruthers, a young man, about 26, a leading figure in the newspaper world, whose rise from reporter to managing editor of the morning *News Argus*, within the short space of a few years had been almost meteoric.

JIMMY DALE, ALIAS "THE GREY SEAL"—(Episode No. 2, "The Stolen Rubies"—Two parts—March 30).—Marie having learned of the plot against her life, has left the home of her uncle and taken refuge with a society matron. At a reception at the latter's home, Jimmy, in his character of the society man, meets Marie and falls in love with her. He is half determined to abandon his exciting secret life, but is urged on by a note from a mysterious influence, which signs itself "Tocsin." He is persuaded to go to the aid of a victim of Perly, a gambler. The victim has been persuaded by Perly first to gamble away his money, and then to steal some priceless rubies. Jimmy breaks into Perly's den, and compels Perly to hand back the rubies. They are then mailed to their rightful owners, and Perly's dupe is set upon the right path by the persuasion of Jimmy Dale, who thus once more shows that his depredations while they may have had variances with the laws of society, still work for good in the end.

The Moving Picture World, March 31, 1917, p. 2159

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Herman Carruthers)

Ethnicity: White (Herman Carruthers)

Media Category: Newspaper

Job Title: Editor (Herman Carruthers)

Description: Major: Herman Carruthers, Positive

Description: Minor: None

Jimmie Dale, Alias the Grey Seal (1917) (aka Jimmy Dale, Alias the Grey Seal) – Serial (16 episodes)

Episode Three: The Counterfeit Five (1917)

Editor Herman Carruthers, a young man, about 26, a leading figure in the newspaper world, whose rise from reporter to managing editor of the morning *News Argus*, within the short space of a few years had been almost meteoric

JIMMY DALE, ALIAS "THE GREY SEAL"—(Episode No. 3, "The Counterfeit Five"—Two Parts—April 6).—The love affair between Jimmy Dale and Marie La Salle ripened into their engagement, and Jimmy is about to abandon his wild adventures when another summons comes from the mysterious "Tocsin"; this time the message informs him that "The Grey Seal's" help is eagerly wanted by a man who is the sole support of an aged mother, and who is being victimized by a band of crooks. Jimmy decides to go to the rescue. He discovers that Sammy Mathews, a sickly employee of the United States Currency Engraving Bureau, has been charged with stealing a damaged five-dollar engraving plate, and that the supposed secret service man has extorted \$5,000 from Mrs. Mathews, Sammy's mother, under the threat of sending Sammy to prison.

Jimmy learns that the alleged government detective is a member of a gang of crooks, who disguised himself as a secret service man for blackmailing purposes. Single-handed Jimmy invades the underground den in which the gang makes its headquarters, and a fight ensues.

In the meantime some mysterious information has reached the police headquarters to the effect that "The Grey Seal" can be captured at the headquarters of the gang. The police break in while the fight is at its height, but by a clever trick Jimmy succeeds in escaping both the police and the crooks. He leaves behind him, however, the now famous mark of "The Grey Seal," and the police officials are more baffled than ever in their efforts to capture the elusive "Grey Seal."

The Moving Picture World, April 7, 1917, p. 156

Status: Unknown

Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Herman Carruthers)
Ethnicity: White (Herman Carruthers)
Media Category: Newspaper
Job Title: Editor (Herman Carruthers)
Description: Major: Herman Carruthers, Positive
Description: Minor: None

Jimmie Dale, Alias the Grey Seal (1917) (aka Jimmy Dale, Alias the Grey Seal) – Serial (16 episodes)

Episode Four – The Metzger Murder Mystery (1917)

Editor Herman Carruthers, a young man, about 26, a leading figure in the newspaper world, whose rise from reporter to managing editor of the morning *News Argus*, within the short space of a few years had been almost meteoric. Jimmie Dale acts as a cub reporter at the crime scene.

Jimmie Dale is a wealthy playboy by day, but at night puts on a costume and became The Grey Seal, who enters businesses or homes and cracks safes, always leaving a diamond shaped, gray paper "seal" behind to mark his conquest, but never taking anything. He was just doing it for "the sheer deviltry of it" at first, but when a woman catches him she blackmails him to wage war on certain crime organizations.

Cub Reporter Jimmie Dale, acting as a cub reporter at the crime scene. Carruthers is still a reporter for this episode. *Various Sources*.

E. K. LINCOLN IN "JIMMIE DALE" SERIES.

In "The Mitzer Murder," the fourth of the "Jimmie Dale Alias the Grey Seal" stories, Jimmie Dale decides that he does not agree with the adage that "imitation is the sincerest flattery." He is proud of the reputation of the Grey Seal and is jealous for his honor when he finds someone else committing crime under his insignia.

It is queer coincidence that assigns to Jimmie Dale, as a cub reporter, to find out whether it was the Grey Seal or some one else who was responsible for the Mitzer murder. In his wrath that anyone else should dare to paste a grey seal, his own personal insignia, on the body of the victim, Jimmie Dale works like a whirlwind.

The other side of Jimmie's nature is manifest in that he will not allow an innocent person to be accused of a crime of which he believes him innocent.

Jimmie's sleuthing brings out the fact that the reward of \$25,000 for the apprehension of the notorious Grey Seal is the reason for the great zeal of the police officer to place the crime on another. Jimmie proves by the fingerprint method that the same police officer is really guilty of the murder and stole from the police collection the grey seal with which he marked the victim.

The Moving Picture World, April 21, 1917, p. 458

JIMMIE DALE, ALIAS THE GREY SEAL (Fourth Episode—"The Metzger Murder"—Two Parts—April 13).—Balked at their attempt to get rid of Marie La Salle the Crime Club contrives to get the papers that incriminate them in the matter of the murder of the girl's father and uncle. Cornering Marie in a hotel, they are about to succeed in their work, when Jimmie Dale, the Grey Seal, saves her. Getting the girl home in safety, he arrives at his mansion in time to answer a telephone call from Carruthers, his friend and editor of a newspaper that has offered \$10,000 for the capture of the Grey Seal. The message is that Jack Metzger, a stool pigeon, has been murdered and that a Grey Seal has been found on his forehead.

Jimmie is disturbed that anybody should soil the name of the Grey Seal with the crime of the murderer as being the Grey Seal, in order Carruthers as a cub reporter. An examination of the Grey Seal shows him that it bears a finger print—a sure sign that he did not place it there—as he is careful not to allow his fingers to touch the seals he attaches. He draws his conclusions and with a bit of shrewd detective work confirms his suspicion.

The next day, he requests the Captain of Police, who has discovered the crime, to come to his house for a sitting for a portrait, together with Carruthers. He then exhibits the results of his investigation by showing Carruthers that the Captain has put the blame on the murderer as being the Grey Seal, in order to get the reward offered for the fugitive. The Captain is given the choice of leaving the city or being sent to prison for twenty years. In conclusion it may be stated that the Captain occupied Berth 29 on the "Black Diamond" express going to New York that night.

The Moving Picture World, April 14, 1917, p. 322

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Serial

Gender: Male (Herman Carruthers, Jimmie Dale)

Ethnicity: White (Herman Carruthers, Jimmie Dale)

Media Category: Newspaper

Job Title: Editor (Herman Carruthers). Cub Reporter (Jimmie Dale)

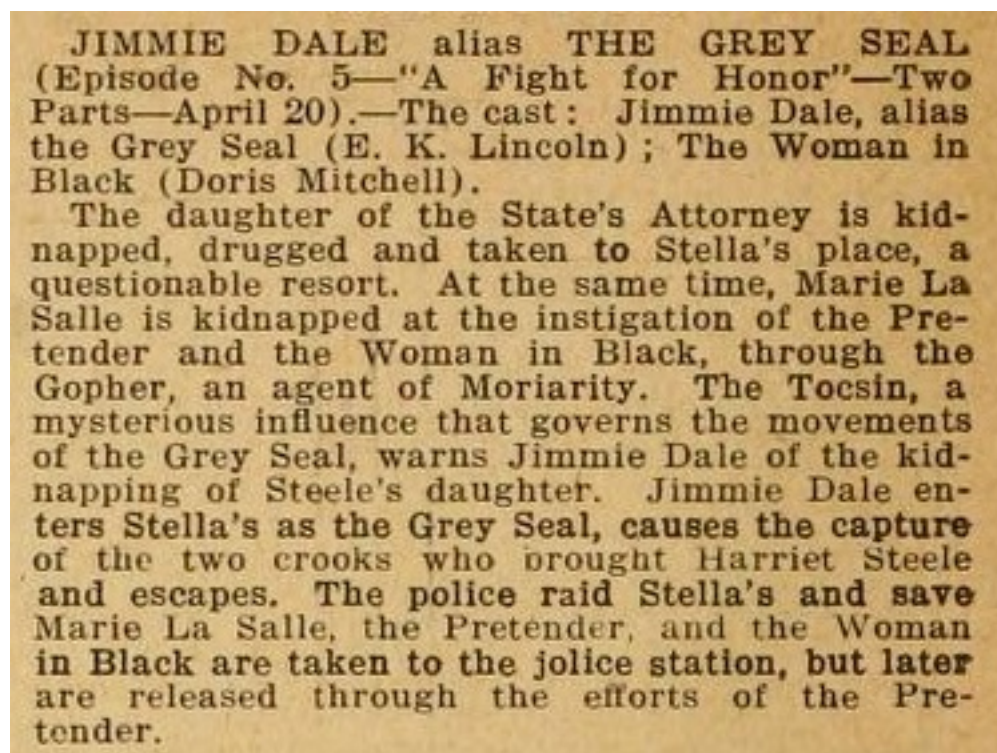
Description: Major: Herman Carruthers, Positive. Jimmie Dale, Positive.

Description: Minor: None

Jimmie Dale, Alias the Grey Seal (1917) (aka Jimmy Dale, Alias the Grey Seal) – Serial (16 episodes)

Episode Five: A Fight for Honor (1917).

Editor Herman Carruthers, a young man, about 26, a leading figure in the newspaper world, whose rise from reporter to managing editor of the morning *News Argus*, within the short space of a few years had been almost meteoric.



The Moving Picture World, April 21, 1917, p. 490

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Herman Carruthers)

Ethnicity: White (Herman Carruthers)

Media Category: Newspaper

Job Title: Editor (Herman Carruthers)

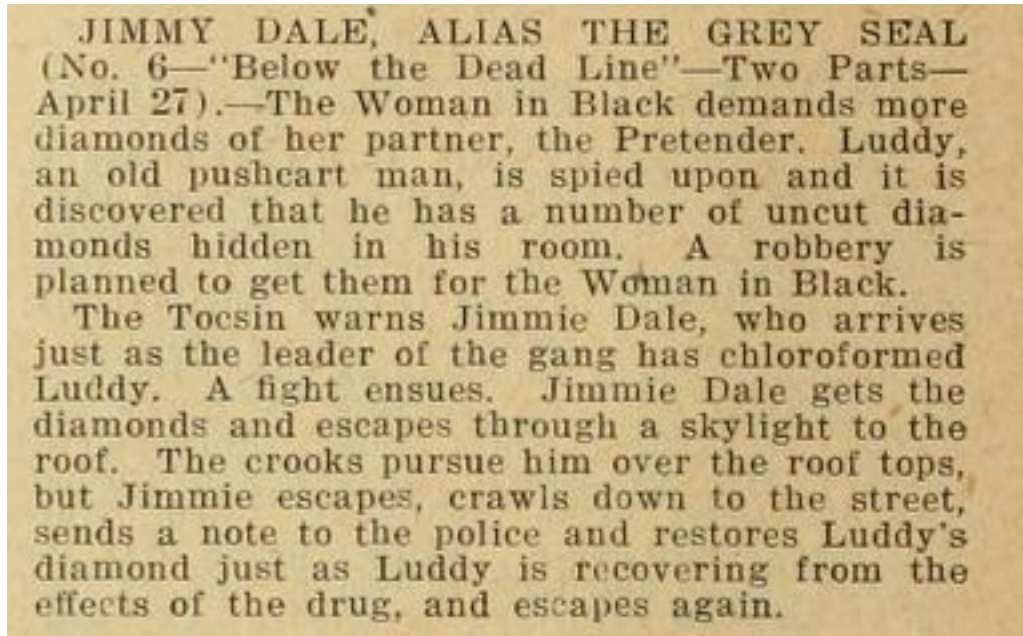
Description: Major: Herman Carruthers, Positive

Description: Minor: None

Jimmie Dale, Alias the Grey Seal (1917) (aka Jimmy Dale, Alias the Grey Seal) – Serial (16 episodes)

Episode Six: Below the Deadline (1917).

Editor Herman Carruthers, a young man, about 26, a leading figure in the newspaper world, whose rise from reporter to managing editor of the morning *News Argus*, within the short space of a few years had been almost meteoric.



The Moving Picture World, April 28, 1917.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Herman Carruthers)

Ethnicity: White (Herman Carruthers)

Media Category: Newspaper

Job Title: Editor (Herman Carruthers)

Description: Major: Herman Carruthers, Positive

Description: Minor: None

Jimmie Dale, Alias the Grey Seal (1917) (aka Jimmy Dale, Alias the Grey Seal) – Serial (16 episodes)

Episode Seven: The Devil's Work (1917).

Editor Herman Carruthers, a young man, about 26, a leading figure in the newspaper world, whose rise from reporter to managing editor of the morning *News Argus*, within the short space of a few years had been almost meteoric.

JIMMIE DALE ALIAS THE GREY SEAL
(Episode No. 7—"Devil's Work"—Two Parts—May 4).—Jimmie Dale, the gentleman burglar, has his pocket picked, leaving a theatre with Marie La Salle, this difficult task being performed by "Larry the Bat," notorious thief, who secures an important letter from "The Tocsin," Jimmy's control ordering action by "The Grey Seal" in an important case.
Jimmy trails "The Bat" to Chang Foo's opium den, where the former has just killed Dago Jim in a fight for possession of the stolen letter, which orders "The Grey Seal" to recover \$10,000 stolen by a bank cashier and restore the money. Jimmy recovers the letter, recovers the \$10,000, makes the cashier sign a confession and once more thwarts "The Woman in Black."

The Moving Picture World, May 5, 1917, p. 850

"DEVIL'S WORK" NEXT "JIMMIE DALE" EPISODE.
Jimmie Dale has too keen a sense of justice to see someone taking advantage of a man when he is down, without interfering. This championship leads him to commit another robbery in the story entitled "Devil's Work," the seventh of the "Jimmie Dale, Alias the Gray Seal," series.
Moyne is an ex-convict who is living straight and trying to atone for his one misstep, but Thomas Carling, the cashier of the bank for which Moyne is working, takes advantage of his former reputation. Carling steals \$100,000 from the bank, and in order to put the blame on Moyne hides \$10,000 of it and a steamship ticket in the mattress of the baby's bed in Moyne's house.
But the Tocsin, Jimmie Dale's guide in all his philanthropic work, learns of the treachery. This time the Tocsin comes to Jimmie at the theater and a note falls from his program as he unfolds it.
Jimmie Dale, as the Gray Seal, not only secures the money which is hidden in Moyne's house, but does it in such a manner that Moyne knows nothing about the danger in which he has been. Jimmie forces Carling to sign a confession of his guilt so there will be no further danger of the good name of Moyne being besmirched by trickery.

The Moving Picture World, May 12, 1917, p. 994

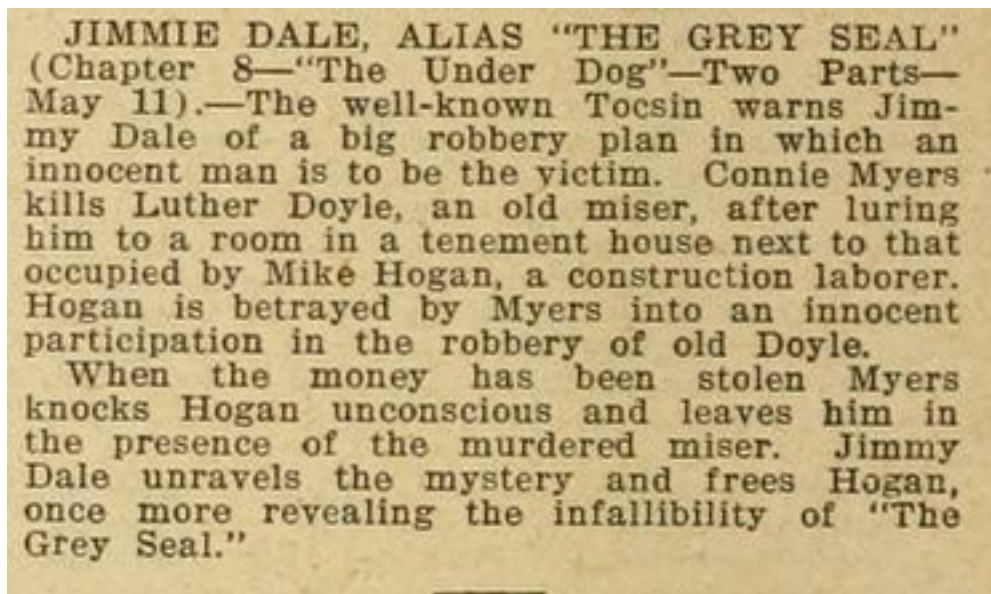
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Herman Carruthers)
Ethnicity: White (Herman Carruthers)
Media Category: Newspaper
Job Title: Editor (Herman Carruthers)
Description: Major: Herman Carruthers, Positive
Description: Minor: None

Jimmie Dale, Alias the Grey Seal (1917) (aka Jimmy Dale, Alias the Grey Seal) – Serial (16 episodes)

Episode Eight: The Underdog (1917).

Editor Herman Carruthers, a young man, about 26, a leading figure in the newspaper world, whose rise from reporter to managing editor of the morning *News Argus*, within the short space of a few years had been almost meteoric.



The Moving Picture World, May 12, 1917, p. 1016

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Herman Carruthers)
Ethnicity: White (Herman Carruthers)
Media Category: Newspaper

Job Title: Editor (Herman Carruthers)

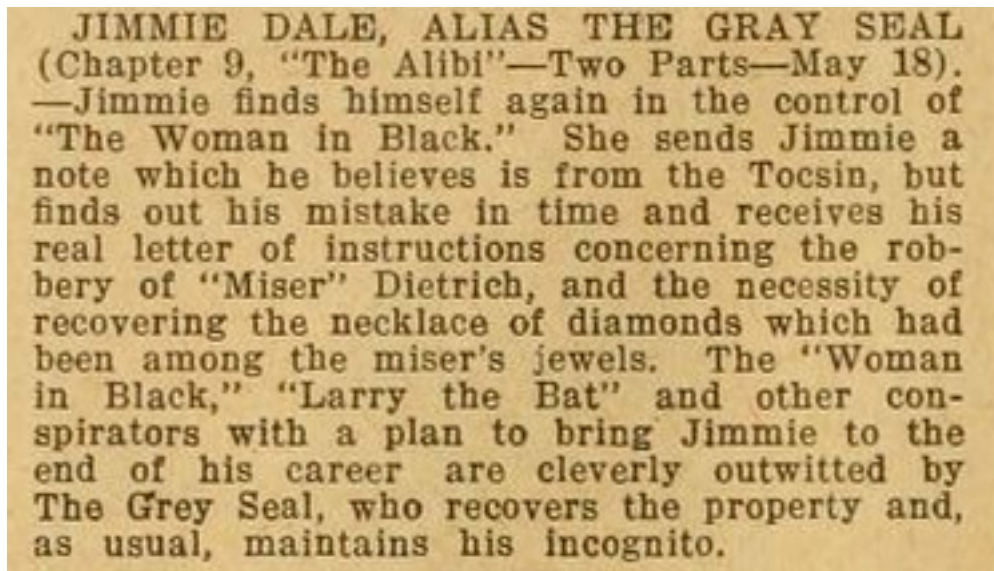
Description: Major: Herman Carruthers, Positive

Description: Minor: None

Jimmie Dale, Alias the Grey Seal (1917) (aka Jimmy Dale, Alias the Grey Seal) – Serial (16 episodes)

Episode Nine: The Alibi (1917).

Editor Herman Carruthers, a young man, about 26, a leading figure in the newspaper world, whose rise from reporter to managing editor of the morning *News Argus*, within the short space of a few years had been almost meteoric.



JIMMIE DALE, ALIAS THE GRAY SEAL
(Chapter 9, "The Alibi"—Two Parts—May 18).
—Jimmie finds himself again in the control of
"The Woman in Black." She sends Jimmie a
note which he believes is from the Tocsin, but
finds out his mistake in time and receives his
real letter of instructions concerning the rob-
bery of "Miser" Dietrich, and the necessity of
recovering the necklace of diamonds which had
been among the miser's jewels. The "Woman
in Black," "Larry the Bat" and other con-
spirators with a plan to bring Jimmie to the
end of his career are cleverly outwitted by
The Grey Seal, who recovers the property and,
as usual, maintains his incognito.

The Moving Picture World, May 19, 1917, p. 1178

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Herman Carruthers)

Ethnicity: White (Herman Carruthers)

Media Category: Newspaper

Job Title: Editor (Herman Carruthers)

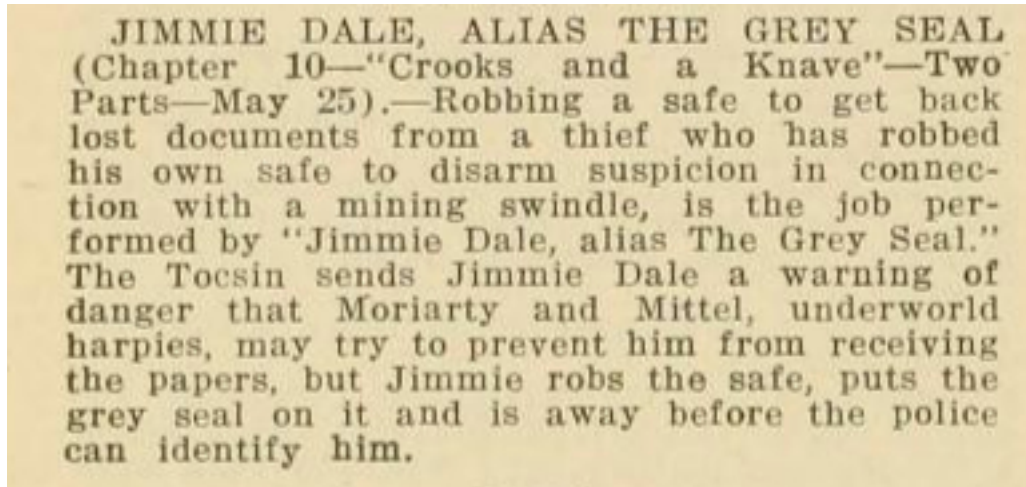
Description: Major: Herman Carruthers, Positive

Description: Minor: None

Jimmie Dale, Alias the Grey Seal (1917) (aka Jimmy Dale, Alias the Grey Seal) – Serial (16 episodes)

Episode Ten: Two Crooks and a Knave (1917).

Editor Herman Carruthers, a young man, about 26, a leading figure in the newspaper world, whose rise from reporter to managing editor of the morning *News Argus*, within the short space of a few years had been almost meteoric.



The Moving Picture World, June 2, 1917, 1498.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Herman Carruthers)

Ethnicity: White (Herman Carruthers)

Media Category: Newspaper

Job Title: Editor (Herman Carruthers)

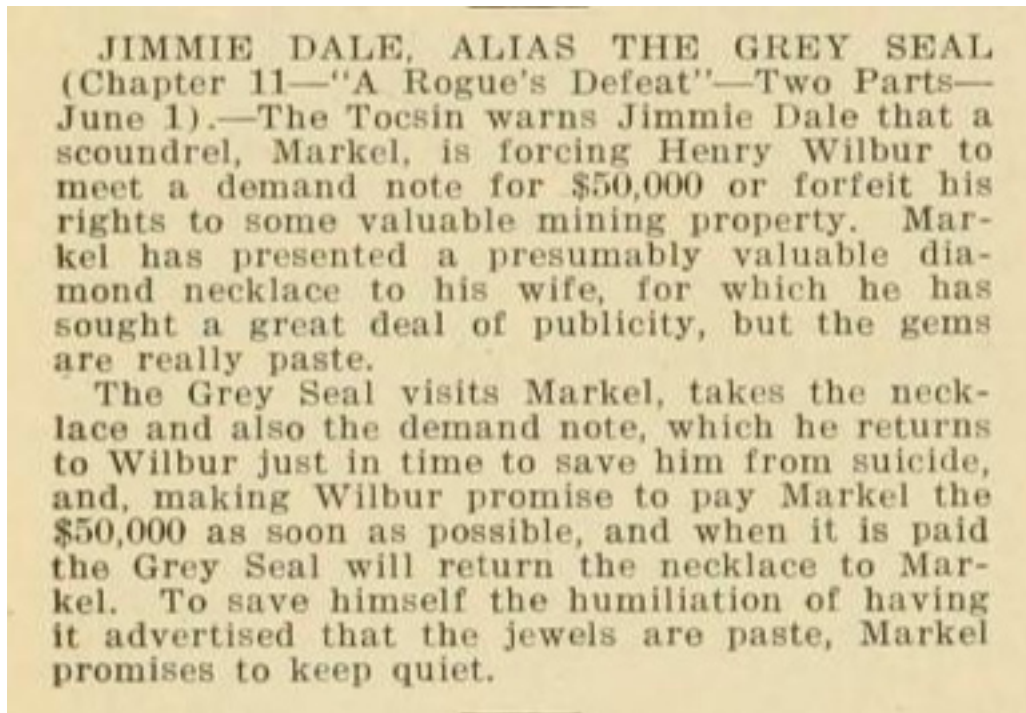
Description: Major: Herman Carruthers, Positive

Description: Minor: None

Jimmie Dale, Alias the Grey Seal (1917) (aka Jimmy Dale, Alias the Grey Seal) – Serial (16 episodes)

Episode Eleven: A Rogue's Defeat (1917).

Editor Herman Carruthers, a young man, about 26, a leading figure in the newspaper world, whose rise from reporter to managing editor of the morning *News Argus*, within the short space of a few years had been almost meteoric.



The Moving Picture World, June 2, 1917, p. 1498

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Herman Carruthers)

Ethnicity: White (Herman Carruthers)

Media Category: Newspaper

Job Title: Editor (Herman Carruthers)

Description: Major: Herman Carruthers, Positive

Description: Minor: None

Jimmie Dale, Alias the Grey Seal (1917) (aka Jimmy Dale, Alias the Grey Seal) – Serial (16 episodes)

Episode Twelve: The Man Higher Up (1917) (labeled in review as Good for Evil, which is listed as Episode 12.)

Editor Herman Carruthers, a young man, about 26, a leading figure in the newspaper world, whose rise from reporter to managing editor of the morning *News Argus*, within the short space of a few years had been almost meteoric.

JIMMIE DALE ALIAS THE GREY SEAL (Chapter 12, "Good For Evil"—Two Parts—June 8).—Marie LaSalle is trailed from the tenement district, where she has been in behalf of charity, by the Woman in Black, and her residence located. Jimmie receives word from the Tocsin to return the necklace which he stole from Goldweather & Frost. When he enters the office he finds someone has robbed the safe and a letter dropped by the culprit discloses his identity. Jimmie goes to the address given, finds the young man stole to provide for his sick wife and baby; tells him to return the money, and gives him his own pocket money, then leaves unceremoniously. On his way home, passing the home of Marie, he discovers the Pretender and the Woman in Black at the window and unearths a plot to kidnap Marie. A struggle ensues; the Pretender and the Crook are worsted; Jimmie calls the police, but when they enter, Jimmie is forced to let the Pretender go in order to save his own neck. The Crook states the Grey Seal was there, but this is denied by Marie, much to the surprise of the Crook. The story ends with Carruthers, newspaper editor, calling Jimmie to the 'phone, exclaiming, "The Grey Seal is at it again."

The Moving Picture World, June 16, 1917, p. 1835

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Herman Carruthers)

Ethnicity: White (Herman Carruthers)

Media Category: Newspaper

Job Title: Editor (Herman Carruthers)

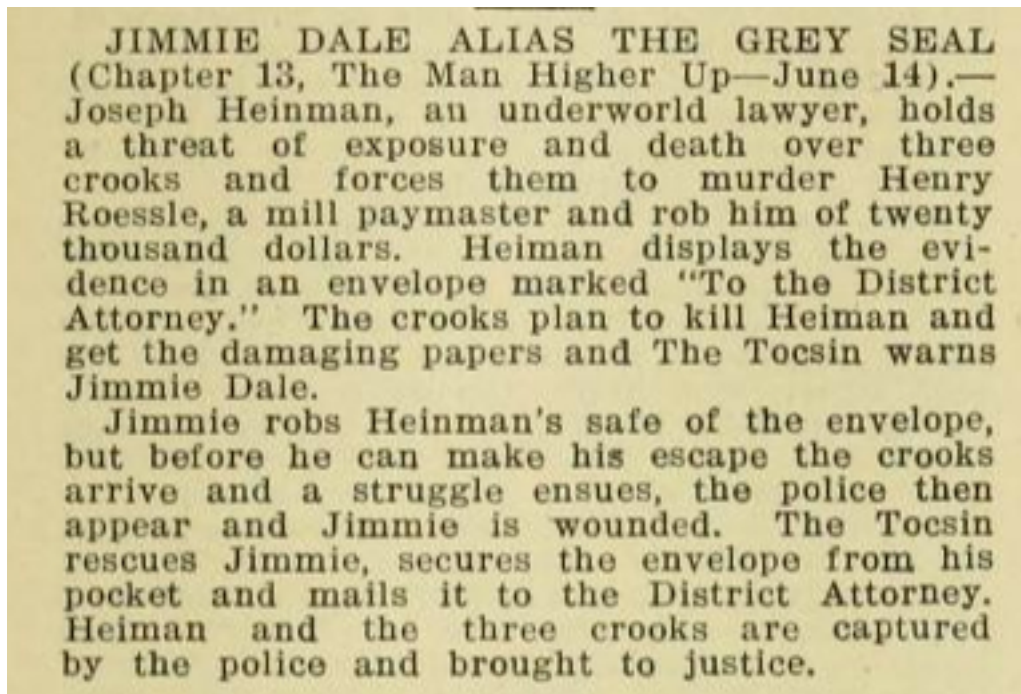
Description: Major: Herman Carruthers, Positive

Description: Minor: None

Jimmie Dale, Alias the Grey Seal (1917) (aka Jimmy Dale, Alias the Grey Seal) – Serial (16 episodes)

Episode Thirteen: Good for Evil (1917) (labeled in review as The Man Higher Up, which is listed as Episode 13.)

Editor Herman Carruthers, a young man, about 26, a leading figure in the newspaper world, whose rise from reporter to managing editor of the morning *News Argus*, within the short space of a few years had been almost meteoric.



The Moving Picture World, June 16, 1917, p. 1835

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Herman Carruthers)

Ethnicity: White (Herman Carruthers)

Media Category: Newspaper

Job Title: Editor (Herman Carruthers)

Description: Major: Herman Carruthers, Positive

Description: Minor: None

Jimmie Dale, Alias the Grey Seal (1917) (aka Jimmy Dale, Alias the Grey Seal) – Serial (16 episodes)

Episode Fourteen: Sheep Among Wolves (1917)

Editor Herman Carruthers, a young man, about 26, a leading figure in the newspaper world, whose rise from reporter to managing editor of the morning *News Argus*, within the short space of a few years had been almost meteoric.

JIMMIE DALE, ALIAS THE GREY SEAL (Episode No. 14—"A Sheep Among Wolves"—Two Parts—June 22).—The story opens showing the underworld maddened with the thoughts of the Grey Seal. Travers, Marie La Salle's lawyer, and for the time being her chauffeur, receives papers from Australia that will convict the Pretender and the Woman in Black. The Pretender is informed of the arrival of the documents, and plans to trail Travers and secure the papers. The Tocsin instructs Jimmie Dale to meet and return by her chauffeur the ring which she dropped in his car. Jimmie obeys.

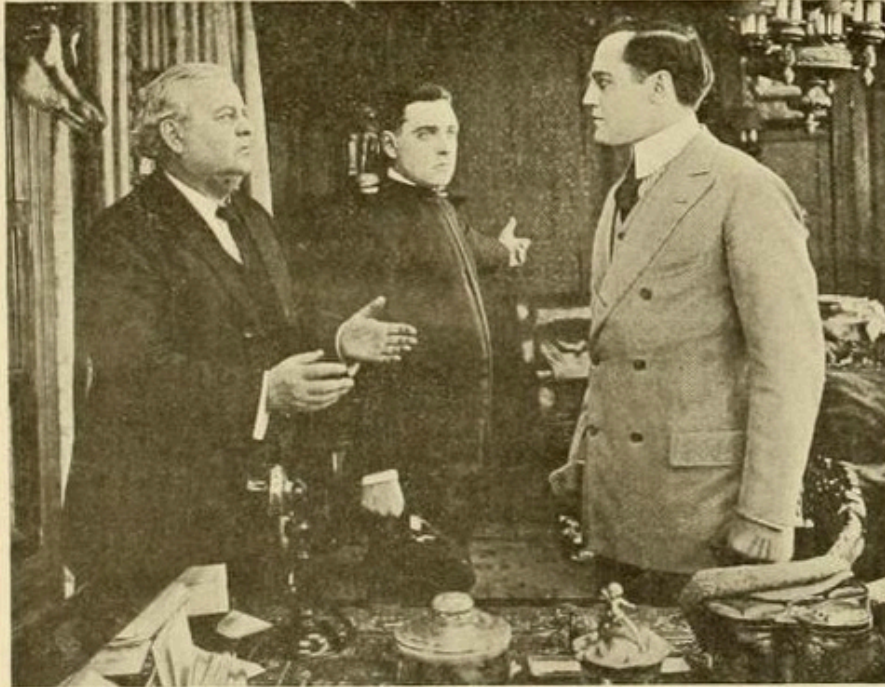
The taxi which meets him and takes him in is in a collision. The driver whispers just before the accident a few words which are meaningless to Jimmie Dale. On regaining consciousness Jimmie Dale finds himself in a library. When he bids the host adieu and starts to leave, he is detained. They show him the ring found on Travers and demand the paper and other information regarding the owner of the ring. Jimmie claims to know nothing about it. The Pretender uses desperate measures to obtain this information, shows Travers dead in the adjoining room, and threatens Jimmie with a similar fate unless he gives the desired information. Jimmie says it is impossible, and the Pretender, believing this, allows him to depart.

The Moving Picture World, June 23, 1917, p. 1991

THE GREY SEAL COMES TO TOCSIN'S AID.

The strange and almost supernatural influence which a woman he has never seen exerts over Jimmie Dale is further emphasized in the fourteenth story of the "Jimmie Dale Alias the Grey Seal" series entitled "A Sheep Among Wolves."

For a long time the Grey Seal's movements have been entirely



Scene from "Jimmie Dale, Alias the Grey Seal" (Mutual).

governed by this mysterious Tocsin who communicates with him only over the telephone or by letter and never personally. Now Jimmie Dale has a chance to do a good turn for the Tocsin. The Pretender finds a ring belonging to the Tocsin and getting Jimmie Dale into his power tries to make him tell who the mysterious woman is and where she can be found. But not even threats of torture and death can make Jimmie Dale disclose the knowledge which he possesses.

The Moving Picture World, June 30, 1917, 2130

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Herman Carruthers)

Ethnicity: White (Herman Carruthers)

Media Category: Newspaper

Job Title: Editor (Herman Carruthers)

Description: Major: Herman Carruthers, Positive

Description: Minor: None

Jimmie Dale, Alias the Grey Seal (1917) (aka Jimmy Dale, Alias the Grey Seal) – Serial (16 episodes)

Episode Fifteen: The Tapped Wires (1917)

Editor Herman Carruthers, a young man, about 26, a leading figure in the newspaper world, whose rise from reporter to managing editor of the morning *News Argus*, within the short space of a few years had been almost meteoric.

JIMMIE DALE, ALIAS THE GREY SEAL (Chapter 15, "The Tapped Wires"—Two Parts—June 29).—Jimmie Dale is watched by the Pretender's spy; he has reason to believe that the telephone wires are tapped. To allay suspicion, and give him a chance to get out unobserved, he calls the family physician. Jimmie manages to slip out. A spy heard words whispered to Jimmie, and communicates them to the Pretender. He translates them into meaning that certain papers are in an underground office maintained by a crook, and instructs the Weasel to secure them.

Jimmie is instructed by the Tocsin to secure the papers. The Weasel and the Grey Seal meet, but neither one find the papers. A struggle ensues, the Weasel gets away. Jimmie Dale leaves before the police enter. They see that the safe has been forced, and arrest the Weasel, and start after Jimmie, who reaches home safely after a wild chase. The Pretender sends Jimmie warning that his next night expedition will be his last, announcing that an oath to this effect has been taken by the gang.

The Moving Picture World, June 30, 1917, p. 2152

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Herman Carruthers)

Ethnicity: White (Herman Carruthers)

Media Category: Newspaper

Job Title: Editor (Herman Carruthers)

Description: Major: Herman Carruthers, Positive

Description: Minor: None

Jimmie Dale, Alias the Grey Seal (1917) (aka Jimmy Dale, Alias the Grey Seal) – Serial (16 episodes)

Episode Sixteen: The Victory (1917)

Editor Herman Carruthers, a young man, about 26, a leading figure in the newspaper world, whose rise from reporter to managing editor of the morning *News Argus*, within the short space of a few years had been almost meteoric.

JIMMIE DALE ALIAS THE GREY SEAL—
(Chapter No. 16—"The Victory"—Two Parts—
July 6).—The Tocsin reveals herself to Jimmie
Dale as Marie LaSalle and giving him a plan of
the LaSalle Mansion, sends him to get the valu-
able papers there. The Magpie, a crook, steals
the plans and goes after the papers. Jimmie Dale
has just secured the papers when the Magpie,
the Pretender and the Woman in Black enter.
Recognizing in Larry the Bat, the Grey Seal
and also Jimmie Dale, the crooks begin to fight.
Jimmie overpowers them, however, and escapes
with Marie and the papers. The serial ends with
Mr. and Mrs. Jimmie Dale starting on their
honeymoon.

The Moving Picture World, July 7, 1917, p. 133

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Herman Carruthers)

Ethnicity: White (Herman Carruthers)

Media Category: Newspaper

Job Title: Editor (Herman Carruthers)

Description: Major: Herman Carruthers, Positive

Description: Minor: None

Kicked Out (1917)

Reporter Carter (Carter DeHaven). Editor.

KICKED OUT (Victor), Week of July 9.—A two-reel comedy number, by Harry Wulze, featuring Carter De Haven and others. The hero is a young newspaper reporter who procures an interview with a crusty old millionaire after many futile attempts, thereby winning the editor's daughter. Another photograph, accidentally taken, of the reporter and the editor's wife, almost costs him the job and the girl, but all ends well. This is breezy in development and has many laughable situations. It is much better than the average comedy offering.

The Moving Picture World, July 14, 1917, p. 257

KICKED OUT (Two Parts—Rel. Week of July 9).—The cast: Carter (Carter De Haven); Mr. Richly (Ed. Clark); Mrs. Richly (Margaret Whistler); Bess (Marcia Moore); Political Boss (Dan Duffy); John Dollar (Edwin Brown). Written by Harry Wulze. Produced by Carter De Haven.

Carter calls on the girl's father and asks for her hand, but the father refuses until Carter proves himself worthy. Carter is sent to get an interview with John Dollar, noted for his hatred of all things connected with newspapers. Carter is delighted and goes to tell his girl.

While there, his kodak accidentally snaps a picture of Carter and the editor's wife, and the kodak later comes into the hands of the editor, who orders the film developed and brought to his home that evening.

Carter has a hard time getting into the house of Dollar, but finally does so in a laundry basket. He is caught and ejected. Later he overhears a plot to kidnap Dollar. Carter calls the police, then single-handed he collars the crooks and their prey in a limousine and drives them into the yard of the jail, where the crooks are captured and Dollar is rescued. Dollar, out of gratitude, offers Carter anything he wants, and Carter at once demands an interview.

He gets it and then hurries to the editor's house with his scoop. The editor is pleased and Carter gets the girl, but even as they embrace, a clerk arrives with the printed kodak picture. This proves to be Carter's undoing, for before he can explain the editor grabs him and throws him outdoors and Carter finds himself alone with the "welcome" doormat under his arm.

The Moving Picture World, July 14, 1917, p. 287

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Carter, Editor)
Ethnicity: White (Carter, Editor)
Media Category: Newspaper
Job Title: Reporter (Carter). Editor, Positive
Description: Major: Carter, Positive
Description: Minor: Editor, Positive

The Kingdom of Hope (1917)



Newspapers publish the story of pacifist children enlisting.

"The Kingdom of Hope"—August 22 (two-reel Essanay. "Do Children Count?" series, with Mary McAlister)—The Erlings are leaders of the town's "peace-at-any-price" propagandists. However, their small children, Daily and Bobbie, are strong in war play. Recruiting officers persuade the children to enlist as honorary soldier and Red Cross nurse. Newspapers publish the story of the pacifists' children enlisting and it is read at a peace meeting. Daily replies to her parents' scoldings that she would rather enlist than be conscripted and the peace advocates, seeing the matter in a new light, rush to the recruiting office.

Exhibitors Herald, August 11, 1917, p. 36

Mary McAlister in
"THE KINGDOM OF HOPE"
 Essanay-K-E-S-E drama; two parts; published August 22

As a whole.....	Splendid
Story	Fine
Star	Excellent
Support	Good
Settings	Ample
Photography	Agreeable

Although pictures have been produced to awaken shame in the slacker, none of them should prove as successful in bringing out this idea as Mary McAlister in "The Kingdom of Hope," and the exhibitor who wants to awaken that latent spark of patriotism which undoubtedly exists in the bosom of the slacker will do well to show the latest Mary McAlister picture which brings to an end the series of "Do Children Count?" Violet Craig, Miss Paul and John Cossar support little Mary.

The story: Mr. and Mrs. Erling are very much for peace, while their children, Daisy and Bobbie, are for war. It is the determination of the children to bring shame to the slackers and so they decide to enlist, Bobbie as a soldier and Daisy as a Red Cross nurse. Their action attracts the attention of newspapers and they are given publicity in the news columns. This arouses the ire of their parents and friends, but at the close of the picture the children have convinced both their parents and friends, and those who had so loudly clamored for peace don soldier uniforms and Red Cross uniforms.

Exhibitors Herald, August 25, 1917, p. 29

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 Little Brother (1917)

Newsboy (Enid Bennett) is a girl dressing as a boy and selling newspapers. Rival Newsboy (Thornton Edwards).

To earn her own living, Jerry Ross dresses as a boy and sells newspapers on the street corner. As the result of a chance meeting with Frank Girard, who is interested in the "Big Brother Movement," Jerry is invited to Girard's farm in the country and later is sent to a coeducational institution where she assumes the dress and manners of a girl once more. Time passes and Jerry, the girl graduate, goes to Mexico to join her benefactor who is surprised to find that his Jerry is really a girl. The opposition of Girard's sister determines Jerry to leave Girard and Mexico, but she gets no further than the railroad station, for Girard has fallen in love with her and prevents her from leaving. *The American Film Institute Catalog of Feature Films*

Ince-Kay Bee
ENID BENNETT
in
“The Little Brother”

The second characterization of this wonderful new star. Miss Bennett's endearing appeal, her vivacity, her art, reach out from the screen and magically tell a living, story.

“The Little Brother” is a drama of the adventures of a girl-waif who impersonates a newsboy. It is full of laughter and pranks; of plot and action, of real life and real people.

Advertisement, *The Moving Picture World*, March 10, 1917, p. 1456 and 1468.

“The Little Brother”
(Triangle-Ince—Five Reels)
REVIEWED BY PETER MILNE

A STAR newly come to the screen must run the gamut of the scenario writers' bag of tricks. Enid Bennett did the blind girl first and in “The Little Brother” she does the boy girl. We expect her in the dual role before many more pictures pass. Concerning “The Little Brother” on its own qualifications, enthusias-

tic terms have small part in a review. Miss Bennett is an attractive young lady at the least, but as a boy she fails to create much of an impression. She is like other actresses who essay such a part—obviously and certainly a girl. That the hero couldn't see through the deception displays a lack of acumen on his part. Afterwards you don't wonder why he was never successful in discovering the formula for dissolving opals from their stony settings.

Lois Zellner wrote the story. It is in the main as familiar as its central figure. The author has had recourse to various means to stretch it over the required space. The padding is of itself generally attractive and if Miss Bennett has acquired a sufficient following that will be pleased at whatever she does it will be greeted with appreciation. Charles Miller who directed Miss Bennett's former picture, "The Princess of the Dark," did this one also and has done his usual effective work.

THE STORY AND PLAYERS

Jerry Ross (Enid Bennett), dressed as a boy, sells papers on the street until one day a fight with a contemporary is the cause of her meeting Frank Girard (William Garwood). Girard believing her a real "he" adopts her and sends her to boarding school. She soon discloses the fact that she is a girl to the headmaster and is straightway put in the girls' division. In the meantime Frank works in his laboratory in an attempt to discover the right compound to dissolve the stone from opals. Her schooling over, Jerry joins him again, for the first time revealing herself to him as a girl. Jerry is at last the one who discovers the correct formula and then starts to leave, for she believes Frank loves another. Frank pursues and arrives when a villain is forcing unwelcome attentions on her. After that they live happily.

Motion Picture News, March 3, 1917, pp. 1422-1423

THE LITTLE BROTHER (Kay Bee—Five Parts—March 11).—The cast: Jerry Rose (Enid Bennett); Frank Girard (William Garwood); Janet Girard (Josephine Headley); Dulcie Hayes (Dorcas Matthews); Dillon (Carl Ullman).

Jerry Ross, bright, lovable daughter of the East Side tenements, is "little mother" and homemaker for her Uncle Dan Burke and his boys, Ben and Tony. Jerry is about fourteen and the boys are near the same age. Uncle Dan is a sailor, and during his long cruises the children have to shuffle for themselves.

Jerry not only looks after the boys, but "little mothers" half the waifs of the tenement. The few pennies that support her charitable enterprise are earned by selling papers on the street. Even these are hard to gain and Jerry recognizes that in a rough and tumble struggle for life skirts are a handicap. So one day she trims her curls and sallies forth in the discarded vest and pants of Tony. This departure does not bring immediate success, as poor Jerry is chased from the street corners by jealous competitors. In a free for all fight with other newsies a window is smashed and Jerry is hauled up before the magistrate in the Children's Court.

In this court Jerry is paroled in charge of a "Big Brother," Frank Girard, who promises to do all he can do to help the promising lad. The "big brother" lives up to his word, and takes Jerry to his country house and proceeds to make a man of her. Girard is an expert on mineralogy and is engaged in a series of experiments for extracting opals by a chemical process from their native rock. The work in the laboratory fascinates Jerry, who in her worship of the big brother does everything in her power to aid him in his research.

And then a great blow falls. Girard is summoned to Mexico to take up his experimental work at the mines. He provides handsomely for Jerry by sending her—or him, as he supposes—to a leading co-educational college. Arriving at the college Jerry's well kept secret leaks out and she is transferred to the girls' side of the institution. As years go on, Jerry, with the thought of the big brother ever present, works with all her might on special branches of mineralogy and obtains the highest honors in the gift of the college.

In the meantime, Frank's work is being held up by successive failures in experiments at the mines, and hearing of Jerry's great achievement wires for his protege to join him. Jerry sets out for Mexico and Frank, who is anxiously waiting, is greeted at the depot by a fascinating young girl, who explains to the bewildered big brother that she is not a little brother but a little sister.

Frank's experiments have brought him to the verge of ruin and the story has to deal with the exploits of the watchful Jerry, who saves the big brother from ruin, discovers the long lost formula for extracting the opals from the matrix, foils a burglar and a matrimonial adventuress and repays a debt of gratitude by entering into a life partnership with the big brother.

The Moving Picture World, March 17, 1917, p.1828

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Newsboy). Male (Rival Newsboy). Group.

Ethnicity: White (Newsboy, Rival Newsboy). Unspecified.

Media Category: Newspaper

Job Title: News Employee (Newsboy, Rival Newsboy). Pack Journalists (Newsboys)

Description: Major: Newsboy, Positive.

Description: Minor: Rival Newsboy, Pack Journalists, Negative

Little Miss Optimist (1917)Newsgirl Mazie⁵-Rosie Carden (Vivian Martin)

Mazie-Rosie Carden, a waif who pays her board by selling papers on the street, saves the life of starving musician Deal Hendrie by giving him her cherished "lucky dime."

Meanwhile, Mazie's brother, Ben Carden, employed as a weigh master by the West coal company, has been discharged on a trumped up accusation by the company's manager, Samuel Winter, of having falsified weights. Later, West finds proof of Winter's false records, summons him to the house and, after a fight, is killed by his employee. Ben, induced by Mazie to go to West and say that he has been falsely accused, arrives in time to see Winter robbing the body of his employer and taking Mazie's dime, which Hendrie had lost. Winter attacks Ben, knocks him unconscious and escapes, but is seen by Mazie. The next Sunday, while at the church where Hendrie is employed as an organist, Mazie sees Winter contributing the lucky dime and accuses him of murder before the whole congregation. Mazie's accusation is corroborated by her brother Ben, who has regained consciousness to testify against Winter, and all ends happily when Hendrie proposes to Mazie. *American Film Institute Catalog of Feature Films*

"Little Miss Optimist"

**Pallas-Paramount Five-Part Subject a Well Played All
Around Story of Hard Luck and Good Cheer.**

Reviewed by George Blaisdell.

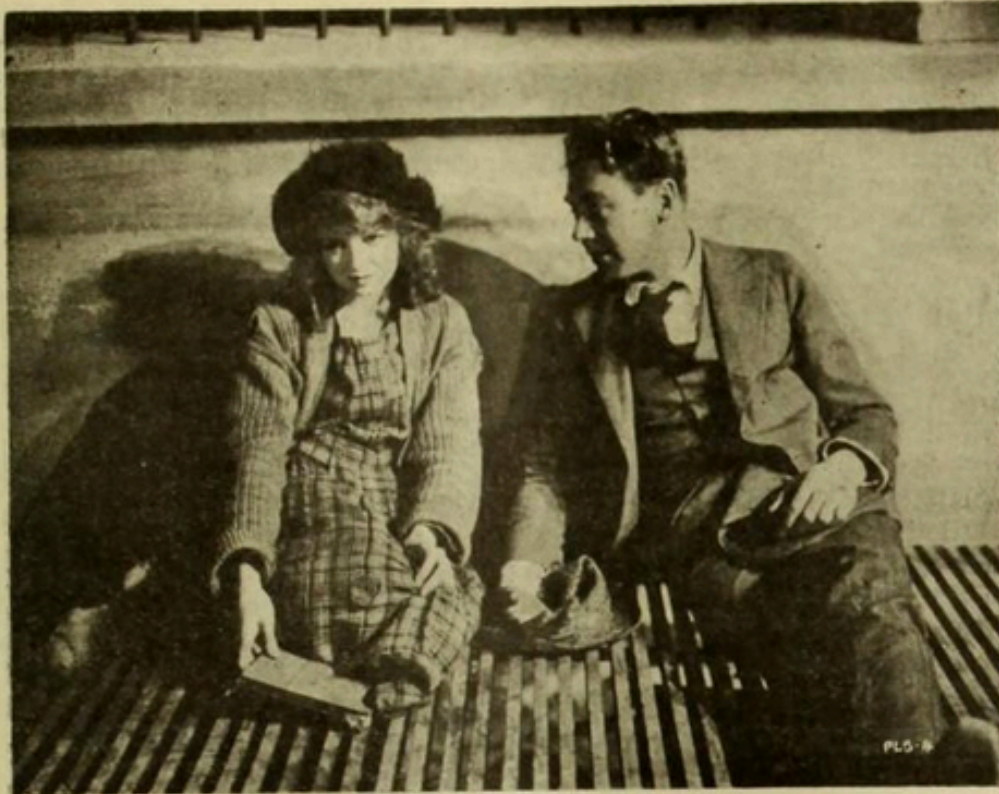
THERE is good philosophy in "Little Miss Optimist", the five-part Pallas subject released by Paramount August 26. The picture is wholesome in tone, with a distinct church atmosphere. The latter is not offensively so, if the expression may be used, having in mind the man whose interests and recreations lie in other directions. If it were not for the murder committed, the piece is one that might well be shown within the walls of a church. It is a good human, all-around story, one that should go well in any house.

Vivian Martin is well cast in the role of Maizie-Rosie Carden, the freak name bestowed on the heroine by Gardner Bunting, author of the story. Maizie is a cheerful little person, one who believes happiness to a large degree consists not in what you have, but in what you hope to have. Her philosophy has to take some pretty rough bumps, but it withstands it.

Tom Moore is Deal Hendrie, a down-and-outer, befriended by Maizie, but who comes back under the inspiration of her friendship. Charles West is Ben Cardin, the brother of the heroine, who seems to have more than his share of hard luck. Ernest Joy is John West, a coal merchant, who befriends Hendrie. Charles Gerard is Winter, the embezzling book-

keeper of West, who in a struggle with his employer kills him.

Robert Thornby directs the picture. The story is well hooked up. A battered dime figures much in the tale, and every time it enters it makes more sure the conviction of the murderer. The moment of Winter's uncovering is dramatic. Maizie, hiding from the police, has taken shelter in the church, subsisting on the food left in haste by the members of the guild when they learned of the death of West. She parts



Scene from "Little Miss Optimist" (Paramount).

the curtains in front of the pulpit, sees Winter shifting the battered dime he has taken from the body, lifting from the plate a good one for it. She denounces the murderer, upsetting the services. A policeman takes Winter away, the organist lover declares himself, and all is well.

The Moving Picture World, September 8, 1917, pp. 1520-1521

“ Little Miss Optimist ” Is Not All Curls and a Smile

VIVIAN MARTIN'S first star picture for Paramount, “Little Miss Optimist,” was written especially for her by Gardner Hunting. Luckily the character is not one of the saccharine “glad” parts that have pollyanned across the stage of late. There is enough of shadow to form a big contrast and the story gives evidence of having something besides curls and a smile.

Miss Martin plays the part of a girl newsie, Maisie-Rosie. Early parts of the picture show the delivery door of a big morning newspaper with the heroine struggling with real newsboys for her share of papers. As a newsie she meets Deal Hendrie, son of a wealthy family but practically starving because of his decision to be a musician against his family's wishes.

Maisie's brother Ben, employed as weigh master by a coal company is falsely accused of falsifying weights by Samuel

Winter, an employee of John West. Subsequently West finds out that Winter has made false records, summons him to his room and is killed by Winter, after a terrific struggle.

The subsequent action is swift. Winter is finally arrested, Ben comes back to life and Hendrie, who has befriended the little optimist through all her trouble, confesses his love for her.

Douglas Back on Coast

W. A. S. Douglas, president of the Lasaida Film Company, producers of Baby Marie Osborne five-reel features for the Pathe program, has returned to the David Horsley Studios from an extended business tour of the East. Mr. Douglas has been in close touch with the developments taking place in the the Eastern film world and reports an era of unprecedented activity in picture production.

Motion Picture News, September 1, 1917, p. 1449

Vivian Martin in
"LITTLE MISS OPTIMIST"

Paramount comedy-drama; five parts; published August 26

As a whole.....	Entertaining
Story	Enjoyable
Star	Lovable
Support	Well selected
Settings	In keeping
Photography	Clear

There is the material in the "Little Miss Optimist" which makes it a production that should appeal to all classes of audiences. There is cheerful humor and clean comedy throughout. Vivian Martin is delightful and loveable all the way through. There is a naturalness and unaffectedness about her that makes one enjoy her work and no doubt she will win her audiences from the start. Tom Moore gives Miss Martin fair support in the leading male role.



MISS VIVIAN MARTIN (ON RIGHT) AND SUPPORT IN
 DRAMATIC MOMENT OF "LITTLE MISS OPTIMIST"
 (Paramount)

The story: When the foster mother of Maisie-Rosie marries, Maisie-Rosie is forced to find another home. She is sent to the Hope Mission, where she is given a home. A millionaire named West is murdered in his home and Maisie's brother is accused of the murder. Fear of the police drives Maisie from the home and she seeks refuge in the church, where she conceals herself for a number of days. On Sunday she is forced to seek seclusion in the pulpit and from here she is able to find the murderer of West through a much damaged coin which West had on his person at the time of the murder. With the real murderer brought to justice and her brother free, Maisie is happy. And then she finds that she is loved by the young man whom she had befriended when he first came to the town and so, like a fairy story, they live happily ever after.

Exhibitors Herald, August 25, 1917, p. 30

LITTLE MISS OPTIMIST.

Mazie-Rosic Carden.....Vivian Martin
 Deal Hendrie.....Tom Moore
 Ben Carden.....Charles West
 John West.....Ernest Joy
 Samuel Winter.....Charles Gerard
 Belle Laurie.....Helen Bary

If Samuel Winter had thrown away the battered dime he found on John West after he killed him, Vivian Martin wouldn't have been able to expose the real murderer in church before the whole congregation when he tried to slip the dime into the collection plate. But Sam was a parsimonious scoundrel. You can tell that by the way he takes the "stamps inclosed for reply" and appropriates them to his own use, so he thought he could get ten cents worth of use out of the battered dime. It was Vivian Martin's dime to begin with, her lucky piece by which she earned the title of Little Miss Optimist along with her belief that "troubles are like babies, the more you nurse 'em, the bigger they grow." Vivian starts off as a girl newsie and right off the reel saves a starving young musician from defeat. He gets a job as organist in Samuel Winter's church and Vivian eventually becomes a waitress in the church mission. Ben Carden, her brother, discharged because of the discovery of falsified weights in the West Coal Company, broods over his tough luck until he decides to go West and make him believe he is not the cheat. West has already found that out and fastens the blame where it belongs, on Winter. His accusations stirs up a fight that results in his death at the hands of Winter just as Carden appears on the scene. Winter completes a busy evening by slugging Carden and fastening the murder on him. Vivian, with the help of the long arm of coincidence, appears on the scene but runs away in fright and hides in the church. The next Sunday Winter is exposed by her as aforesaid through his love of small change. There is a lot more to the story that develops the plot, gives atmosphere and tells a pretty love story. As Mazie Carden, Vivian Martin has a part as familiar to her as a two-cent stamp, and consequently she plays it with the regular Martin charm that has made her a favorite. She is supported by an admirable cast, most intelligently directed by Robert Thornby, and in scenic effects and staging, everything betokens the high Lasky standard. This is Miss Martin's first release under Paramount's new booking plan. It surpasses her previous pictures and is sure to please all comers.

Jolo.

Status: Unknown
Unavailable for Viewing

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

The Little Terror (1917)

Cartoonist George Reynolds (Sidney Mason)

When millionaire John Saunders threatens to disinherit his son Wallace if he marries Queen Tina, a circus rider, Wallace elopes with Tina and becomes a trapeze performer. They lead a happy life until Tina dies giving birth to their daughter Alice. Years later, when the circus passes through Wallace's hometown, John, regretting his action, attends and witnesses Wallace's death due to a trapeze accident. Alice, now a circus rider herself, goes to live with John, who, despite Alice's antics involving her pet pig Rudolph, sliding down the stairs on a tray and vaulting over the furniture, grows fond of her. When John tries to marry Alice to his sister's sissified son, she uses Rudolph to frighten him and his mother. After Alice and George Reynolds, whom she knew from the circus, fall in love and elope, John, thinking that George is after her fortune, is furious, but George proves his ability as a cartoonist and earns \$1,000 a week to win John's admiration. *American Film Institute Catalog of Feature Films*

Violet Mersereau in "The Little Terror,"
a Story of Circus Life Versus Wealth
(Bluebird Five Reel Production.)

"The Little Terror" is a late product from the Bluebird studios. Violet Mersereau is in the featured role of a circus rider. In fact she has a dual role, that of Tina and Alice, mother and daughter. It is a picture everyone will enjoy from the flash of the opening scene to the well conceived climax. Wallace Saunders (Robert Clugston) is the son of a millionaire. He is in love with Queen Tina, a circus rider. He asks his father's consent to marry her. His father tells him that if he marries the circus girl he will disinherit him. Love prevails, however, and Saunders leaves his home, his father and the fortune that is awaiting him. He joins Tina (Violet Mersereau) in the circus and becomes a clever trapeze performere. They lead a life of ideal happiness. A child is born at the sacrifice of Queen Tina's life. Saunders continues with the circus, and his little daughter follows in her mother's footsteps and becomes a circus rider. After many years' absence from his home Saunders returns with the circus. His father, regretting the harsh treatment he visited upon his son, attends the circus. His son during the exhibition on the trapeze falls and is killed. Alice (Violet Mersereau), the daughter, is taken into his home. She is given all that money can buy. A foppish young man, the son of a friend of her grandfather, is introduced to Alice for the purpose of marriage. She loves another, but has a whole lot of fun "kidding" her "foppish" friend before she decides to elope with another.

"The Little Terror," with Violet Mersereau presenting a dual role, will be seen at the _____ Theatre _____ on _____ of _____ week.

“The Little Terror”

(Bluebird—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

VIOLET MERSEREAU returns to Bluebird stock in one of her characteristic roles of the little “cut-up” who is forever doing the wrong thing at the wrong time. “The Little Terror,” her late picture, produced under the direction of Rex Ingram is not strong in plot material, but some good comedy is developed, which, although much of it has been seen before, is executed in Miss Mersereau’s own charming way and gets across.

The suspense element is lacking, but it is apparent that neither the author or the director worked toward this end. They were satisfied to present a picture which would give Miss Mersereau opportunity to skip through five reels and impress her own girlish character rather than a strength of plot. She succeeds and makes possible a good five-reel feature. The opening scenes show her as a circus rider, who has married the son of rich parents against the wishes of his father. Later on she presents the role of the child born of this marriage. For a time she stays with the circus, but is eventually taken into the home of her grandfather, her father and mother having died. Most of the action takes place while she is under the care of her grandfather. The supporting cast includes Ned Finley, Robert Clugston, Sidney Mason, who will be Miss Mersereau’s leading man in her future Bluebird productions; Jack Raymond, Mrs. Brundage and Edward Porter.

THE STORY AND PLAYERS

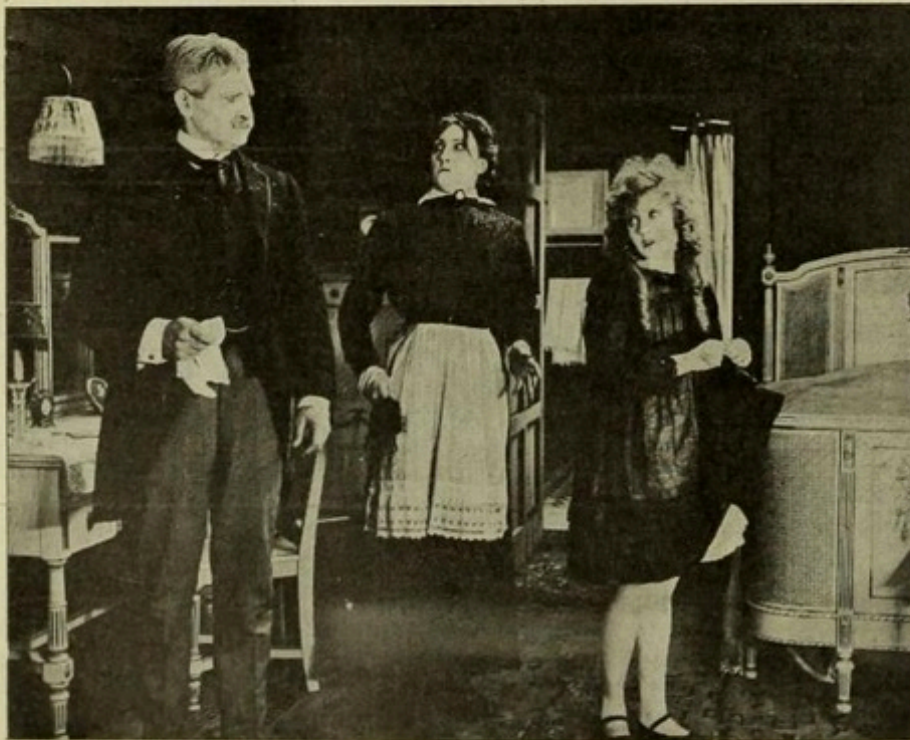
Queen Tina (Violet Mersereau) is a circus rider. Wallace Saunders (Robert Clugston), son of wealthy parents, falls in love with her and he marries against the wishes of his father. He goes with the circus and becomes a trapeze performer. A baby is born at the sacrifice of its mother. The father is killed by a fall from his trapeze. The child, Alice (also Miss Mersereau) at an early age follows in the footsteps of her mother, and becomes a circus rider. The circus visits the town in which her father lived. John Saunders (Ned Finley), her grandfather, regretting that he had been harsh with his son, sees the performance at which his son is killed. He takes his granddaughter to his home and gives her all that money can buy. His sister’s son, a weakling, is introduced to Alice and she enjoys poking fun at him. His mother tries to arrange a “match,” but a young cartoonist whom Alice had known in the circus, renews his love for her and they are married.

"THE LITTLE TERROR" (Bluebird).

Violet Mersereau's seventh Bluebird, "The Little Terror," was intended for release July 23, but a delay in perfecting the negative required that July 30 should be the ultimate date when the pretty blonde ingenue should come again to greet her legion of admirers through a screen medium. Rex Ingram made the production in Bluebird's Leonia (N. J.) studio, managing the only company working in this series in the East.

To reflect circus incidents essential to the early scenes in the photoplay a traveling show was halted on its tour and detained until a series of thrilling episodes was recorded—the progress of the performance to a sensational accident in which an essential plot required that a trapeze performer should fall to his counterfeit death. Miss Mersereau, in these incidents, impersonates an equestrienne, and gives some surprising duplications of a regular circus girl's performance, bareback.

Then the routine of the scenes are relegated to every-day



Scene from "The Little Terror" (Bluebird).

surroundings of affluence—for the circus waif gets into high society, by adoption, and there sprinkles the proceedings with an abundance of natural comedy. Sidney Mason was Miss Mersereau's leading man in creating "The Little Terror," with Mrs. Brundage, Jack Raymond, Ed Porter, Robert Clugston and Ned Finlay also working under Mr. Ingram's direction in preparing what is declared to be one of the best features Miss Mersereau has furnished to the Bluebird series.

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Drama
 Gender: Male (George Reynolds)
 Ethnicity: White (George Reynolds)
 Media Category: Newspaper
 Job Title: Illustrator-Cartoonist (George Reynolds)
 Description: Major: None
 Description: Minor: George Reynolds, Positive

Local Color (1917) (First of two films with same title).
 Reporter Don Paxton (Webster Campbell). City Editor of the *Hornet*.

LOCAL COLOR (A Black Cat Feature—Two Parts).—The cast: Don Paxton (Webster Campbell); Alice (Alice McChesney); The Owl (U. K. Houpt).
 As a writer Don Paxton was rapidly making a fizzle. The city editor of the *Hornet* for which Paxton attempted to scribble informed the reporter he lacked local color. Don was fired and immediately set out to get the lacking atmosphere. He wanted to write crime stories, so he fell in with a bunch of criminals—disguised as one. A big jewelry house is looted about this time, the robbers escaping.
 Don in his disguise happens to fall in with "The Owl" and Alice, who are the ringleaders of the coterie. He does not discover this fact, however, until he has fallen in love with Alice. The girl while associating with the robbers, though, has had nothing to do with their crimes, and hence Don, in "turning up" the story with proper local color, gets her out of the rut and marries her.

The Moving Picture World, April 28, 1917, p. 682

LOCAL COLOR (Essanay).—A thoroughly enjoyable two-reel drama. The story tells of a young writer who in search of local color gets it. He runs across a band of crooks and turns them over to the authorities, and incidentally finds the one girl. Webster Campbell is cast as the young writer. Also seen on the screen are Alice McChesney and U. K. Houpt.

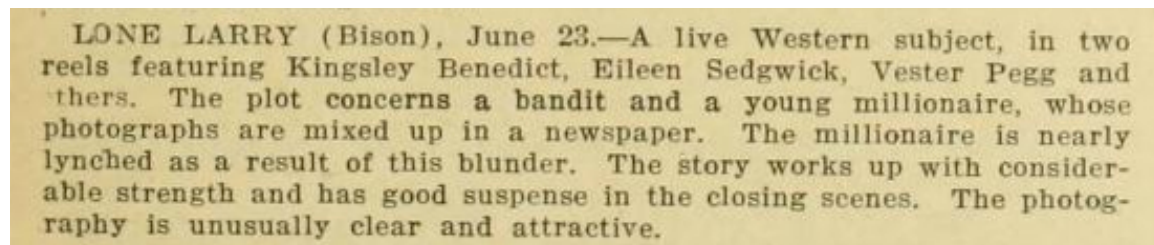
The Moving Picture World, April 28, 1917, p. 639

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Don Paxton, City Editor). Group.
Ethnicity: White (Don Paxton, City Editor). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Don Paxton). Editor (City Editor). Miscellaneous.
Description: Major: Don Paxton, Positive
Description: Minor: City Editor, Positive. Miscellaneous, Neutral

Lone Larry (1917)⁶

Editor sends an office boy to get two photographs. Sporting Editor notices the photographs have been switched – a polo player injured and Lone Larry holds up another train. The mail edition has been sent so there is nothing to do but to correct the mistakes in the city issues. Upon seeing the mail edition, the sheriff decides to take action thinking the wrong man is the bandit.



LONE LARRY (Bison), June 23.—A live Western subject, in two reels featuring Kingsley Benedict, Eileen Sedgwick, Vester Pegg and others. The plot concerns a bandit and a young millionaire, whose photographs are mixed up in a newspaper. The millionaire is nearly lynched as a result of this blunder. The story works up with considerable strength and has good suspense in the closing scenes. The photography is unusually clear and attractive.

The Moving Picture World, June 23, 1917, p. 1955

LONE LARRY (Two Parts—Rel. Wk. of June 18).—The cast: Jim Cressy (Charles Dorian); Jack Homer (Percy Pembroke); "Lone" Larry (Kingsley Benedict); Sime Gilbert (William Dyer); Jesse Hale (Leonard Clapham). Scenario by Helen Starr. Produced by Henry McRae.

In polo practice, Jim Cressy injures his friend, Jack Homer, accidentally. "Lone" Larry, a professional hold-up man, succeeds in stealing some express sacks of gold. He is shot in the arm by the pursuing guards. Larry takes to the hills, binds up his wounds and hides the gold. Kitty Gilbert, the daughter of Sime Gilbert, the foreman of Jim Cressy's western ranch, is bored by ranch life and by the attentions of Jesse Hale, the sheriff. Jim Cressy induces Jack to visit his ranch in the west.

In a city editorial office, the editor sends a boy to get photos to go with two stories. The items read—"Jack Homer injured at polo" and "Lone Larry holds up another train." The boy brings the photos, and is told to take them to the art room. When the first papers appear, the sporting editor sees that the pictures of the bandit, Lone Larry and Jack Homer have been switched. As the mail edition has already gone out, there is nothing to do but to correct the mistake in the city issues.

Sime Gilbert receives a wire from Jim, telling of the coming of Jack Homer. Kitty is delighted. Jack arrives. He and Kitty are mutually attracted. Jesse is enraged, because Kitty refuses to go for a ride with him.

In the meantime, Lone Larry starts West and the next morning walks into the depot at Cressy where the agent is pulling a handsome trunk over from the track. The station agent calls Larry's attention to the trunk and tells him of the immense roll of bills the owner had. He had seen Jack tipping the porter. Larry, seeing an opportunity for a possible hold-up of the rich guy from the East, asks the Mexican from the ranch, who comes for the trunk, to give him a lift to the Cressy ranch. As soon as he has had a chance to get a good look at Jack, Larry slips away, without being noticed.

The sheriff gets his mail edition paper and, seeing the pictures over the bandit story, suspects that Jack is masquerading as Cressy's friend. He tells Kitty of his suspicions, but she laughs at him. Jesse, however, wires Jim to come West if possible. He is determined to

get rid of Jack, and follows them when they go riding.

The next day Jack is riding alone, followed by the sheriff at a distance, Larry, wearing a mask, holds up Jack, who quickly shoots at the bandit and then tears the mask from his face. The sheriff arrests Jack. Several cowboys hear the shooting and upon approaching, are instructed by Jesse to take the injured man to the ranch house. Jack is taken to jail, while the doctor, after examining Larry, says he cannot possibly live. The cowboys are angry over the shooting and talk of lynching Jack. Kitty helps Jack to escape, but the men pursue him and bring him back. They plan to lynch him that night.

Larry is also worried about Jack's fate and, hearing Kitty's crying, calls her and tells her that Jack is innocent. Kitty dashes off on a horse to catch up with the lynchers. Cressy arrives at the depot; hears the news and rushes toward the fatal spot. He is in time to corroborate Kitty's story.

The Moving Picture World, June 23, 1917, p. 1989

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Editor, Sporting Editor, Office Boy). Group.

Ethnicity: White (Editor, Sporting Editor, Office Boy). Unspecified.

Media Category: Newspaper

Job Title: Editor (Editor, Sporting Editor). News Employee (Office Boy). Miscellaneous.

Description: Major:

Description: Minor: Editor, Sporting Editor, Office Boy, Positive. Miscellaneous, Neutral

The Long-Green Trail (aka The Long Green Trail) (1917)

Newspaper Story. The whole thing is a picturization of a newspaper story a hobo is reading.

THE LONG-GREEN TRAIL (A Black Cat Feature—Two Parts).—The cast: Yvonne (Virginia Valli); "Bobby" Hopper (Rodney LaRock); Jim Dykeman (J. C. Carroll).
 "There's many a slip betwixt the cup and the lip," the adage has it, and so it proves with young Bobby Hopper. His father wants him to marry the daughter of his business competitor in order to consolidate the businesses. Bobby refuses, and his father employs Jim Dykeman, an ex-convict, to force the marriage. Dykeman plans to kidnap the two and force them into marriage. He gets Bobby but mistakes the girl for her maid, Yvonne. Bobby and Yvonne effect a thrilling escape, fall in love with each other and are married. Just how it turns out for the best is told in the next chapter. Sure the whole thing is just the picturization of a newspaper story a hobo is reading.

The Moving Picture World, August 11, 1917, p. 987

THE LONG GREEN TRAIL (Black Cat).—A 25-minute story with Virginia Valli and Rodney LaRock. To save his chewing gum business, Julian Barton plans to compel his son to marry Laura Bagley, the daughter of his competitor. He hires a gangster to kidnap the two. Laura's maid is captured by mistake. The son likes her better than Laura, so he marries her. Then it turns out that the maid is really the heroine that a bunch of tramps are reading about in a continued story that breaks off just at this point. The ending is unsatisfactory. Virginia Valli is, as usual, beautiful to look upon after she lays aside the maid's dress.

The Moving Picture World, August 25, 1917, p. 1234

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

Lost and Won (1917)



Reporter Bill Holt (Robert Gray) helps Cinders, aka Margaret Lane (Marie Doro), who is a newsgirl, get a job as a reporter on the paper.

“Lost and Won”

Marie Doro Is Seen in Widely Contrasting Characters and Surrounded by Excellent Cast in Lasky Picture.

Reviewed by George Blaisdell.

MARIE DORO is the heroine of “Lost and Won,” the Lasky release for January 22. She is seen both as a newsgirl and as a young woman with a year’s training in a fashionable school, later blossoming out as a newspaper reporter. The story is melodramatic, and is from the pens of Channing

Pollock and Rennold Wolf. It has been well staged by James Young. The picture is entertaining, and at times it is exciting, but Mr. Young did not come on his stage equipped with the same raw material as when he began the production of "Oliver Twist."

The story strains the credulity at times, as when, for instance, it asks us to believe a girl with a year's training in school is sufficiently equipped to take a job as a newspaper reporter. Still, at that, Cinders might have been able to do as good a piece of work as we find in the samples of news story writing we see flashed on the screen. Art directors will scour a big city to find an inconsequential bit of furniture of a period of a century ago, but take it for granted anything will get by as an opening paragraph of a newspaper yarn, or as a spread head, either.

Miss Doro is given excellent support. Robert Gray is Bill Holt, a newspaper reporter; his performance will please those who in life follow similar lines. Elliott Dexter is Walter Crane, the broker who takes chances in his business, and also wagers \$50,000 that within one year four of his chums will "fall for" or to a girl that he will take from among the "newsies" and educate and refine. Carl Stockdale is Kirkland Gaige, the unscrupulous banker friend of Crane and so infatuated with Cleo Duvane that in order to obtain jewelry for her he steals money from the till of Crane. Mabel Van Buren is Cleo, the dashing adventuress, an unusual piece of work. Maym Kelso is the aunt of Crane, who mothers and protects Cinders.

Reviewed by George Blaisdell, *The Moving Picture World*, February 3, 1917, p. 700

MARIE DORO AS NEWSIE IN "LOST AND WON."

Marie Doro's next appearance on the screen following her great success in the Lasky adaptation of "Oliver Twist" will be in "Lost and Won," which was specially written by the well known dramatists, Channing Pollock and Rennold Wolf. It will be released on the Paramount program on January 22. One of the most interesting points of the story is the fact that it introduces Miss Doro in the rags and tatters of a little newsie. "Lost and Won" has the distinct advantage of being a story dealing in part with newspaper life, which has actually been written by newspaper men—something which will be appreciated by those who have seen the remarkable incongruities which have been foisted upon the public by those who know nothing of the newspaper except as something behind which to fall asleep at night.

In support of Marie Doro there appear such well known players as Elliott Dexter, Carl Stockdale, Maym Kelso and Robert Gray.

The Moving Picture World, February 3, 1917, p. 709

LOST AND WON (Lasky—Five Parts—Jan. 22).—The cast: Cinders (Margaret Lane) (Marie Doro); Walter Crane (Elliott Dexter); Kirkland Gaige (Carl Stockdale); Cleo Duvane (Mabel Van Buren), aunt of Crane (Maym Kelso); Bill Holt (Robert Gray).

Cinders, a news girl, with a love for books, idealizes as her hero a "Daddy Long-legs," who will some day make her a great lady. Bill Holt, a reporter, is one of her best friends. Walter Crane and Kirkland Gaige observe Cinders' independence as she turns over to a policeman a man who has been annoying her. Later Crane wagers \$50,000 that within a year he can transform and improve the girl that one of the men will want to marry her. Crane

places her in the care of his aunt, who sends her to a boarding school. At the end of a year she returns home and at once becomes a favorite.

Cleo Duvane, an adventuress, demands of Gaige a necklace which he is unable to purchase. Crane meets with reverses and Gaige, anxious to win Cinders, reveals the bet, suggesting she marry him in order that Crane may realize the \$100,000 stake. She refuses and goes to her friend, Holt, securing a position as reporter on the paper. Crane accepts the position of assistant cashier in the bank of which Gaige is vice president. In order to buy the necklace for Cleo Gaige takes a bag of currency and Crane, accused of the theft, is placed in jail.

Cinders goes to Gaige and by placing chewing gum on the end of her umbrella, picks up the pieces of a receipted bill for the necklace. She gets into the apartment of Miss Duvane, and is demanding that she tell all she knows of Gaige just as he comes in. They bind Cinders but she manages to get the telephone receiver down, calls Holt, who hears the conversation of the three, and with Crane and a policeman apprehend the guilty man just as he is about to escape. Crane frees the brave little girl and takes her to his arms with the statement that it pays to lose some bets.

LOST AND WON.

A filmized version of a novel likely is "Lost and Won" (Lasky) with Marie Doro starred, directed by James Young. If the story was faithfully brought to the film by the adapters it must have read far more interestingly than it screens. The glaring inconsistencies, they could be called almost impossibilities, of the picturizing become quite tiresome and the casting could not be called ideal by any manner of means. A waif of a newsgirl with a reporter for a friend learns about "Daddy Longlegs" and then finds one through a party of clubmen wagering one of the men could not lend sufficient distinction to a pretty girl through cultivation to make any other of the party propose marriage to her within one year. The wager was \$100,000, gross. After a college course (less than one year), the former orphan of rags returned as a young woman of culture, all the men fell in love with her, but none married the girl, for she left her benefactor's home when learning he had "gone broke" and her college course robbed her of all gratitude apparently, for she did not inform him of her whereabouts or concern herself further about him, until she found he had been accused of robbing a bank of \$20,000, the robbery being ultra-conventional, for pictures. Then she uncovered the thief in the person of one of the bettors who had stolen the money to present a necklace to his mistress, the blandishments of the mistress in obtaining the present being on a par with the remainder. At the finish the girl and benefactor were doing the usual deadlock without either appearing wildly enthusiastic. For "punches" there were paper picking by chewing gum on the end of a parasol stick and an open telephone transmitter. The picking up of the paper is entirely new. It necessarily must be, since it could never be used anywhere as it was here, and then only split sections of the scene made it possible. It might be an entertaining conversation to hear what the director thought of that bit of scenario ingenuity. There is nothing commendable about the picture in any way, yet if Lasky is still depending upon its star names, "Lost and Won" may carry along as a very mild weekly release through Miss Doro's name connection. It would need an altogether new film clientele to pronounce "Lost and Won" a good picture.

Sime.

Wealthy Walter Crane bets bank director Kirkland Gaige and four other friends that he can make Cinders, a little newsgirl he knows, into a lady so attractive that they will all want to marry her. A year later, Cinders returns from boarding school an attractive young woman, but leaves her comfortable home when she learns that Crane, her sponsor, has lost his money, been demoted to bank teller, and been accused of stealing \$50,000. Cinders, determined to find a job, secures a post as a reporter on the newspaper. While investigating the story of the bank theft, she uncovers evidence that proves that Gaige stole the money to buy a necklace for his mistress, Cleo Duvene, and then pinned the crime on Crane. Acquitted of all criminal charges, Crane then proposes marriage to his protégée. *American Film Institute Catalog of Feature Films*.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Bill Holt). Female (Cinders). Group

Ethnicity: White (Bill Holt, Cinders). Unspecified.

Media Category: Newspaper

Job Title: Reporters (Bill Holt, Cinders). Miscellaneous

Description: Major: Bill Holt, Cinders, Positive.

Description: Minor: Miscellaneous, Neutral.

The Love of Princess Olga (1917)

Reporter Billy Craig (Casson Ferguson).

THE LOVE OF PRINCESS OLGA (Two Parts).
—The cast: Princess Olga (Louizetta Valentine); Billy Craig (Casson Ferguson); Mrs. Craig (Angela Dolores); Ivan (Fred Eckhart); Count Boris (M. C. Von Betz). Written by James Oliver Curwood. Directed by Otis B. Thayer.

Olga Petroff, a Russian Princess, whose father is spirited to Siberia by the plottings of Count Boris, comes to America. The princess books passage in the steerage, and is following Count Boris, who is in the diplomatic service. Arriving in New York, and becoming separated from Ivan, her guardian, she is saved from death in an automobile accident by Billy Craig, a newspaper reporter.

Later, Princess Olga accepts the position of maid to Mrs. Craig, Billy's mother, and Billy falls in love with the beautiful princess.

Ivan, who has been shadowing Count Boris, notifies Olga that the diplomat will be a guest at the embassy hall. Billy Craig is assigned by his newspaper to the function. As it is a masked affair, he is not recognized by Olga or Ivan, who are also present in disguise.

Olga attracts Count Boris and entices him into the conservatory, where Ivan overcomes the diplomat and secures the keys to the Count's apartments. This action is overseen by Billy Craig, who, following Olga to Count Boris' apartments, saves the girl from death at the hands of the Count's servants. Olga has obtained the important papers at the Count's home, but in the fight she loses them and they are recovered by Billy.

Billy Craig returns the papers to Olga the next day, and is told by her that she is a Russian princess, and that the papers will free her father from Siberian servitude. Ivan returns to Russia with the documents, and Olga remains in America as the wife of the newspaperman.

The Moving Picture World, June 9, 1917, p., 1660

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Billy Craig, Editor). Group.

Ethnicity: White (Billy Craig, Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Billy Craig). Editor (Editor). Miscellaneous.

Description: Major: Billy Craig, Positive

Description: Minor: Editor, Positive. Miscellaneous, Neutral

A Macaroni Sleuth (1917)

Newsboy yelling out, “All about the Smithson murder – murderer still at large” in the city has ramifications for a correspondence school detective fresh from the country.

A MACARONI SLEUTH—(Jan 22).—The cast: Eddie, the detective (Eddie Lyons); Lee, the wop (Lee Moran); Edythe (Edith Roberts); Pietro (Harry Nolan); Lee's wife (Jane Bernoudy). Written by Bess Meredyth. Produced by L. W. Chaudet.

Fresh from the country came the correspondence school detective with his book, “How to Become a Detective.” Arriving at the station of the city, he saw a mysterious wop, who made queer signs to a peanut vender. Hearing a newsboy call, “All about the Smithson murder—murderer still at large,” Eddie concluded that this was the man wanted.

Edythe, an Italian girl, was held prisoner in a tenement room. Eddie followed Lee to his home and witnessed a fight between him and his wife. She finally hurled a knife, dripping with blood, at her husband; it landed at Eddie's feet. She had only been cutting up a chicken, but Eddie did not know that.

Eddie picked up a note dropped by Edythe, which read, “Save me.” Then he saw Lee dash in, grab Edythe and throw her back into the room. Soon after, he watched the pursuit of Edythe and Pietro by Lee and two of his men, over houses, down trap-doors, fire-escapes and chimneys. Finally the girl and Pietro were caught. Eddie heard Pietro say, “I will not sign unless you give me the girl.”

The detective read in his book that one whistle was for five cops and six whistles for one. Five policemen dropped in beside him, and broke into the room. The cops grabbed Lee, but he told them to read the agreement about which he and Pietro were arguing. It said, “I agree to shorten the length of macaroni one inch if I can have your daughter in marriage. Signed, Pietro Guiseppa.”

The Moving Picture World, January 27, 1917, pp. 584-585

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

The Magnificent Meddler (1917)

Publisher-Editor Montague (Monty) Emerson (Antonio Moreno) and Cartoonist Bob Gill (Otto Lederer) buy the *Sentinel* in the wild western town of Horizon and try for reforms.

After the death of his aunt, Montague Emerson and his chum, cartoonist Bob Gill, use his inheritance to purchase the *Sentinel*, the only newspaper in the wild and woolly Western town of Horizon. Monty starts to reform the town by branding Ike Cherry, Horizon's bad man, as an undesirable citizen. Later, he favors the annexation of Horizon to the town of Lewiston, much to the displeasure of Roth, the town boss. Consequently, when Monty falls in love with Roth's daughter Jess, he is met with opposition from her father. Roth's disapproval is shortlived, however, when Pete Marillo, the owner of the notorious dance hall and saloon, kidnaps Jess while Roth and his compatriots are torching the *Sentinel* offices. Monty rescues the girl and wins the gratitude of her father, who then promises to swing the corrupt votes for the consolidation of the two towns. *American Film Institute Catalog of Feature Films*

Publisher-Editor Montague Emerson and Cartoonist Bob Gill buy the *Sentinel* in the wild western town of Horizon and try for reforms. Emerson pushes for combining the town with another and is opposed by the local boss, with whose daughter Emerson falls in love. Emerson gets a photograph of the boss being paid off for corrupt dealings in the town and the boss later torches the newspaper offices.

Much of the film is taken up with chases involving the kidnapping of the heroine and various attempts to stop the hero, concluding with a fight between the cowboys and Mexicans. In the end, the political boss reforms and urges a merger of the two towns. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 25

THE MAGNIFICENT MEDDLER (5 Parts—June 4).—The cast: Jess Roth (Mary Anderson); Monty Emerson (Antonio Moreno); Bob Gill (Otto Lederer); Big Joe Roth (George Kunkel); Pete Marillo (Leon D. Kent). Directed by William Wolbert.

Monty Emerson buys the Sentinel in Horizon. With Bob Gill, a cartoonist, who had been his pal on an Eastern paper, he goes to Horizon. Monty starts in at once to uplift the town, and his first bit of "meddling" is to brand Ike Cherry, Horizon's "bad man," as an undesirable citizen. Ike then goes to the Sentinel office, levels two guns at Monty and grants him two minutes to start out of town.

Monty learns that Lewiston, a neighboring town, has been trying to annex the corrupt but contented Horizon. After a conference with the Mayor of Lewiston, Monty begin to shriek for consolidation. This brings him afoul of Big Joe Roth, political boss.

Monty, meantime, meets Jess Roth, daughter of the boss, and they fall in love. After taking a flashlight picture showing Marillo, a Mexican, paying Roth his share of the profits from vice in the town, Roth organizes a gang and starts after Monty, while Marillo organizes a band of Mexicans to rob Roth's house.

The young editor evades his pursuers. Shortly afterward Marillo and his outlaws come along the road with Jess Roth a kidnapped captive. Monty drops onto the horse bearing Jess and gallops away, the Mexicans in pursuit. They reach the Sentinel office. Soon Roth's men appear and open fire on the place. A battle follows. Roth then breaks into the newspaper office and his men set fire to the place.

The girl escapes, but is again captured by

Marillo, who returns to the attack at the Sentinel office. A force of cowboys come to the rescue, and Marillo flees with Jess a prisoner. Monty overtakes them, knocks Marillo out and rides away with the girl. Roth and a force of cowpunchers arrive at this juncture and escort the pair to the Palace dance hall. Roth, still incensed at Monty, tries to drag the girl away with him, but she denounces her father and forces him to consent to her wedding with the meddler.

Roth's capitulation is complete. He not only surrenders his daughter to Monty, but gives up his opposition to the consolidation proposition and orders his followers to vote for it.

“The Magnificent Meddler”

Five-Reel Vitagraph Photoplay with Mary Anderson and Antonio Moreno Well Acted and Decidedly Entertaining Release.

Reviewed by Edward Weitzel.

THANKS to the joyous and ingratiating personality of Antonio Moreno and the spirit and winning ways of Mary Anderson and her ability to stick to the saddle of a fleet-footed bronco, “The Magnificent Meddler,” a five-reel Vitagraph photoplay, in addition to being an entertaining story to commence with, is acted with an amount of dash and skill that makes it doubly worth while.

The young man with the ever present desire to take a hand in other people's affairs is, it is hardly necessary to explain, a newspaper reporter. His aunt leaves him three thousand dollars and he yearns to own a paper of which he is the sole editor. Part of the money is spent in buying a tumbled down outfit in a small town out West. The first issue by the new owner starts everyone to sitting up and taking notice. Before the end of the week the young editor discovers that telling the truth, as he sees it, is dangerous business in this locality. But he stick to his task and ends by having his place of business burnt to the ground. He succeeds in putting through the reforms advocated in his paper, however, in spite of all opposition; also, in marrying the daughter of his fiercest opponent. There is a lot of spirited action in the picture, and a goodly share of humorous situations. A running fight between cow-boys and Mexicans is one of the features of the last reel.

“The Magnificent Meddler” is well acted and equally well produced.

Reviewed by Edward Weitzel, *The Moving Picture World*, June 16, 1917, p. 1797

Moreno and Mary Anderson Co-Starring

"The Magnificent Meddler," Greater Vitagraph's release for June 4, will serve to introduce to filmdom a new co-starring combination, Antonio Moreno and Mary Anderson.

The story is of the Great West, and depicts the attempt of a breezy easterner, of indomitable spirit, to uplift a corrupt Western town, where he is the proprietor of a newspaper. The opposition which he incurs, and his ultimate triumph is said to make a thoroughly absorbing play, the appeal of which is enhanced by a charming romance between the principals.

The play was written by Lawrence McCloskey.

Motion Picture News, June 9, 1917, p. 3608

"The Magnificent Meddler"

(Vitagraph—Five Reels)

REVIEWED BY PETER MILNE

"THE MAGNIFICENT MEDDLER" might aptly be described as a comedy-thriller instead of a comedy-drama. During the early reels one watches Montague Emerson, formerly society editor on an eastern newspaper, brave and wild and woolliness of a western town as editor of a weekly newspaper. The air of devil-may-care that Antonio Moreno brings to this role results in a striking contrast to the lawless atmosphere of the town and makes for much natural comedy.

The last reel has much that is thrilling. Emerson's cabin, where he prints his paper, is set afire by the bad element of the town, but immediately afterwards all hands unite in repelling a band of Mexicans, come to capture the heroine. The various thrills which the subsequent chase provides in which Emerson rescues the distressed maiden and incidentally wins the respect of her gambling father are too numerous to enumerate. Mary Anderson, who appears as Jess, the heroine, rides and swims her horse through a wide river with Emerson towing along in the rear. Emerson makes a jump from a tree to the horse of the villain, throwing him to the ground and galloping on himself. Then there is the wild ride of Emerson and Jess and a lot more when it comes to just mere shooting and falling.

Lawrence McCloskey, author, has truly written a most pleasant picture, which, though it may lack suspense in the body of itself, gets many a laugh and many a thrill. William Wolbert's direction is all that could be desired and the camera work is excellent. Mr. Moreno makes an attractive character of Emerson, and Miss Anderson, though she has little to do, does that little well and proves that she is a capable stunt actress besides.

THE STORY AND PLAYERS

Emerson (Antonio Moreno) hies himself west, accompanied by Gill (Otto Lederer), a cartoonist, who would much rather rest in the city. Arrived in Horizon they commence operation of Sentinel and inaugurate a drive to clean up the town. He banishes the bad man and incurs the dislike of Boss Roth, owner of the dance halls, by calling for consolidation with the neighboring center of Lewistown. All the time Emerson is making love to Jess Roth (Mary Anderson), his daughter. Election day draws near and Emerson hopes that the reformers will win. At night Roth raids his place and burns it. In the midst of this the Mexicans, headed by Marillo (Leon Kent), arrive to abduct Jess. Emerson goes in pursuit and finally brings the girl back to her father. She gives him the choice between her and his dance halls, so he renounces the latter and arrays himself on Emerson's side.

Antonio Moreno and Mary Anderson Find Excitement in "The Magnificent Meddler"

(Vitagraph Five Reel Production)

The newspaper business is somewhat a different enterprise in the West than in the East. In the East the predominating influence must be prompted by brains, but in the wild and woolly West the editor in addition to a few brains had to be fortified with a six-shooter if he insisted on holding his job after an attempt to start a moral uplift movement in his community. This is what happens in "The Magnificent Meddler." Antonio Moreno, who has the role of an enterprising young journalist journeys to a wild town in the heart of the West for the purpose of editing a newspaper and finds opposition in all directions. His newspaper office is attacked and he is obliged to go to a neighboring town to escape the wrath of an infuriated "bad man"

who objects to the town being "morally uplifted." In the end the young editor wins his point, succeeds in making two towns as one and wins the heart of the girl, who is the daughter of his most bitter enemy. There is plenty of action in "The Magnificent Meddler" and a strong plot.

Mr. Moreno is supported by Otto Lederer, Mary Anderson and Leon Kent. "The Magnificent Meddler" will be seen at the _____ theatre on _____ of _____ week.

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Feature*



GREATER VITAGRAPH

MARY ANDERSON
AND
ANTONIO MORENO

IN *"The MAGNIFICENT
MEDDLER"*

*The Story of a Breezy Young Reporter
Who Tried to Mould the Destinies of
a Frontier Town—and Succeeded!*

by Lawrence McCloskey Directed by William Wolbert

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EDITH STOREY and ANTONIO MORENO
in
"The Captain of the Grey Horse Troop"

PEGGY HYLAND and MARC MACDERMOTT

Advertisement, *Motion Picture News*, June 9, 1917, p. 3508

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Montague Emerson, Bob Gill)

Ethnicity: White (Montague Emerson, Bob Gill)

Media Category: Newspaper

Job Title: Editor (Montague Emerson). Cartoonist (Bob Gill)

Description: Major: Montague Emerson, Positive.

Description: Minor: Bob Gill, Positive.

Making a News Picture (1917)

Newspaper. Creation of how a newspaper photograph is produced.

MAKING A NEWS PICTURE (Pathe), Aug. 5.—An interesting educational subject, showing the complicated process by which newspaper illustrations, from photographs, are made. This will satisfy the curiosity of many people who have often wondered how the picture is transferred from the photograph to the news columns.

The Moving Picture World, August 4, 1917, p. 814.

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, Positive

Man Proposes (1917)

Otto, a young newspaper man.

MAN PROPOSES (July 31).—Otto, a young newspaper man, receives a letter offering him \$10,000 a year as editor of an Alaskan newspaper and advising him to bring his wife. Otto lives in a Bohemian boarding house where there are several pretty girls, but after he has phoned for the minister and begun proposing, they all turn him down because he has left the precious letter at the office and can offer no proof of his good fortune.

Meantime Eddie, a fellow boarder and in the same office, finds the letter and takes opportunity to offer himself to Matie, the handsome young artist who occupies the roof studio in Bohemia. Matie snaps at the bait offered and Eddie, to celebrate the event, starts drinking and loses the letter. One of the girls finds it, shows it to the other girls and all, including Matie, start in pursuit of Otto, while Eddie also starts after him with a gun. The chamber maid, always a secret admirer of Otto, saves his life and the minister marries them, to the sorrow of all the girls who have turned him down.

The Moving Picture World, August 4, 1917, p. 845

"Man Proposes"—July 31 (one-reel LaSalle comedy).—Otto a young newspaper man, receives a very good offer on an Alaskan newspaper. He is advised to bring his wife along. He starts proposing to all the girls in his boarding house, but he has forgotten the letter and can show no evidence of his good fortune so the girls refuse. However, one of the girls finds the letter and shows it to the others and they all rush to him, but he marries the chamber maid who has always admired him.

Exhibitors Herald, July 28, 1917, p. 35

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Otto)

Ethnicity: White (Otto)

Media Category: Newspaper

Job Title: Reporter (Otto)

Description: Major: Otto, Positive.

Description: Minor: None

The Man Trap (1917)

Reporter John Mull (Herbert Rawlinson) for *Steadman's Chronicle* is framed by his crooked Managing Editor R.H. Steadman (Mark Fenton) and a police inspector and sent to prison after uncovering evidence of graft.

Framed by police inspector Finch and his managing editor Steadman to cover up their own crooked work, reporter John Mull languishes in prison until he escapes, determined to wreak vengeance. In Mull's absence, his sweetheart, Bess Miller, has been dating Burton Grange with whom she plans to elope. When Grange has an altercation with Steadman, in the scuffle, Steadman is knocked unconscious. Grange flees and is arrested for Steadman's murder but escapes and encounters Mull, now a fugitive from justice. After persuading Grange to give himself up, Mull pays a visit to Finch and forces him to confess to Steadman's murder. With Finch's testimony, Mull is also vindicated of charges and is free to marry Bess. *American Film Institute Catalog of Feature Films/TCM Overview*.

THE MAN TRAP (Five Parts—Oct. 29).—The cast: John Mull (Herbert Rawlinson); Mrs. Mull (Ruby La Fayette); Bess Miller (Sally Starr); Burton Grange (Jack Nelson); R. H. Steadman (Mark Fenton); Inspector Finch (Frank McQuarrie); Trusty No. 1007 (Hal Wilson). Story by Waldemar Young. Produced by Elmer Clifton.

John Mull, reporter of Steadman's Chronicle, is in love with Steadman's ward, Bess Miller. His rival is Burton Grange, son of the District Attorney. Mull collects material which aids Steadman to forward a grafting scheme, is made "the goat" and sent to prison.

Steadman keeps the real evidence, thus holding a club over Inspector Finch. Mull takes advantage of his first opportunity to escape. On the same day Grange has asked Steadman's consent to marry Bess and was rebuffed. The sweethearts determine to elope.

Mull makes his way to his home, and takes an automatic pistol. Going to Steadman's home Mull is discovered. A policeman shoots from Mull's hand the pistol he is about to use, and Mull gets away.

Steadman is alone in his study. Grange arrives. When Steadman hears a noise he runs and engages Grange in a struggle. Grange knocks Steadman out. Despite his belief that he has murdered Steadman, the young man proceeds with his plan to elope.

When officers arrive the policeman has turned in, following his shot at Mull. The one in charge is Inspector Finch. Steadman is dead, and from a link of a watch chain, coupled with other evidence, Grange is associated with the crime.

The railroad agent discloses the destination of the eloping pair, and Grange is arrested. After a series of adventures, Grange is brought into Steadman's library and put through "the third degree" by Inspector Finch. He confesses he struck Steadman.

Finch hurries home, conveying a tin box containing the evidence Steadman has held over his head. While scanning the evidence Mull breaks into the Finch home, gets the drop on the Inspector and appropriates the box and Mull handcuffs Finch and drags him to the Steadman home, where the crime is being investigated.

Mull reaps vengeance for his humiliation. He puts Finch through one of his own "third degrees" and a confession is wrung from Finch that he killed Steadman.

Herbert Rawlinson in
"THE MAN TRAP"

Bluebird drama; five parts; published October 29.

As a whole.....	Good
Story	Well Handled
Star	Likeable
Support	Plenty
Settings	Faithful
Photography	Clear

There is a well developed plot in "The Man Trap" and the outcome of the story is not divulged in the second reel, as is frequently the case, but the story is not at all times easy to follow. However, many audiences will enjoy the unfolding of this screen drama. Herbert Rawlinson makes a clean cut hero and his work registers good. His supporting cast consists of Ruby LaFayette, Sally Starr, Jack Nelson, Mark Fenton, Frank MacQuarrie and Hal Wilson. The direction is by Waldemar Young.

The story R. H. Steadman and Inspector Finch, holding civil positions, find themselves in a tight place and decide to fix the evidence of their guilt upon John Mull, a young newspaper reporter. The trick works and Mull is sent to prison. He escapes and plans revenge upon both Steadman and Finch. Burton Grange is in love with Bess Miller, niece of Steadman.

Steadman objects to Grange and when the young people plan an elopment, Steadman and Grange have an argument. Grange strikes Steadman, and believes he has killed him, but Steadman recovers. While Grange flees, Finch comes upon Steadman and kills the latter in another fight. However, Grange not knowing of the second encounter, thinks that he is guilty of murder. When John Mull hears that Steadman is dead, he goes to Finch to get revenge and finds the papers which caused him to be sent to the penitentiary. Mull captures Finch and takes him before Grange's father, who is district attorney. The third degree forces a confession from Finch that he killed Steadman. Grange, not knowing of the confession and believing he killed Steadman, blames Bess. This estranges the sweethearts, and Bess finds that John, a former suitor, is the man she really loves, and the picture closes showing her as a new member of the Mull family.

Exhibitors Herald, November 3, 1917, p. 29

THE MAN TRAP.

John MullHerbert Rawlinson
 Mrs. Mull.....Ruby La Fayette
 Bess Miller.....Sally Starr
 Burton Grange.....Jack Nelson
 R. H. Steadman.....Mark Fenton
 Inspector Finch.....Frank McQuarrie
 Trusty No. 1007.....Hal Wilson

This current Bluebird has action, quite a lot of it, in fact, enough to cover over some

faults, of which there are several. "The Man Trap" is a crook type of story with the hero railroaded from his job of reporter to jail to cover up crooked work of the police chief and his own managing editor; then his subsequent escape and his efforts to wreak vengeance. Just what the court room scene is all about isn't gone into, nor is there an explanation of the crookedness that the "men higher up" become involved in. But John Mull, the reporter, quickly finds himself planted up the river. Someone handling a detail of direction thoughtfully included a kerosene lamp, placed on the cell's table over which the wronged youth broods of the injustice done him. Even a small town "hoosegow" would hardly stand for the oil lamp and the interior of this particular jail, shows the

very latest in lock-ups. Mull spends a year in confinement before he gains freedom. He finally reaches the home, secures some fresh duds and an automatic and then starts out to "get" the old boss. A watchful copper shoots him in the wrist, but that doesn't prevent Mull from being a very active person, even to driving an auto. His boss is murdered, the blame resting on the district attorney's son, who happens to be Mull's rival in love. It is through Mull's efforts that his rival is cleared, for a confession is wrung from the police chief by alleged third degree methods and the same confession clears the reporter of the charge that had sent him to the penitentiary. "The Man Trap" isn't the best of Bluebirds, but its action will carry it along.
Ibee.

Ibee, *Variety*, November 2, 1917, p. 51

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (John Mull, R.H. Steadman)

Ethnicity: White (John Mull, R.H. Steadman)

Media Category: Newspaper

Job Title: Reporter (John Mull). Managing Editor (R.H. Steadman)

Description: Major: John Mull, Positive. R.H. Steadman, Very Negative.

Description: Minor: None.

The Man Who Saved the Day (1917)

Journalist John King is one of two suitors for a woman who can't choose between the journalist and a lawyer. He later becomes a War Correspondent.

THE MAN WHO SAVED THE DAY (Two Parts—Feb. 22).—The Cast: John King (Wallace Reid); Ethel Warren (Pauline Bush).

Ethel Warren has many suitors for her hand. She cannot decide between two of them, Anson Pryce, a lawyer, and John King, a journalist. John has had an accident and lost the use of an arm. War is declared and both men hasten to volunteer. Anson is accepted at once, but John is rejected on account of his arm. Anson is lauded as a hero by the neighbors and Ethel is impressed by his prowess in volunteering. She does not know that John has been rejected for physical reasons.

Anson is called at once, and has no time to visit Ethel. He writes her a letter in which he says good-by and mentions the fact that John will not be with him in the regiment. Ethel then thinks that John has shown the white feather, and when he calls to see her, she denies herself to him. He is much hurt but accepts her decision.

He tries in every way to get to the front, and at last succeeds in being sent as a war correspondent. One day his heroism is instrumental in saving the Union army from defeat. In writing the story for his paper, he gives the credit for his brave deed to Anson, for Ethel's sake, so that she may be proud of her lover.

After the return of the regiment, at the end of the war, Anson is received as a hero by his town. Ethel worships his courage, and is engaged to him. Anson at last finds it impossible to accept any longer the praise which he has not earned. He confesses that it was John and not himself who saved the regiment from disaster. John is then declared the real hero and marries Ethel.

The Moving Picture World, February 24, 1917, p. 1246

Status: Unknown

Unavailable for Viewing

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

The Marriage Market (1917)

Newsboy calling an extra makes a woman rush to court to save an innocent.

THE MARRIAGE MARKET (Five Parts—Sept. 10).—At an auction sale of thoroughbred horses, Helen Grant bids against Eric Foxhall for Dandy Dick. The horse goes to Helen for five thousand dollars. Foxhall, learning of activity in steel, requests the stock Grant had pledged to him. Grant stalls him off. Foxhall goes to Beale and Marlowe to purchase Southland stock. Here he is shown the stock certificates which Grant had left as security. Beale promises to secure the stock for Foxhall if he can. Foxhall is enraged to find it is the same stock for which Grant had given him a receipt as security for the loan. He confronts Grant, threatening to arrest him. When Helen learns of her father's predicament, she determines to do all in her power to save him.

She goes to Bradley Spayden for a loan of a hundred thousand, offering a pearl necklace and their home, but Spayden says she is the thing he desires most. Putting aside her love for Marlowe, she agrees to marry Spayden. He writes a check for a hundred thousand, payable to Mrs. Helen Grant Spayden. They are married and Helen rushes to her father's office. With the check she buys from Foxhall her father's receipt for the stock certificates. Foxhall remarks she sold herself cheaply—he would have paid a million! Marlowe denounces Helen. A shot rings out—her father ignorant of the fact that Helen has saved him, has killed himself. Richard pleads with Helen to annul the marriage before it is too late, but she decides to stand by her bargain. At his club, Spayden regards his marriage as an occasion for getting drunk. As time passes, Helen learns the full meaning of disillusion. Spayden exhibits her to his maudlin friends as the best little thoroughbred he ever owned. Mortified beyond endurance, Helen sells her jewels, and has Beale invest the money for her.

Beale advises Helen she must have five thousand dollars to safeguard her investment. She decides to sell Dandy Dick. She phones Foxhall. He asks her to come to his house. She writes Beale to have Marlowe meet her at Foxhall's at eight-thirty, that she may give him the money to cover her investment. Foxhall offers to lend Helen the money. She realizes his insinuation, and when he attempts to embrace her, she spurns him.

Not finding Helen at home, Spayden learns she has gone to Foxhall's.

The struggle between Helen and Foxhall ends in her shooting him with his revolver. There is a furious ringing of the doorbell. Foxhall rushes Helen into the bedroom. He pulls out his cigarette case, showing a bullet imbedded in it. Spayden rushes in, demanding to know where Helen is. They hear a noise in the next room. Spayden strikes Foxhall down, and drags Helen out. Believing she has killed Foxhall, she swoons. Spayden picks up the revolver and shoots Foxhall. He falls back dead. Horrified, Spayden leaves through a window.

Richard Marlowe finds Helen and Foxhall, both apparently dead. Helen comes to, and Richard believes she has killed Foxhall. He takes her to his mother's home. Marlowe is arrested for the murder of Foxhall, and pleads guilty. In the days of her convalescence, all knowledge of Marlowe's trial is kept from Helen. Marlowe is pronounced guilty. Helen hears a newsboy calling an extra, and discerns Marlowe's name. With the aid of her nurse, she rushes to court, declares Marlowe innocent, saying she killed Foxhall. Among the spectators are Spayden and Grimes, Foxhall's butler. As Helen confesses, Spayden starts to sneak out, but Grimes yells to have him stopped. Spayden is brought back, and Grimes swears he saw Spayden kill Foxhall. Grimes tells his story.

For fifteen years he has been in the service of Foxhall, whom he hated and despised. After Spayden left, Grimes stole the money Foxhall had prepared for Helen. Spayden denies the story, but he is dragged off by attendants. In

another room, he shoots himself. Helen and Richard are reunited.

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

Mary Jane's Pa (1917)



Editor Mary Jane Perkins (Mildred Manning) is running the smalltown newspaper and crusading against crooked politician Joel Skinner.

After wandering the world for fifteen years, Hiram Perkins returns home to find his wife running a small town newspaper to support their two daughters. With pity in her heart, Mrs. Perkins allows her husband to stay in the house providing that he not disclose his identity. Mrs. Perkins is waging a battle against the re-election of Joel Skinner for a seat in the assembly, and when she learns that Skinner has mistreated old Mrs. Miller, she is determined to expose his actions. Rome Preston, running in opposition to Skinner, requests that she stop the story, but Mrs. Perkins refuses and so Preston disables the press. With Hiram's help, Mrs. Perkins prints the story and Skinner is defeated. In revenge, Skinner's men burn the press and demand that Hiram be tarred and feathered. At this moment, Mrs. Perkins acknowledges that Hiram is her husband and all is forgiven as the Perkins family is reunited. *American Film Institute Catalog of Feature Films/TCM Overview*

“Mary Jane’s Pa”

Greater Vitagraph Blue Ribbon Feature, in Five Reels, Fine
Adaptation of Well Known Play.

Reviewed by Robert C. McElravy.

MARY JANE’S PA” has delighted its hundreds of thousands as a play and there is no reason why it should not now delight the millions in film form. For the scenario writer, A. Van Buren Powell, and director, William P. S. Earle, have done a remarkably effective thing in the adaptation of the original play, written by Edith Ellis. It has many of the finely sympathetic qualities which give a story universal appeal and none of them have been missed or slighted. The screen production, on the other hand, is notable for its careful detail and no effort has been spared to give the narrative an appealing setting throughout. The paintings of Frederick Earle give additional charm to many of the subtitles and both the interior and exterior scenes are good.

Marc MacDermott plays the part of Hiram Perkins, who was almost an Enoch Arden. He came home to find his two chil-

dren grown up and his wife in love with another man. Instead of retreating under these circumstances Hiram remains and helps run the village print shop, which his wife has been conducting. He finally makes good and is once more restored to favor with his wife. The part is an appealing one and Mr. MacDermott brings out the vacillating, lovable qualities of the man in an artistic way. Eulalie Jensen as the wife is equally pleasing; in fact this sweetly sympathetic woman does much to make the piece so strong. Mildred Manning and Clio Ayres play the parts of Mary Jane and her sister. Others in the cast

are Emmet King, William Dunn, Mary Maurice, Templar Saxe and Edward Elkas.

“Mary Jane’s Pa” tells a well-rounded story, enacted in charming rural surroundings. It has plenty of action, a touch of melodrama at times, and abounds in humor and pathos. It may be set down as one of those fortunate productions which hits the family circle square in the eye. In other words, it has something in it for everyone.

Reviewed by Robert C. McElravy, *The Moving Picture World*, August 25, 1917, pp. 1228-1229

"Mary Jane's Pa"

(Vitagraph—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

AN appealing note is sounded in this late production from the Vitagraph Studios which together with good acting, will place it in rank with "above-the-average" features. Were it not for the fact that the direction of William P. S. Earle, is noticeably faulty, "Mary Jane's Pa" could be classed with the excellent. Mr. Earle had no easy task before him when he commenced work on this production. There is the main plot and many counterplots all of which have a particular bearing upon the story as a whole. No one of the counterplots could have been dispensed with and still have the story told as it was meant to be told and as it should be told, because in these sidelights to the main plot, lies the dominant appealing element of a very human subject. The director, apparently, considered this phase of his production without the proper application, with the result that smoothness in the story is lacking. With this exception, there is no reason why Vitagraph's production shouldn't be received with open arms by the average picture lover. It is particularly acceptable to the class of theatres which caters to the family patronage. To those exhibitors who look to lovers of heavy drama or the melodrama, this offering is not to be recommended. Edith Ellis, the author, has written an excellent story, full of human interest. She has given the plot an original twist, here and there without her work leaving the impression that action is forced. Marc MacDermott gives an excellent characterization of Hiram Perkins. He lives the part and his acting goes a good way toward removing the rough edges evident in direction. The errors of the director are forgotten in the acting of Mr. MacDermott. Mildred Manning, playing opposite in the principal feminine role of Mary Jane is convincing. She does better in some scenes than she does in others. As a whole, her work is to be commended. Eulalie Jensen is excellent as Portia Perkins. Emmet King, Clio Ayres, William Dunn, Mary Maurice, Templar Saxe and Edward Elkas are good in support. The photography is good.

THE STORY AND PLAYERS

THE STORY AND PLAYERS

Hiram Perkins (Marc MacDermott) is a cultured idler. He abandons his family of three, a wife and two children, when the children are babies. Twelve years later he comes back to the old home and finds his wife, Portia (Eulalie Jensen), the owner of the local printing press and daily newspaper. The two daughters, Mary Jane (Mildred Manning) and Lucille (Clio Ayres) are approaching the marriageable age. Mary Jane, still in short dresses, is the more vivacious of the two and she is a typical small-town girl of tender years. Portia having worked hard all the years that intervened between the disappearance of Hiram and his return, is not easily reconciled. She wishes to keep the identity of Hiram from his daughters for they have been lead to believe that their father would never return. Hiram is hired as the "maid-of-all-work." The neighbors begin to talk. Scandal is in the air. Rome Preston (Emmet King), a successful attorney, proposes to Portia but she puts him off. Preston is nominated for a public office and has for his opponent, Joel Skinner (Templar Saxe). Skinner is the richest man in town. Portia comes out for Preston in the columns of her paper. Skinner utilizes the scandal about Hiram's presence at the Perkins' home and a note which he had obtained telling of the intended elopement of Portia's elder daughter, Lucille. Portia obtains an affidavit exposing Skinner's past. The story comes out in her newspaper and Skinner organizes a mob and wrecks the printing press. Hiram shows his worth during the riot and Portia tells that Hiram is her husband.

Motion Picture News, August 25, 1917, p. 1321

Marc MacDermott in
"MARY JANE'S PA"

Greater Vitagraph drama; five parts; published August 13

As a whole.....	Padded
Story	Pleasing
Star	Good
Support	Good
Settings	Adequate
Photography	Clear

"Mary Jane's Pa" should please picture patrons not too critical of its shortcomings and who are oblivious of its obvious padding. The story is entertaining and the various roles are interpreted with finesse by such well-seasoned players as Marc MacDermott, Mildred Manning, Mother Mary Maurice, William Dunn and others. Mr. MacDermott, as Hiram Perkins, the man who came back, scrapes and bows throughout the five reels in meek subservience to the strong willed Mrs. Perkins.

The subtitling and photography are commendable. The direction of William P. Earle is all that it should be and the scenarioist, A. Van Buren Powell, made the most of the story.

The story: Mary Jane's Pa is bitten by the wanderlust bug and while he is traveling around the world, Mrs. Perkins rears her two daughters and runs a country newspaper. She is in the midst of a political fight when her husband returns and becomes the male house-maid of the Perkins homestead. The presence of the unknown man about the home causes the town gossips' tongues to wag and they wreck the printing office and threaten to tar and feather the man. Explanations follow and there is a long drawn out happy ending.

Exhibitors Herald, September 15, 1917, p. 25

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Mary Jane Perkins). Male (Hiram Perkins)

Ethnicity: White (Mary Jane Perkins, Hiram Perkins)

Media Category: Newspaper

Job Title: Publishers (Mary Jane Perkins, Hiram Perkins)

Description: Major: Mary Jane Perkins, Hiram Perkins, Positive.

Description: Minor: None.

A Midnight Mystery (1917)

Reporter Dickson Fay (Charles Perley).

A MIDNIGHT MYSTERY (Two Parts—May 4).—The cast: Simon Dudsbury (Thomas Jefferson); Elsie Wheaton (Betty Schade); Dickson Fay (Charles Perley); Hatch (Harry Holden); Dr. Adams (E. P. Evers); Mrs. Weed (Mrs. Hernandez). Scenario by A. W. Coedeway. Produced by Wm. V. Mong.

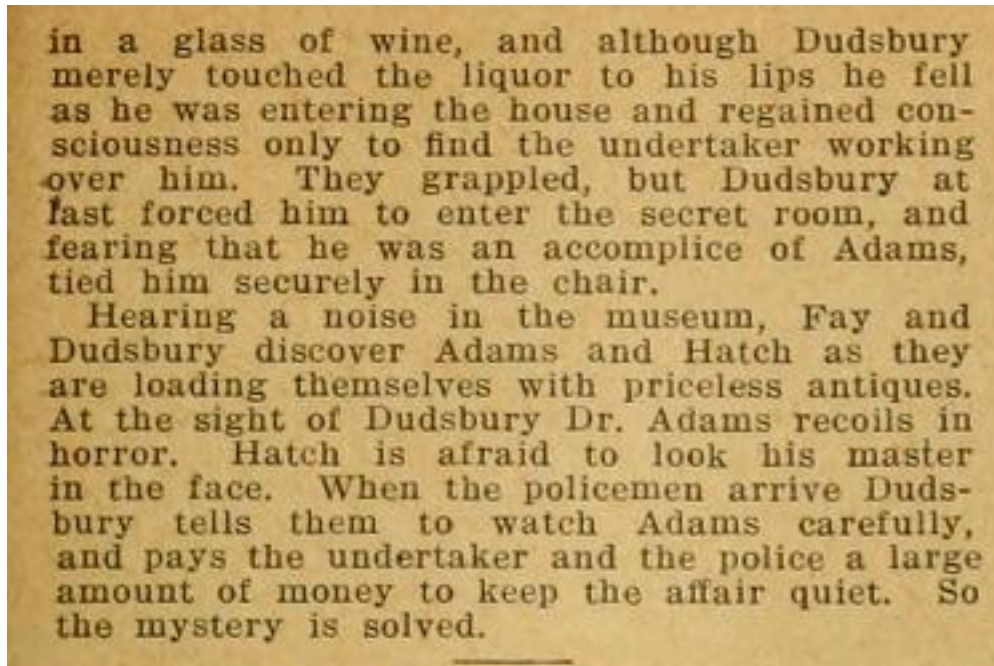
Simon Dudsbury is found dead by his butler, Hatch. Dickson Fay, a reporter, answers the butler's call for help and together they carry the body from the veranda where it is found into the house. Dr. Adams, Dudsbury's physician, attributes death to heart failure. The reporter is just leaving the room when he hears a woman's voice urging him to remain, as she fears that her uncle has been murdered. Fay then asks Adams to give him some facts for the newspaper, and the doctor tells about Dudsbury and his wonderful collection of antiques.

Elsie Wheaton, Dudsbury's niece, has hastened home and arrives that day, the housekeeper, Mrs. Weed, being the only one who knows of her coming. It is she who asks Fay to remain. The doctor thinks she is still in Europe. When Hatch goes to Dudsbury's bedroom where the body was taken he is horrified to find neither the undertaker nor the body. As Fay and Adams enter the museum to look about, the doctor goes out and locks the door, thus holding the reporter a prisoner.

Elsie is terrified by the sight of her uncle, who passes by her without speaking. There is blood on the side of his head. She hears the hammering of Fay against the museum door and opens it, but faints upon seeing Fay.

Adams and Hatch continue to search for Dudsbury and the undertaker, but, unsuccessful, they return to the museum. Fay and Elsie hear their approach and hide behind a mummy case. When the two men cannot find the reporter, they begin to look behind the large objects and soon come to the mummy case. They try to pull the door open and as it gives with a jerk, Fay and Elsie are thrown back, causing them to fall through a trap-door and disappear. Adams tells Hatch, the butler, that they will take anything valuable they can carry and make a getaway.

Fay and Elsie land in a room where they confront Dudsbury and the undertaker, who sits in a chair, tied hand and foot. Dudsbury then relates to them his story. Becoming suspicious of Dr. Adams, he began to watch him. Finally he saw the man drop some powders



The Moving Picture World, May 5, 1917, pp. 844-845

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Dickson Fay)

Ethnicity: White (Dickson Fay)

Media Category: Newspaper

Job Title: Reporter (Dickson Fay)

Description: Major: Dickson Fay, Positive.

Description: Minor: None

A Mixed Color Scheme (1917)

Newspaper. A couple read in the morning newspaper that gypsies might be able to locate their kidnapped child. The kidnapper reads the same story and goes to collect the reward.

Whites in black face play the adults. A black baby is played by an African-American. The Capriolis' finances being at a low ebb, Mr. Caprioli has a happy thought – he will abduct a baby and hold it for ransom. The inspiration is received joyfully by his spouse and Caprioli sallies forth. Nora leaves the Waring progeny for a few moments in order to stop a quarrel between two small boys, and Caprioli seizes his chance and kidnaps the little bambina. The Warings, after a sleepless night, receive a ray of hope from the morning paper. A band of gypsies offers to locate any lost relative or umbrellas for a trifling sum. The Warings visit the camp and are assured that their offspring is as good as found. Thinking to capture the reward, the gypsies steal a child and take it to the

Warings, only to discover that the babe is Rastus, decided brunette, of Ethiopian descent. Meanwhile, Caprioli, having read of the reward the Warings are offering, is on his way to the Waring home with the right baby. He lays it down for a moment to look at his paper, and the gypsies substitute little Rastus, who is again presented to Mr. Waring. Caprioli is ejected and Mrs. Waring is on the verge of nervous prostration, when the gypsies arrive with the right baby. Henry T. Sampson, *Blacks in Black and White: A Source Book on Black Films, Second Edition*, p. 90.

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 Money Mill (1917)

Reporter Jack Burton (Ewart Overton)

Burton defends Helen Ogden (Dorothy Kelly) from crooks trying to get her gold mine. Ogden's father was killed in an explosion when his partner blew up the mine after selling his share and then discovering it contained gold. Burton is first found on a breadline which Ogden is helping to support and is given the reporting job. Although he loves Ogden, he is concerned that her money will come between them. When the former partner and his son conspire to get the deed to the mine, Burton comes to her rescue and the two lovers are finally united through the influence of kindly doctor, Reverend Dr. Granger. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 26

Soon after discovering gold in a mine which he has worked for many years, Thomas Ogden is killed in an explosion set by his former partner who sold his own interests in the claim just before the strike. Ogden's daughter Helen, now wealthy, moves to New York and becomes a busy socialite, until Reverend Granger, a minister from the Lower East Side, interests her in working for the city's poor. When she meets Jack Burton, a young reporter, the two fall in love, but he will not marry Helen because of her wealth. When crooks try to rob Helen of her gold mine, however, Jack helps her regain possession, and in the end, Jack realizes his true love for her and they are reconciled. *American Film Institute Catalog of Feature Films*.

“The Money Mill”

**Five-Reel Drama Produced by Vitagraph—Dorothy Kelly
and Evart Overton Head Good Cast.**

Reviewed by Ben H. Grimm.

LIKE the mills of the gods, “The Money Mill,” a five-reel Vitagraph Blue Ribbon drama, grinds slowly. But it is not until the latter part of the fourth reel is reached that “The Money Mill” begins to grind exceedingly fine. There is a wealth of interest in the last reel, however, and enough story action and suspense to compensate in a large measure for the preceding slowness. The story was written by Roy L. McCordell. Throughout the picture are seen several original touches, and some of the types used as extras are especially fitting and true to life. Interest is at a rather slow ebb during the running of the first three reels because of a tardiness in getting to the real story, and because of a penchant toward using more footage than necessary in registering essential facts.

Dorothy Kelly and Evart Overton head the cast. They keep alive the heart-interest element in a pleasing manner. Both are capable. Edward Elkas and Charles Kent are seen to good advantage in character parts. Other able members of the cast are Gordon Gray, Logan Paul, Mr. McCormack, Mrs. Costello and Mr. Storrer. While no character could be said to dominate the story, the character bits help the picture considerably.

The story, while containing comparatively little drama, contains much interesting material. There is just enough heart-interest mixed with just enough melodramatic material to make of the production an ordinarily good program offering. The story tells of a girl who becomes rich through a mine.

In the city she helps the poor. A young reporter is in love with her, but cannot bring himself to surmount the barrier of her wealth. A fake investing concern conducted by the son of the man who was once a partner of the girl's father obtains her mine. The reporter helps the girl get back her mine. Photography is average. Direction was done by John Robertson. Released March 5.

The Moving Picture World, March 17, 1917, pp. 1756-1757

THE MONEY MILL (Five Parts—March 5).—
The cast: Helen Ogden (Dorothy Kelly); Jack
Burton (Ewart Overton); Richard Drake (Gor-
don Gray); Gregory Drake (Edward Elkas);
Rev. Dr. Granger (Charles Kent); Thomas Og-
den (Logan Paul); John King (Mr. McCor-
mack); Mrs. King (Mrs. Costello); Carter Mc-
Gee (Mr. Sterrer). Directed by John Robertson.

Having sold his share in a mine, Gregory
Drake blows it up in pique when it turns out
to be good, and disappears, leaving Helen Og-
den sole owner, as her father was killed in
the mine.

Later, in New York, Helen is much sought
because of her money. Dr. Granger, a worker
among the poor, induces her to see his "family,"
as he calls the many in want. Helen becomes
interested and is loved by the poor for her
good deeds among them. She buys a pin from
Jack Burton on the bread line. Later Dr.
Granger secures him employment as a reporter.
Jack loves Helen, and she begins to feel affec-
tion for him, but he realizes that her money
stands between them.

Richard Drake, Gregory's son, is operating a
get-rich-quick investment scheme in New York
when his father turns up. By changing the
names on the old sales document Gregory has

preserved, the swindlers are able to steal the
mine from Helen. She feels that now she and
Jack are on a plane, but Dr. Granger convinces
her that they must both work to recover the
mine. This Helen does by becoming a stenog-
rapher at the "Money Mill" and after many
adventures she and Jack are united through Dr.
Granger.

The Moving Picture World, March 17, 1917, p. 1825

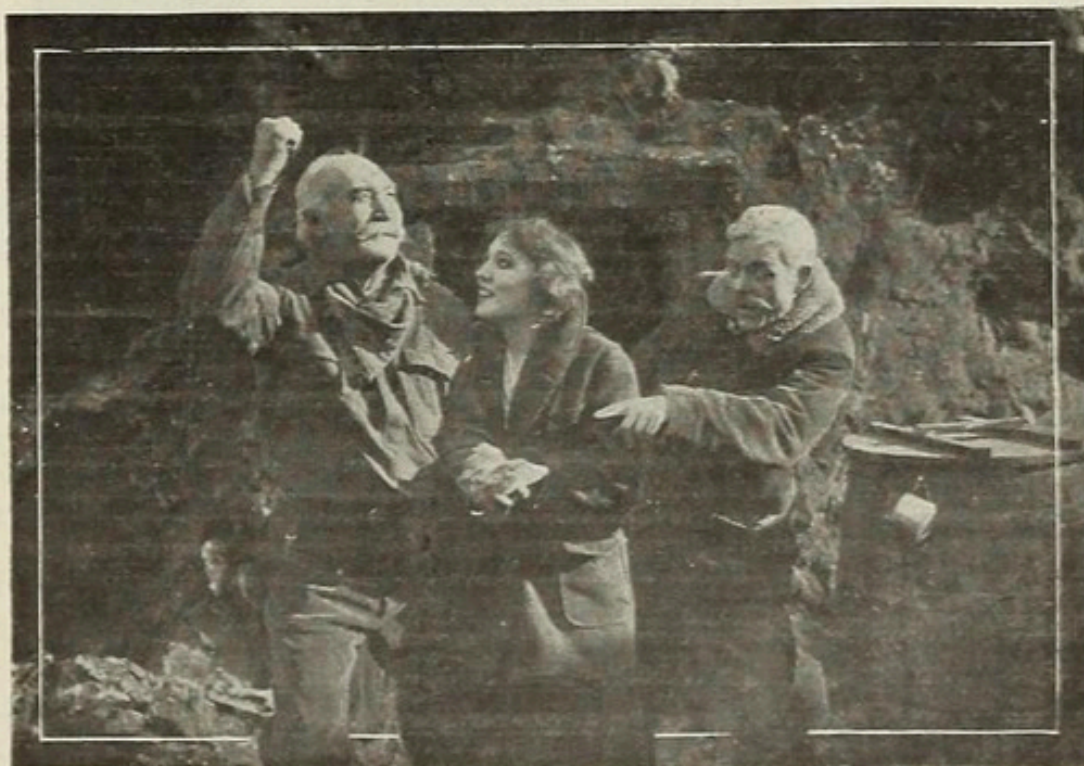
“The Money Mill”

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

DOROTHY KELLY and Evart Overton, co-star in this fast moving plot of varying fortunes and love versus wealth. Sudden riches through a gold strike; poor boy in love with a rich girl, but feeling a gulf between them because of her different station, and the loss of her money just long enough to establish the real love between the two, are the sure-fire sympathy-getting elements combined into a quite enjoyable story, new mostly because these particular stars and players have never essayed these particular roles.

As Helen Ogden, daughter of the miner, in their rough log cabin, Dorothy Kelly is thoroughly at home; later as heiress of a rich gold mine, working among the poor in the big city, she seems equally well cast; finally as the girl who appeals through her sweetness to the clean cut young man she has helped into self respecting success as a newspaper reporter, Miss Kelly again



The Lucky Strike

seems to fill the bill. And if you saw her in the Secret Kingdom and know what a villainous villainess she can make, you will have to decide that this star has real talent. We would predict an excellent reception for "The Money Mill," as fully up to Vitagraph standard. That it is not considerably above average can be laid wholly to the triteness of the elements making up the story, which however is well told, moving easily from scene to scene. The villain robbing Helen of her title and the uncovering of the get-rich-quick swindlers to get the money back

to the heroine were well handled incidents that added melodramatic thrills to the romantic side of the story.

THE STORY AND PLAYERS

Thomas Ogden (Logan Paul) buys out Gregory Drake's interest in the mine they are working together, just as rich ore is found. Gregory (Edward Elkas) thinks he has been duped, and blows up the mine, killing Ogden. Helen (Dorothy Kelly) inherits the mine, and going East becomes interested in the work of Dr. Granger (Charles Kent) in uplifting the poor. She also starts Jack Burton (Ewart Overton) on the road to success as a newspaper reporter. Richard Drake (Gordon Gray), unscrupulous get-rich-quick promoter, forges a bill of sale from Helen's father to his father (Gregory Drake), and claims Helen's property. Jack, in love with Helen, after he has shown up Drake's chicanery, and recovered Helen's property, gets courage to tell Helen of his love for her.

Motion Picture News, March 17, 1917, pp. 1715-1716

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Jack Burton)

Ethnicity: White (Jack Burton)

Media Category: Newspaper

Job Title: Reporter (Jack Burton)

Description: Major: Jack Burton, Positive.

Description: Minor: None.

Mothers of Men (1917)

Newspaper Editor, who fiercely opposes the suffragette movement, is killed at the hands of bomb-throwing Italian anarchists.

Attorney Clara Madison, the leader of the suffragette movement, finally succeeds in being elected judge of the district court. Shortly after the election, she meets and marries Worthington Williams, an attorney for the liquor interests. The foes of Williams' clients decide to discredit his cause by framing the attorney and hoping that his wife will intercede on his behalf. Williams is accused and convicted on circumstantial evidence of blowing up the opposition newspaper and causing the death of its editor. Meanwhile, Clara is elected governor and in this capacity, she has the power of pardoning her husband at the risk of discrediting her suffrage cause. Torn between love and duty, Clara decides to let her husband die. Her anguish is ended when the real murderer confesses to the killing, thus freeing Williams and reconciling the family. *American Film Institute Catalog of Feature Films*.

In an unnamed "western state" where women can vote, an all female political party fields a lady lawyer, Clara Madison, to run for superior court judge, which she wins after her husband declines to run against her. A fierce opposition newspaper editor is killed at the hands of bomb throwing Italian anarchists, yet Clara's husband is implicated with them, and may be sentenced to death if she won't intervene. *IMDb Summary*.

“Mothers of Men”

Five-Part Woman's Suffrage Photoplay Shows Interesting Phases of Future Conditions When Women Become Judges and Governors—Produced by Robard's Players.

Reviewed by Edward Weitzel.

THERE is no mistaking the intention of Hal Reid and Willis Robard in writing their five-part woman's suffrage photoplay, “Mothers of Men”—they expect it to be taken seriously. They are doomed to disappointment in a number of cases; other persons will share their view of the matter. The story, which lifts the veil of the future and shows some of the consequences when the mothers of men are elected to office, is conceived in a very melodramatic mood and deals with political crime, murder and a triple hanging. The wife of a prominent lawyer, a member of her husband's profession, is elected a judge of the criminal court and is called upon to sentence a murderer convicted by circumstantial evidence. She does her duty in the matter, and the man is hanged. She is next elected governor and, according to the story, her husband, although innocent, becomes involved in a murder case and is also convicted by circumstantial evidence. Overlook the fact that the situation is an impossible one, and it is interesting, to say the least. Torn between love and duty—to copy the language of the subtitles—and admonished to stand firm for the good of the cause and show the world that the new brand of womanhood does not intend to be swayed by its heart in place of its head, the wife and governor refuses her husband a pardon and he is only saved from the rope by the confession of the real murderer.

It is easily seen that the possibilities in such a scheme of things are numerous and far-reaching. Modeled after the melodramas with which his name is associated on the stage, Hal Reid and his collaborator have let nothing interfere with the plotting of their story. If plausibility of plain common sense refused to square with it, so much the worse for common sense and plausibility. Working, thus unrestricted, they have adapted a goodly number of well-tried theatric devices to their needs, including the pardon which arrives just in time to cheat the hangman. Some of the scenes are quite well produced and are correspondingly impressive, a number fall far below this effect.

The acting of the leading roles is adequate. Willis Robard directed the production and played the part of the governor's husband. It is evident that he has given the best that is in him to both tasks, and his impersonation of the convicted man has many excellent qualities. Dorothy Davenport plays the wife. She compels respect for the character at all times, an achievement that speaks volumes for her ability as an actress.

The Moving Picture World, October 27, 1917, p. 523

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.

Mr. Dolan of New York (1917)

Newspaper Article about one prize fighter being champion of all Europe angers another prize fighter who challenges him to another battle and the fight is on.

MR. DOLAN OF NEW YORK—(Five parts—April 9).—The cast: Jimmy Dolan (Jack Mulhall); Thomas Jefferson Jones (Noble Johnson); Alicia (Julia Ray); Count Conrad (Al. McQuarrie); The King (Harry Mann); Prince Frederick (Ernest Shields); Mlle. D'Orsay (Grace Maclean); "Spider" Flynn (Francis MacDonald). Written by Fred Myton. Produced by Raymond Wells.

Jimmy Dolan has just been defeated in a fight with "Spider" Flynn. Jones, Dolan's trainer, had bet their whole bank role on the battle.

Twenty-four hours from Paris, in the little principality of Konigstadt, lived a king and his ward, Countess Alicia, a beautiful girl, was courted by Count Conrad, the King's nephew.

Prince Frederick was to pay the King a visit, and the old King planned to wed him to Alicia.

Count Conrad gets a message from the Prince asking him to come to a certain cafe. Conrad finds Frederick in company with a Mlle. D'Orsay. He begs Conrad to say he is stricken with scarlet fever. The Count consents, but plans to be revenged on Alicia.

Jones and Jimmy enter the cafe. The Count calls Jimmy to his table, offers him twenty thousand francs to impersonate Prince Frederick, gain Alicia's consent to marriage and thus humiliate her. Urged by Jones, Jimmy accepts, and Conrad begins to teach him courtly manners. Jones is to play the role of an Arabian body-guard.

Jimmy and Jones are presented to the King and to Alicia., Jimmy and Alicia are promptly interested in each other.

Some days later, Jones and Jimmy read in the newspaper about "Spider" Flynn's being the champion of all Europe and are indignant. He sends Flynn an insulting message, challenging him to another battle, and Flynn immediately accepts.

The King decides to call on Jimmy informally, and finds Jones and his friend boxing. The King takes up boxing and has a gymnasium built.

Prince Frederick and Mlle. D'Orsay quarrel. He arrives at Konigstadt the evening of a dance given in honor of Jimmy. Jones sees him at the hotel, and with Jimmy's help ties him in a chair. The Prince escapes and tells the King of the outrage.

The big fight is on between Jimmy and "Spider" Flynn. A great crowd has gathered, and among them the King, Alicia and the Prince. Jimmy defeats Flynn and the King is one of the first to congratulate him. The King looks from Alicia to Jimmy, saying there is a Count's title vacant in Konigstadt and that he hasn't had a good boxing match since Jimmy left.

The Moving Picture World, April 14, 1917, p. 319

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

Mr. Opp (1917)

Publisher Daniel Webster Opp (Arthur Hoyt) is a perpetually cheerful fellow who establishes a newspaper called the *Opp Eagle* and remains optimistic through a series of hardships. Publisher Willard Hinton later buys the *Opp Eagle* from Mr. Opp.

Optimistic in the face of failure, Daniel Webster Opp finally attains success as a traveling salesman for a shoe firm, but just when his prospects are best, he receives word that his stepfather is dead. He leaves at once to meet his brother Ben at Cove Junction, where they settle the estate according to Ben's demands. Ben takes the money, while Mr. Opp is given the homestead and custody of Kippy, his feeble-minded half-sister. Sacrificing all to remain with his sister, Mr. Opp founds a newspaper, the *Opp Eagle*, and begins to promote the town. His optimistic editorials are read by John Mathews, a wealthy promoter who comes to investigate the possibility of coal in the area. After convincing the townspeople to invest their money, Mathews discovers the mine to be worthless and decides to sell out to the competition, against Mr. Opp's wishes. Next, Mr. Opp loses his sweetheart Guinevere Gusty to Mathew's secretary, Willard Hinton. Throughout, Mr. Opp remains cheerful and is rewarded for his optimism when the townspeople nominate him to be mayor of Cove Junction. *American Film Institute Catalog of Feature Films/TCM Overview*

MR. OPP (Five Parts—Aug. 20).—The cast: Mr. D. Webster Opp (Arthur Hoyt); Willard Hinton (George Chesbro); Jimmy Fallows (George Hernandez); John Mathews (Jack Curtis); Guinevere Gusty (Neva Gerber); Miss Kippy (Elsie Maison); Mrs. Gusty (Anne Lockhart). Screen version of Alice Heagan Rice's novel. Scenario and direction by Lynn F. Reynolds.

Daniel Webster Opp, egotistical, vain and with only a smattering of education, is the epitome of cheerfulness and optimism. He has ventured into many careers and has made a failure of all of them, until he becomes a traveling salesman for a St. Louis show firm. Just when promises are golden, Opp receives word that his stepfather has died and he must go at once to his old home to settle the estate.

He is met at the hotel in Cove Junction by his brother, Ben, who demands that a settlement be made on the basis of D. Webster taking the homestead while Ben shall have the few dollars in cash that complete the estate. In this arrangement Ben plans to send Kippy Opp to an institution for the feeble minded. As a result of the ravages of fever Kippy at the age of twenty-four has only the mind of a child.

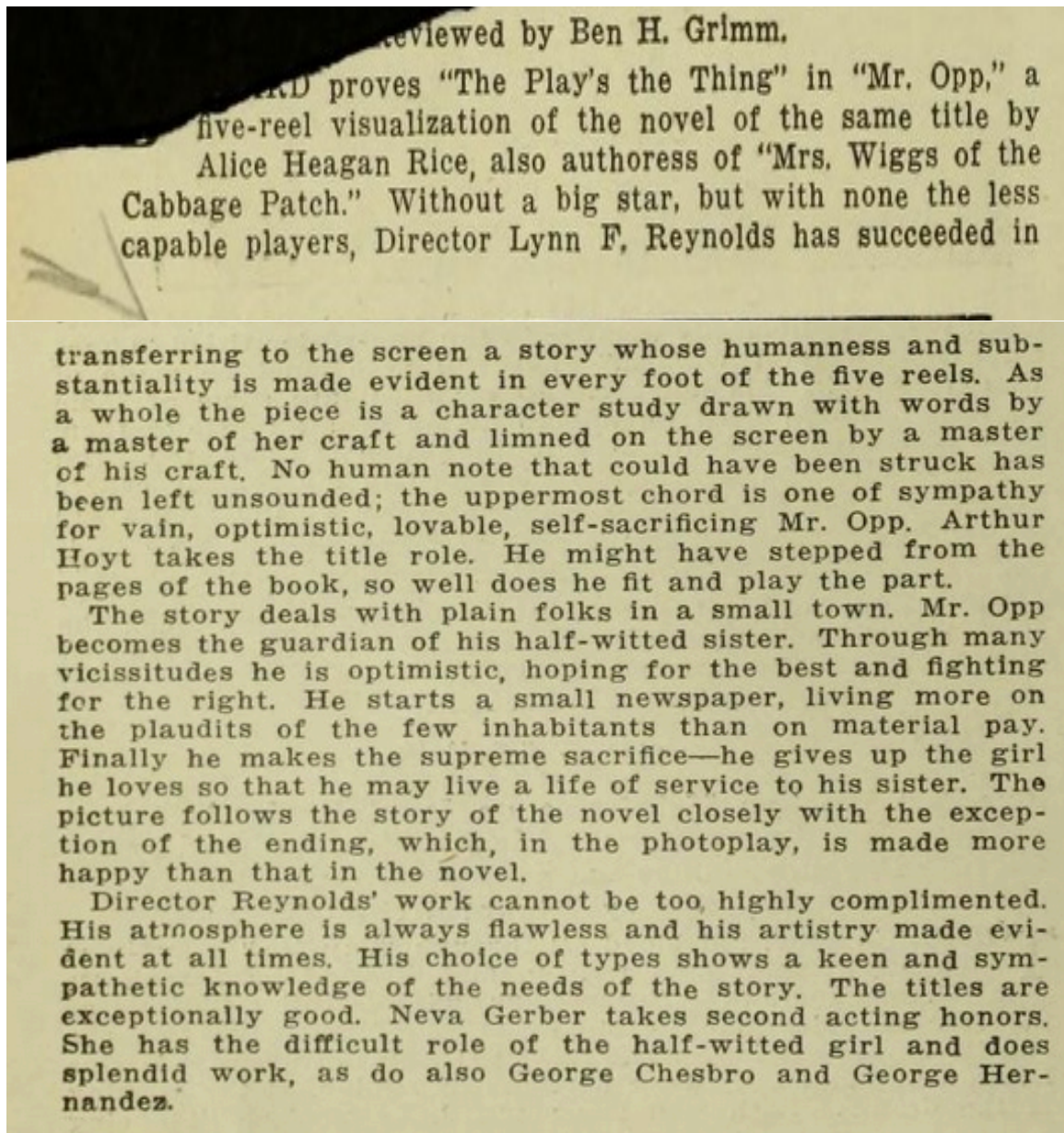
D. Webster Opp decides to sacrifice himself to the care of his sister. He gives Ben the money and settles down in the old homestead to start life anew. As Cove Junction boasts no newspaper, Mr. Opp establishes The Opp Eagle. His optimistic editorials are read by a wealthy promoter who goes to Cove Junction to investigate the possibilities of getting coal from the ground in that vicinity.

Mr. Opp's plan for a "Greater Cove Junction" enthuses the populace, and he is chosen as the community head in forwarding schemes to make the town famous and prosperous. John Mathews, the promoter, addresses an assembly of the townsfolk, promising to co-operate with them in developing the coal lands if the citizens will invest with him in the Turtle Creek Development Co., which he undertakes to form. Mr. Opp's enthusiasm leads the citizens to invest, and Cove Junction begins to boom.

With Guinevere Gusty, the village belle, Mr. Opp has fallen in love, proposes marriage and is accepted. This happens before Willard Hinton, because of threatened blindness, is compelled to abandon his position as private secretary to John Mathews. Hinton decides to remain in Cove Junction and goes to board at the home of the Widow Gusty. This move ends Mr. Opp's matrimonial aspirations, for Guinevere falls in love with Hinton and Mr. Opp releases the girl from her engagement.

John Mathews returns to Cove Junction and at a meeting of the stockholders declares that the coal lands have been found to be unproductive of profit, but offers a plan to sell out to a rival corporation. All the stockholders, except Mr. Opp, agree to sell. Mr. Opp declares the whole transaction to be dishonorable, preconceived by Mathews to trick the rival company into buying a worthless proposition. He, however, is voted down and the sale is consummated.

Then and there Cove Junction's boom begins to wane. Hinton, having married Guinevere, makes a proposal to buy the Opp Eagle and retain Mr. Opp as an employee. Seeing his last hopes vanishing, Mr. Opp sells out on the day the townsfolk have set for a banquet to do honor to the man who has done so much to advance the prosperity of Cove Junction. Mr. Opp finds himself the hero of an occasion that brings to his heart the manna of adulation and praise for which he is so hungry. He is then and there nominated for the office of Mayor and the story ends with Mr. Opp happy in the homage of his fellow citizens with a life of devotion to the brain-sick Kippy.



The Moving Picture World, September 3, 1917, p. 1388

MR. OPP.

Mr. D. Webster Opp..... Arthur Hoyt
 Willard Hinton..... George Chesebro
 Jimmy Fallows George Hernandez
 John Mathews..... Jack Curtis
 Guinevere Gusty..... Neva Gerber
 Miss Kippy..... Elsie Maisen

Without question the finest Bluebird ever released, is the verdict of Variety's reviewer on "Mr. Opp." The remarkable part of it is that it is a narrative rather than a plot, and the entire picture is the depiction of a series of characters. It is a screen version of Alice Heagan Rice's novel, scenario and direction by Lynn F. Reynolds. It starts slowly and continues so throughout the five reels without one realizing it. The simplest kind of a story, so admirably told by the actors and the descriptive sub-titles, without exaggeration and so full of heart interest. The press department of Bluebird supplies an unvarnished synopsis of the feature as follows: Daniel Webster Opp, egotistical, vain and with only a smattering of education, is the epitome of cheerfulness and optimism. He has ventured into many careers and has made a failure of all of them, until he becomes a traveling salesman for a St. Louis shoe firm. Just when promises are golden, Opp receives word that his stepfather has died and he must go at once to his old home to settle the estate. He is met at the hotel in Cove Junction by his brother, Ben, who demands that a settlement be made on the basis of D. Webster taking the homestead while Ben shall have the dollars in cash that complete the estate. In this arrangement Ben plans to send Kippy Opp to an institution for the feeble minded. As a result of the ravages of fever Kippy at the age of twenty-four has only the mind of a child. D. Webster Opp decides to sacrifice himself to the care of his sister. He gives Ben the money and settles down in the old homestead to start life anew. In his many ventures he had been, at one time, a printer. As Cove Junction boasts no newspaper, Mr. Opp establishes the Opp Eagle and begins at once to boom the town. His optimistic editorials are read by a wealthy promoter, who goes to Cove Junction to investigate the possibilities of getting coal from the ground in that vicinity. Mr. Opp's plans for a "Greater Cove Junction" enthuses the populace, and he is chosen as the community head in forwarding schemes to make the town famous and prosperous. John Mathews, the promoter, addresses an assembly of townfolk, promising to co-operate with them in developing the coal lands if the citizens will invest with him in the Turtle Creek Development Co., which he undertakes to

form. Mr. Opp's enthusiasm leads the citizens to invest, and Cove Junction begins to boom. John Mathews returns to Cove Junction and a meeting of the stockholders declares that the coal lands have been found to be unproductive of profit, but offers a plan to sell out to a rival corporation. All the stockholders except Mr. Opp agree to sell. Mr. Opp declares the whole transaction to be dishonorable, preconceived by Mathews to trick the rival company into buying a worthless proposition. He, however, is voted down and the sale is consummated. Then and there Cove Junction's boom begins to wane. Hinton, having married Guinevere, makes a proposal to buy The Opp Eagle and retain Mr. Opp as an employee. Seeing his last hopes vanishing, Mr. Opp sells out on the day the townsfolk have set for a banquet to do honor to the man who has done so much to advance the prosperity of Cove Junction. Mr. Opp finds himself the hero of an occasion that brings to his heart the manna of adulation and praise for which he is so hungry. He is then and there nominated for the office of Mayor and the story ends with Mr. Opp happy in the homage of his fellow citizens with a life of devotion to the brain-sick Kippy his irrevocable portion. *Jolo.*

Jolo, *Variety*, August 24, 1917, p. 27

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Daniel Webster Opp, Willard Hinton)

Ethnicity: White (Daniel Webster Opp, Willard Hinton)

Media Category: Newspaper

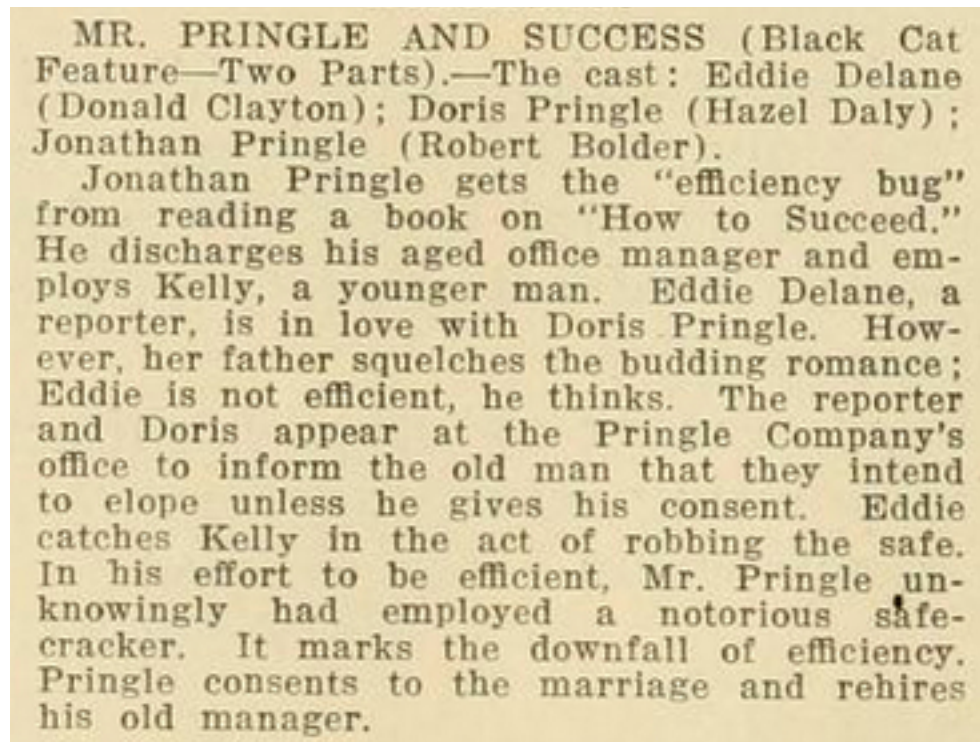
Job Title: Publishers (Daniel Webster Opp, Willard Hinton)

Description: Major: Daniel Webster Opp, Positive.

Description: Minor: Willard Hinton, Positive.

Mr. Pringle and Success (1917)

Reporter Eddie Delane (Donald Clayton).



The Moving Picture World, June 23, 1917, p. 1986

Status: Prints exit in the Library of Congress archive.

Did Not View.

Type: Movie

Genre: Comedy

Gender: Male (Eddie Delane)

Ethnicity: White (Eddie Delane)

Media Category: Newspaper

Job Title: Reporter (Eddie Delane)

Description: Major: Eddie Delane, Positive.

Description: Minor: None

Mrs. Balfame (1917)

Newspaperman James Broderick (Alfred Hickman).

GERTRUDE ATHERTON'S NOVEL, "MRS. BALFAME," PICTURED.

Frank Powell has finished the production of "Mrs. Balfame," Gertrude Atherton's noted novel—the first of that writer's works to be transferred to the screen. "Mrs. Balfame," in which Nance O'Neil plays the central character, is the first of the series of Nance O'Neil feature pictures now being produced by the Frank Powell Producing Corporation, to be distributed through Mutual.

In the picturization of the Atherton novel Miss O'Neil is said to have an admirable vehicle for her initial appearance as a Powell-Mutual star. As Mrs. Balfame, opportunity is hers in abundance for the portrayal of that dynamic emotionalism of which, in the American theater, there is no more gifted exponent.

Miss O'Neil is supported by an excellent cast. There are Robert Elliott, who appears opposite Miss O'Neil as Dwight Rush; Alfred Hickman, who has excellent opportunities in the role of Broderick, the newspaper man; Agnes Eyre, who is the Alys Crumley; Anna Raines, who is the Dr. Anna Steuer, and Frank Belcher, as the bibulous Mr. Balfame.

The Moving Picture World, February 17, 1917, p. 1047

"Mrs. Balfame"

Splendid Adaptation of Gertrude Atherton's Novel Appearing on Mutual Program Features Nance O'Neil.

Reviewed by Margaret I. MacDonald.

TO NO other Mutual production of recent months can we point with as much assurance with regard to general excellence as to the adaptation of the Gertrude Atherton novel, "Mrs. Balfame," in which Nance O'Neil plays the role of the unhappy wife. The picture, which contains some six thousand feet of material, was made by the Frank Powell Producing Corporation with a competent cast consisting of Frank Belcher, Robert Elliott, Agnes Eyre, Annie Raines, Alfred Hickman, Grace Gordon, Aubrey Beattie and Elsie Earle.

The story deals not with the usual triangular love story, but with the predicament of the wife of a drunken politician who, in desperation, is about to poison him when, through a mysterious circumstance, the mystery of which is not revealed until the close of the picture, he is shot near his own home. Throughout the production we are inclined to place the blame on Mrs. Balfame, who lives in constant dread of the accusation, because of a happening which occurred on the night of the murder. After having mixed poison in a glass of lemonade and leaving it on the dining-room table for her husband to drink on his return, she saw some one prowling about the grounds of her home. Taking a revolver in her hand, she stole quickly from the house to the grounds, hid behind a tree, and, upon seeing her husband drop dead from a shot from some other revolver, she fled to the house, threw away the poison, rinsed the glass, and rushed to her own room, where she quickly disrobed and turned out the light. Finally she is arrested for the murder, and is defended at the trial by a young lawyer who is in love with her. A confession signed by Mrs. Balfame's greatest friend, Dr. Anna Steuer, on her deathbed reveals the fact that she, for the sake of her friend, committed the murder.

There is not a wasted moment in the picture. It is purely a tragedy, consistent in story and as totally without message of morality as any other story of this character. It does, however, afford fine entertainment, stimulates thought on the subject that it proposes to discuss, and has fine dramatic values.

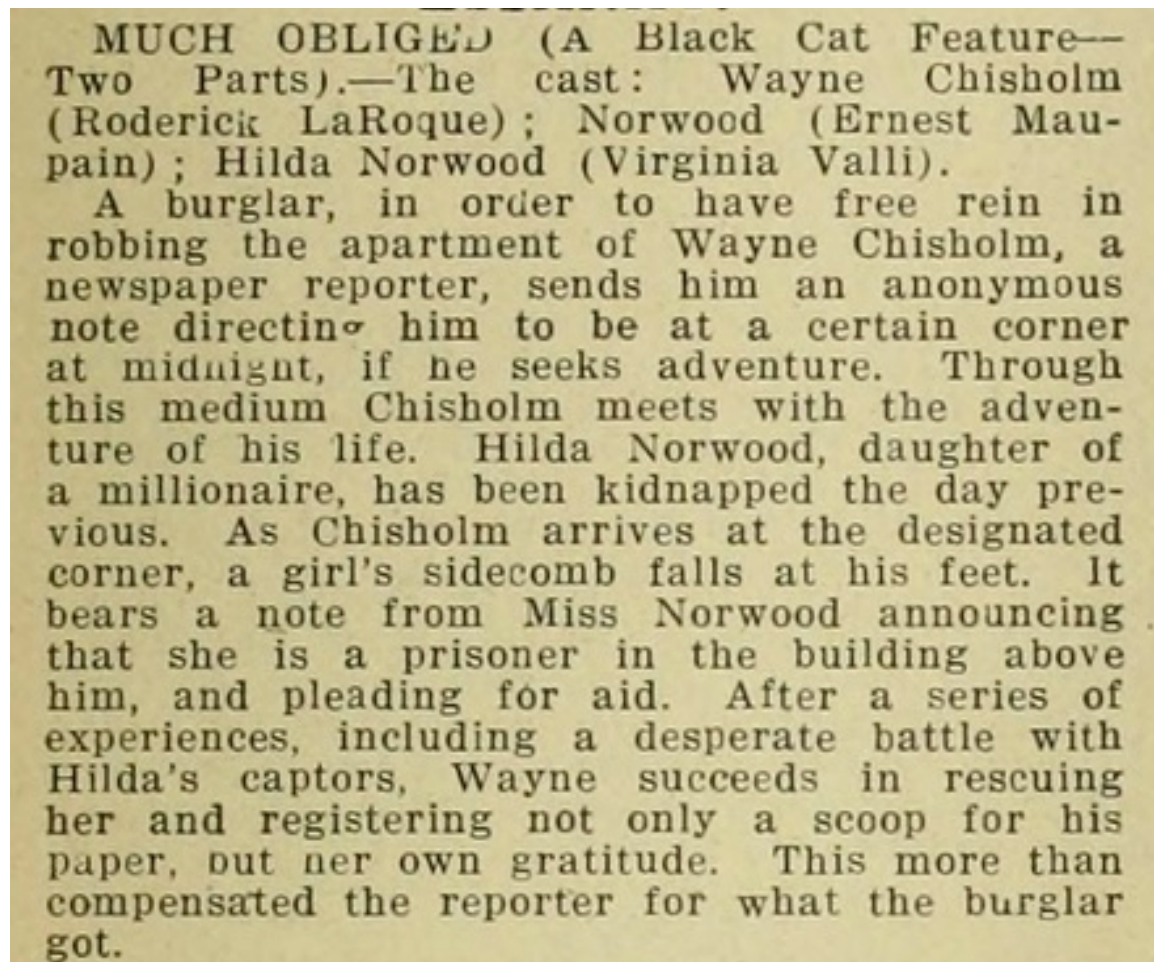
The Moving Picture World, April 21, 1917, p. 452

Status: Unknown
Unavailable for Viewing

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

Much Obligated (1917)

Reporter Wayne Chisholm (Roderick LaRoque).



The Moving Picture World, May 26, 1917, p 1333

Status: Unknown
Unavailable for Viewing

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

Mutual Weekly No. 112 (February 21, 1917)

Newsboys. Western newsboys in Glendora California send 100,000 oranges to the newsboys of the east on Orange Day. *The Moving Picture World*, March 3, 1917, p. 1407.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: News Employee (Newsboys)
Description: Major: Newsboys, Positive.
Description: Minor: None

Mutual Weekly No. 141 (September 12, 1917)

News sheets. In Moscow, Russia, all newspapers are suppressed; the news was printed on sheets. The method of distributing the news sheets is shown. M. Kerensky, new Prime Minister, visits the revolutionary troops, Loyal soldiers promise their leader to continue fighting. *The Moving Picture World*, September 22, 1917, p. 1893.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff

Description: Major: Unidentified News Staff, Neutral
Description: Minor: None

Mutual Weekly No. 148 (October 28, 1917)

Newspapermen's Club stage an old-fashioned rodeo in San Francisco, California. Ten thousand spectators are thrilled by daredevil cowboys. *The Moving Picture World*, November 10, 1917, p. 917.

Status: Unknown
Unavailable for Viewing

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

The Mystery of Number 47 (1977)

Reporter Buffington (Casson Ferguson) shows up with a Scotland Yard detective to investigative Irwin Molyneux (Ralph Herz) who is accused of murdering his wife and cook. Molyneux, a collector of china, who, under an assumed name is hired by a London newspaper to find himself. London newspapers covered the story.

Irwin Molyneux, a collector of china, is regarded by his friends and neighbors as a model citizen until the night his cook resigns and his wife elects to do the cooking herself to entertain their guest, the Bishop of Bedford. Attempting to hide the fact that his wife is actually doing her own cooking, Molyneux alibis that she is away visiting. This arouses the bishop's suspicions, and soon after, Molyneux finds himself accused of murdering his wife and cook and sought after by Scotland Yard. He finally unravels the mystery when, under an assumed name, he is hired by a London newspaper to find himself. Molyneux then produces his wife, alive and well and discovers that his cook is actually the sweetheart of Lord Francis Phillimore, and hence the concern over her disappearance.

American Film Institute Catalog of Feature Films

“The Mystery of No. 47”

(Selig-K-E-S-E—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS play from J. Storer Clouston's story, directed by Otis Thayer, is a series of surprises from opening to finish, sustaining a thread of hilarious and constantly changing comedy that is quite funny.

Ralph Hertz, as the respectable savant whose happy life is upset by the visit of an obtrusive old bishop, furnishes his characteristic brand of facial twists, and all the members of the large cast give excellent performances.

To get the spirit of this story, which was a literary gem in its original novel form, was no easy task, and we cannot say that the characters appear to us as natural as the plot would have allowed. In fact, to have made the incidents of comedy flow from serious and natural characters would, we believe, have added materially to its effectiveness.

A good story has been given an excellent presentation in pictures, however, and we welcome it as a relief from the usual triangle of domestic unhappiness.

Louisetta Valentine is a decidedly attractive feminine foil for Mr. Hertz.

THE STORY AND PLAYERS

Irwin Molyneux (Ralph Hertz), a savant whom one would least suspect of harm, is visited by an obtrusive old bishop, who insists on extending his visit until the return of Mrs. Molyneux (Nellie Hartley), because he believes the presence of a pretty housemaid (Louisetta Valentine) a danger to which he should not leave the old man alone unprotected. The fact is, Mrs. Molyneux has turned cook, through necessity, on the defection of the real Jane. Finally, when Mrs. Molyneux fails to return, the bishop becomes suspicious and summons a detective from Scotland Yard (Fred Eckhart), who brings along a newspaper reporter (Casson Ferguson), and the “fun begins.”

Identities and probabilities are equally mixed, with a counter plot, in which Lord Phillamore (Edgar Murray, Jr.) is in love with the maid, and until the final solution it looks very serious for Molyneux.

Motion Picture News, June 16, 1917, pp. 3794-3795

THE MYSTERY OF NO. 47 (Five Parts—Selig—June 4).—The cast: Irwin Molyneux (Ralph Herz); Harriet (Nellie Hartley); Eva Wilson, "a lady's housemaid" (Louizetta Valentine); Lord Francis Phillamore, in love with Eva (Edgar Murray, Jr.); Bishop of Bedford, a troublemaker (James Fulton); Inspector Bray, of Scotland Yard (Fred Eckhart); Buffington, of the Tribune (Casson Ferguson); Aunt Margaret (Mrs. Wiggin); Fitzroy Jones (Lloyd Sedgwick); Cadbury (Tony West); Jane (May White). Scenario written by J. Storer Clouston. Directed by Otis B. Thayer.

Irwin Molyneux, a collector of china, is regarded by his friends as a model citizen until the cook resigned and his wife elected to do the cooking herself to entertain the Bishop of Bedford, then he became a much sought supposed assassin, wanted for killing his wife, and suspected of butchering the maid.

This took place at No. 47 Hyacinth road, London. Scotland Yard sought Molyneux; London's newspapers exerted their resources in the same direction, even the nobility joined in the search.

Had Mrs. Molyneux scorned conventionality and admitted that she was "substituting" for her cook, and was not visiting at an adjoining villa as her husband told the Bishop, all this confusion would have been avoided. The plot becomes so involved that Molyneux is hired by a London paper under an assumed name to find himself.

When the threads are straightened Molyneux is cleared, his wife is alive and happy, and his cook turns out to be the sweetheart of Lord Francis Phillamore.

“The Mystery of No. 47”

A Comedy Drama of English Life with a Clever Plot Filmed
by Selig—Ralph Herz, Well Known American Star,
in the Leading Role—Otis B. Thayer, Director.

Reviewed by James S. McQuade.

A MYSTERY—and a comedy at that—is a difficult combination for the moving picture to master successfully. If the moving picture is to be considered a complete form of expression by itself, it would fail in this instance very conclusively; for no less than 165 sub-titles are required to aid the pictures. This is at the rate of 33 to every thousand feet, and every one of them is required to clear up the complications of the mystery or to give point to the comedy action.

Director Otis B. Thayer has been most painstaking to make things clear to the spectator, and in creating the proper atmosphere, so far as the scenes are concerned.

The story is laid in England and the characters are English. Irwin Molyneux and his wife Harriet live in their own home, at 47 Hyacinth road, St. John's Wood, London. He is a scholarly man, with a love for old china and flowers. Their means permit a limited number of household servants, of whom a lady's maid, Eva Wilson, figures prominently in the story.

The Bishop of Bedford, cousin of Mr. Molyneux, writes that he is coming to visit them, much to their distress, as he is an extravagant diner and their means are limited. To add to their difficulties, the cook leaves at a moment's notice, the day of his Lordship's arrival. Mrs. Molyneux serves as cook, and Mr. Molyneux explains to the Bishop that she had been hurriedly summoned to the country, as they disliked to let “Cousin” Bedford know their reduced circumstances. Then his Lordship said that he would remain until she returned, and this led to other fibs on the part of Molyneux which resulted in his fleeing from his home with his wife to a small hotel in the city, leaving the Bishop alone at No. 47 Hyacinth road.

The Right Rev. gentleman immediately jumped to the conclusion that Mrs. Molyneux had been murdered by her husband, and that the latter had fled to some place unknown, with the pretty housemaid, Eva Wilson. Then he phoned Scotland Yard for a detective, and the big murder mystery was duly heralded in the great dailies. The resulting complications furnish the comedy of the story, which shows that Bishop Bedford, busy-body and trouble maker, was hit by his own petard, and that Eva Wilson, the lady's housemaid, was a lady in her own right and that she is loved by Lord Francis Phillamore, an officer in the Horse Guards Blue.

Ralph Herz gives an excellent impersonation of Irwin Molyneux, the middle-aged English gentleman—scholar and faddist. Many of the situations call for delicate touches that bring out the peculiarities of the man, and Mr. Herz places them with the skill of the artist. The Mrs. Molyneux of Miss Nellie Hartley is another worthy characterization.

Miss Louizetta Valentine's Eva Wilson is a fine portrayal. Especially in the scenes where she waits at dinner on Mr. Molyneux and the Bishop, does she strike the keynote of comedy. The cook of the Molyneux household is mirthfully represented by May White, whose girth and bearing fit the part to a dot.

James Fulton, who should have been mentioned before this in my remarks, gives the impressive conception of the well-fed Bishop of Bedford. It certainly appears to me that the author of the story has rather man-handled this character. A bishop of the English Established Church must be a man of lofty character, a scholar and a gentleman, and to have him called a "reprobate" by his own wife, and a "crook" by Mrs. Molyneux passes my comprehension of the fitness of things.

The release was made June 4 through K-E-S-E service.

The Moving Picture World, June 23, 1917, p. 1953

“The Mystery of No. 47”—Scotland Yard Finds Ralph Herz Looking for Himself

(K-E-S-E Five Reel Production)

It all happened at No. 47 Hyacinth Road, St. John's Wood, London, England. The press of London and the sleuths of Scotland Yard sought Molyneux. Even the English nobility exerted every effort to find him. But this same Molyneux was a model citizen of London. He collected chinaware, and his conduct had been scrupulous—beyond reproach. Why should half of London be looking for him. Ralph Herz is the only man we know of who can throw the faintest ray of light on this great “Mystery of No. 47,” a five-part Selig picturized comedy-drama. It all comes about through a comedy of errors which shouldn't have been errors, but they were, and it is a mighty good thing that they were. If they hadn't been there would have been two murders the solution of which—well, Ralph Herz can tell you all about it and will if you will watch for him to appear on the screen of the _____ theatre on _____ of _____ week. He has a long list of helpers, all expert screen detectives, who will solve the greatest mystery of modern times, “The Mystery of No. 47.” There isn't a dull moment in this screen adaptation of mysterious fun. If there is fun around Ralph Herz will find it, and if it's a comedy picture Ralph Herz is in it. More than an hour of the funniest mystery.

Motion Picture News, June 9, 1917, p. 3585

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Buffington, Irwin Molyneux). Group.

Ethnicity: White (Buffington, Irwin Molyneux). Unspecified

Media Category: Newspaper

Job Title: Reporter (Buffington). News Employee (Irwin Molyneux). Unidentified News Staff

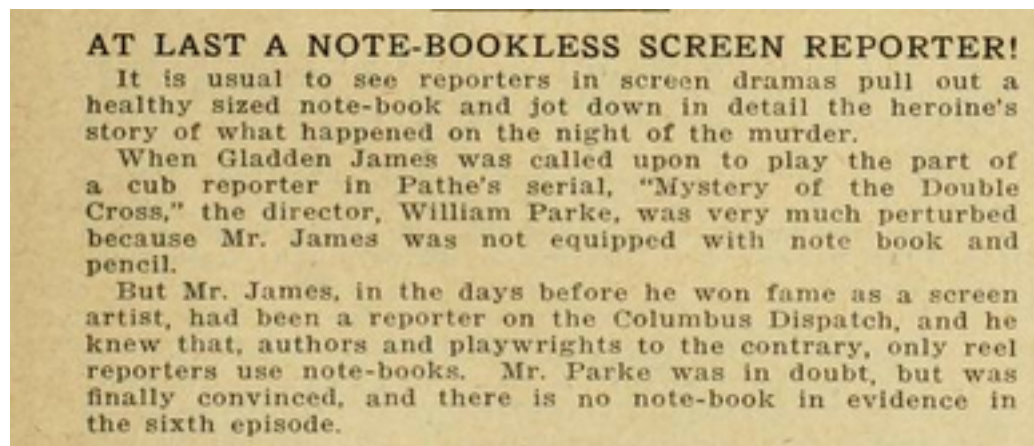
Description: Major: Irwin Molyneux, Positive.

Description: Minor: Buffington, Positive. Unidentified News Staff, Neutral.

The Mystery of the Double Cross (1917) – Serial (15 Episodes)

Cub Reporter Dick Annessley⁷ (Gladden James).

In the United States, this serial had 15 chapters. 1. The Lady in Number '7'; 2. The Masked Stranger; 3. An Hour to Live; 4. Kidnapped; 5. The Life Current; 6. The Dead Come Back; 7. Into Thin Air; 8. The Stranger Disposes; 9. When Jail Birds Fly; 10. The Hole-in-the-Wall; 11. Love's Sacrifice; 12. Riddle of the Cross; 13. The Face of the Stranger; 14. The Hidden Brand; 15. Mystery of the Double Cross.



The Moving Picture World, May 12, 1917, p. 993

The Mystery of the Double Cross (1917) – Serial (15 Episodes)**Episode One: The Lady in Number '7' (1917)**

Cub Reporter Dick Annessley (Gladden James).

MYSTERY OF THE DOUBLE CROSS (No. 1—Two Parts—March 18—Astra Film Corp).—The cast: Phillipa Brewster (Mollie King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); Dick Annessley (Gladden James); The Masked Stranger (???).

Peter Hale, a wealthy young man of leisure, returning to America, received a puzzling wireless: "If you have not as yet received the sign of 'The Double Cross' come at once upon your arrival in New York to the Hotel Astor, and there read your father's will."

Peter was surprised. On board among the passengers was "The Mysterious Lady in No. 7." She was not listed and appeared always in a heavy veil and coat, so as to make recognition impossible. Returning unexpectedly from dinner, the evening on which his peculiar wireless arrived, Peter heard a noise in his room. Bursting in he discovered the Mysterious Lady. She restrained him from switching on the lights and dropped her handkerchief on the floor. Bending down to pick it up, Peter found the rug pulled out from under him, sending him sprawling on the floor, while the lady dashed to her own room.

In the meantime, up on deck a panic had been started by the cry of "Submarine." In the excitement that followed Peter, assisting the Mysterious Lady, suddenly discovered the mark of the Double Cross on her right arm. Before he could question her she had fled and he was left as mystified as before. Who was this Mysterious Lady and what was the mark of the Double Cross?

The Moving Picture World, March 17, 1917, p. 1826

"The Girl in Number 7."

The newest Pathe serial is called "Mystery of the Double Cross," and was made from a story by Gilson Willets. It is to be issued in fifteen parts, the first number to be released March 18. The title of this number is "The Girl in Number 7." Produced by Astra and directed by William Parke,

the picture starts off with every indication of being a winner. Most of the scenes take place on board an ocean liner bound for New York. There is an air of mystery and suspense about the two reels, the interest resting principally on a young man passenger, who receives a curious wireless message, and a beautiful young woman, who is marked with a double cross on her right arm. Everything indicates that these two are to find their lives closely intermingled. A realistic panic, caused by the appearance of a submarine, is an incident of the opening number; and the attention is seized and held from the start.

The acting has been intrusted to a superior cast. Mollie King is the beautiful heroine and lives up to the requirements of the part in every way. Leon Bary is the young man who receives the message. He seems to enjoy playing the role of hero for a change. His acting is as virile and authoritative as when impersonating one of his familiar "polished villains." Ralph Stuart and Gladden James are leading members of the support.

There is a mysterious character called "The Masked Stranger" that will arouse much curiosity. The production is exceedingly well done.

Reviewed by Edward Weitzel, *The Moving Picture World*, March 17, 1917, p. 1756

Viewing Notes:

Dick Annessley is a cub reporter. Most of the action is aboard a ship. A submarine is spotted and everyone panics. After several people are killed, the submarine turns out to be an American sub. No danger at all. Annessley is only mentioned in opening credits.

Status: Prints exist in the Library of Congress

Viewed on DVD⁸

The Mystery of the Double Cross (1917) – Serial (15 Episodes)**Episode Two: The Masked Stranger (1917)**

Cub Reporter Dick Annessley (Gladden James).

MYSTERY OF THE DOUBLE CROSS (Episode No. 2—"The Masked Stranger"—Two parts—Astra—March 25).—The cast: Phillippa Brewster (Mollie King); Peter Hale (Leon Barry); Bridgey Bentley (Ralph Stuart); Dick Annessley (Gladden James); The Masked Stranger (? ? ? ?). Directed by William Parke.

Peter Hale, wealthy young man of leisure, while returning to America received a mysterious message referring to the Double Cross, and also on the same ship met with a mysterious but beautiful young lady who bore on her arm the sign of the Double Cross. On landing he repaired immediately to the hotel, where he read his father's will, which left to him the entire estate contingent on his marrying a woman especially selected and who would appear to him and show upon her right arm, just below the shoulder, the mark of the Double Cross.

Through his lawyer, Peter receives an invitation to the Brewster country home, where he frustrates the scheme of Bridgey Bentley, social pet and pirate, to get Brewster's property. There Peter meets the Mysterious Lady, who introduces herself as Phillippa Brewster. That night followed a series of events which set Peter's head in a whirl. Peter tried to tell Phillippa of his love, but she pulled away from him in surprise, denying that she had ever kissed him. Growing desperate, Peter seized her and tried to discover the mark of the Double Cross, but before he could do so he was confronted by a Masked Stranger.

"You must never do that again, Peter," said the stranger. "Phillippa Brewster is not she whom you seek. Go."

Phillippa fled and Peter, puzzled and greatly disturbed, wandered back to the house. In the hallway he discovered the Stranger enter Phillippa's room. Crazy with jealousy, he broke in the room, to find—Next episode—"An Hour to Live."

The Moving Picture World, March 24, 1917, p. 1992

"THE MASKED STRANGER."

The second number of the latest Pathe serial, "Mystery of the Double Cross," produced by Astra, will prove quite as puzzling to the spectator as do the efforts of Peter Hale to identify the woman with the mark on her shoulder. Hale is invited to the country home of the Brewsters and meets a mysterious young woman who claims to be Philippa. He attempts to make love to her, but she repulses him and he tries to discover if she is branded with the double cross. A masked stranger prevents him, and the installment leaves him on the verge of a new adventure. Mollie King, Leon Bary and Ralph Stuart lead the cast.

Reviewed by Edward Weitzel, *The Moving Picture World*, p. 1948

Viewing Notes:

Summary: "The death of his father abruptly terminates a trip abroad, Peter, the heir-to-be, homeward bound, receives puzzling marconigram informing him about that the double cross will be a dominant force in his future – and compels his presence at the Hotel Aster, New York to learn the conditions of his father's will. In a panic on board, Peter discovers the sign of the double cross on the arm of a beautiful young woman passenger, but despite his efforts, he fails to learn her identity," "In love with the girl of the double cross, Peter mulls over the strange conditions of his father's will to which he has consented."

Status: Prints exist in the Library of Congress
Viewed on DVD

The Mystery of the Double Cross (1917) – Serial (15 Episodes)**Episode Three: An Hour to Live (1917)**

Cub Reporter Dick Annessley (Gladden James).

MYSTERY OF THE DOUBLE CROSS
(Episode No. 3 "An Hour to Live"—Two parts—April 1).—The cast: Philippa Brewster (Mollie King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); Dick Annessley (Gladden James); the masked stranger (???).

Peter Hale, whose inheritance of the Hale millions depends on his marriage to the girl branded with the mark of the Double Cross, has reason to believe that Philippa Brewster is the girl he seeks. Fired by jealousy, he hides in the tire rims strapped to the back of an automobile when he sees Bridgey Bentley, his rival, start out for a ride with Philippa. When Bentley, who is also aware of the contingency clause in the Hale will, and is trying to marry Philippa himself, tries to kiss her, Peter comes to the rescue, but with the help of the chauffeur Bentley overpowers him. Taken to Bentley's home, Peter is bound, gagged and trussed up in front of a clock, to which is attached a gun which will be shot off when the hands of the clock reach eleven.

After making sure that his scheme is working, Bentley departs, leaving two assistants to watch. During a temporary absence of these attendants, the Masked Stranger appears from behind the clock at one minute of eleven and Bentley's plan is frustrated. Peter, arriving, after the rescue, finds Philippa asleep with her head resting on the library table. He tiptoes over to her, determined to learn once for all whether or not she is the girl of the Double Cross. He leans over her and unfastens the shoulder strap of her dress, but to his surprise———See next episode—"Kidnapped."

“An Hour to Live.”

The third number of the “Mystery of the Double Cross” serial shows Peter Hale in deadly peril. He is captured by Bridgey Bentley, and a clock is set to fire off a revolver and end his earthly career. Before this is accomplished, the Masked Stranger steps out of the clock and upsets the scheme. Other

exciting episodes take place during the number, and “An Hour to Live” closes with another cleverly devised situation which will not be explained until the next instalment. Mollie King, Leon Bary and Ralph Stuart see to it that the acting is of the right quality.

Reviewed by Edward Weitzel, *The Moving Picture World*, March 31, 1917, p. 2118

Viewing Notes:

Summary: “The first two episodes of any cliff-hanger merely set the stage, and in order to map out the intricacies of the forthcoming plot, concentrated more on development and mystery than action. The importance of this is not to be taken lightly as, without careful planning, the story could easily run out of steam too early.”

“In a panic on board, Peter Hale...discovers a beautiful woman passenger, whose arm carries the sign of a double cross; his efforts to learn her identity are futile. By the strange conditions of his father’s will, Peter must marry a girl branded with the double cross. In Philippa Brewster, daughter of his father’s old-time friend, Peter believes he has found the girl so marked. Puzzled by her seemingly erratic actions, his efforts to determine whether she is really the girl are balked by the interference of a mysterious stranger. He also makes a dangerous enemy in Bridge Bentley, a social pirate.”

Status: Prints exist in the Library of Congress

Viewed on DVD

The Mystery of the Double Cross (1917) – Serial (15 Episodes)**Episode Four: Kidnapped (1917)**

Cub Reporter Dick Annessley (Gladden James).

MYSTERY OF THE DOUBLE CROSS (Episode No. 4—"Kidnapped"—Two Parts—April 8).—The cast: Philippa Brewster (Mollie King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); the Masked Stranger (? ? ? ?).

The inheritance of the Hale millions depends on the marriage to the Girl of the Double Cross. Peter Hale is in love with Philippa Brewster, who he thinks is the Girl of the Double Cross. Bentley is of the same opinion, but his desires are only of a monetary nature. To determine whether or not Philippa is the Girl of the Double Cross, Bentley plans a kidnapping, but he is overheard by the Masked Stranger. After his gangsters had examined Philippa's arm, Bridgey was to make a fake rescue, thus posing in her eyes as a hero.

The resourceful Stranger, guarding Philippa, arranged a little kidnapping party of his own. It was not until he found himself a prisoner, tied and gagged, that Bentley realized that he had been tricked. Philippa is freed and taken to her home in a taxicab, where Peter awaits her. She tells him of Bentley's predicament and induces him to go to the rescue. The real kidnapper waiting at the corner, kidnaps Philippa as originally planned and carries her with Peter to Bentley's home. Meantime, Bentley, burning his bonds with lighted matches, escapes and returns to his home. There he is held up by Peter, but his men come to the rescue and Peter is wounded.

Policemen, summoned by the Stranger, rescue Peter, who goes in search of Philippa and goes to the room where she was imprisoned, but as he opens the door an amazing sight greets his eyes. Next episode—**THE LIFE CURRENT**.

The Moving Picture World, April 14, 1917, p. 328

“Kidnapped.”

The game of kidnapping is played right merrily in the fourth installment of “Mystery of the Double Cross.” Philippa is kidnapped by Bentley, and her arm is examined to see if it bears the mysterious mark. Then Bentley is kidnapped by The Masked Stranger, but his gang comes to his rescue, and Peter Hale, who is brought into the affair, is wounded. The Masked Stranger continues to be on hand at the right moment and, at the end of the number, there are indications of more and immediate excitement for everyone in the serial.

Reviewed by Edward Weitzel, *The Moving Picture World*, April 7, 1917, p. 112

Status: Prints exist in the Library of Congress

Viewed on DVD

The Mystery of the Double Cross (1917) – Serial (15 Episodes)

Episode Five: The Life Current (1917)

Cub Reporter Dick Annessley (Gladden James).

THE LIFE CURRENT (Astra), April 15.—The fifth number of “Mystery of the Double Cross.” The life current relates to a critical moment when Peter Hale is being operated upon and the villain severs the electric light wire and throws the hospital into darkness. The number is given a longer review on another page of this issue.

The Moving Picture World, April 14, 1917, p. 288

MYSTERY OF THE DOUBLE CROSS (Episode No. 5, "The Life Current"—Two Parts—April 15).—The cast: Philippa Brewster (Mollie King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); Dick Annesley (Gladden James); The Masked Stranger (? ? ? ?).

Peter Hale, whose inheritance of the Hale millions depends on his marriage to the Girl of the Double Cross, and who is protected by the Masked Stranger, is much mystified by the actions of Philippa Brewster at a ball given by New York society leaders. Peter sees her in a decided love scene with Bridgey Bentley, and the latter sees her unmistakably accepting the attentions of Peter.

Bentley proposes to Philippa and is accepted. Peter, hearing of this, sends a note of farewell, which Bentley decides to use as a cover to his scheme to do away with Peter for good.

Peter is captured and tied to a gas jet as though he had hung himself, but the Masked Stranger appears, and when he fights with Bentley a stray bullet hits Peter in the shoulder. The Masked Stranger rushes Peter to a hospital. During the operation Bentley succeeds in cutting the wires and bringing darkness to the operating room just at the critical moment.

The Masked Stranger, in an attempt to foil this plot, is wounded, but he manages to drag himself to the wires and holds them together so as to furnish light for the operation. A minute later his strength fails. Has he held the wires together long enough? Next episode—"The Dead Come Back."

The Moving Picture World, April 21, 1917, p. 496

Status: Prints exist in the Library of Congress
Viewed on DVD

The Mystery of the Double Cross (1917) – Serial (15 Episodes)**Episode Six: The Dead Come Back (1917)**

Cub Reporter Dick Annessley (Gladden James).

MYSTERY OF THE DOUBLE CROSS (Episode No. 6, "The Dead Come Back"—Two Parts—April 22).—The cast: Philippa Brewster (Mollie King); Peter Hale (Leon Bary); Bridgely Bentley (Ralph Stuart); Dick Annessley (Gladden James); The Masked Stranger (????).

Peter Hale, bent on marrying the girl of the double cross, because he loves her and also because his inheritance depends on it, goes with Philippa Brewster to Bentley's hotel in the city. With a wood-burning instrument she cuts a hole in the door of Bentley's room. From above Peter lets himself down a fire hose and arrives just as Bentley's assistant has seized Philippa's hand as she put it through the opening. She is able to escape, and Peter drops the hose down over the fire escape so that it looks as though the intruder had come up instead of down.

Philippa's father shows the safe in which he keeps the papers pertaining to Philippa's birth. Planning to steal them, Bentley figures without The Masked Stranger. He and Peter overcome Bentley's assistant, and, as Bentley hands the papers out the window, it is Peter who receives them. Hubert Brewster arrives on the scene in time to hold up the Stranger, who Bentley claims is the thief. A few minutes later a policeman enters the house, handcuffs the Stranger and leads him away to an automobile. Who was the policeman?

The Moving Picture World, April 28, 1917, p. 683

"The Dead Come Back."

Guessing on the identity of the characters in "Mystery of the Double Cross" is the principal attraction of the serial. In "The Dead Come Back," the sixth number of the story, a slight hint is given that may assist a small portion of spectators in making the right solution. Another attempt is made to steal the papers containing the secret of Philippa's birth, the Masked Stranger being mixed up in the affair. The

second reel closes with a new surprise. Mollie King, Leon Bary, Ralph Stuart and Gladden James are as well suited to their respective tasks as ever.

Reviewed by Edward Weitzel, *The Moving Picture World*, April 21, 1917, p. 447

Viewing Notes:

Summary: "To inherit the fortune left by his father, Peter Hale must marry a girl bearing the brand of a double cross. Believing Phillippa Brewster, daughter of his father's oldest friend, to be the girl, Peter in his endeavors to learn the truth, finds his many efforts balked by a mysterious Masked Stranger who also thwarts the plots of a mercenary rival, Bridgely Bentley."

Status: Prints exist in the Library of Congress
Viewed on DVD

Mystery of the Double Cross (1917) – Serial (15 Episodes)

Episode Seven: Into Thin Air (1917)

Cub Reporter Dick Annessley (Gladden James) makes a dramatic appearance.

"Into Thin Air."

"Mystery of the Double Cross" serial adds a new mystery to the story in "Into Thin Air," the seventh installment. The father of Philippa Brewster is attacked by Bridgely Bentley and the blame is cast upon Peter Hale. While Peter is clearing himself of the charge, the body of Mr. Brewster disappears from his home, and no trace of it can be found. The Masked Stranger does not fail to appear at the right moment and makes matters more perplexing than ever.

Reviewed by Edward Weitzel, *The Moving Picture World*, April 28, 1917, p. 633

“The Mystery of the Double Cross”

(Pathe—Seventh Episode)

REVIEWED BY PETER MILNE

THERE are more startling developments in “Into Thin Air.” A castle-like mansion with mysterious rooms, heavy doors and creaky floors is the background of much of the action of the latter reel of the episode. There are suspense and thrills aplenty and one can almost hear the ghosts wail so excellent is the entire illusion.

Of special interest is the introduction of Gladden James as Dick Annesley, a reporter. Annesley immediately allies himself on the side of Hale and the Masked Stranger. The part in this episode is a fat one and Mr. James handles it excellently. The comedy business in it he puts over in fine style. He is always natural and is a welcome addition to the cast.

THE STORY AND PLAYERS

Brewster, Philippa's father, suddenly disappears after a quarrel with Peter Hale (Leon Bary). Philippa (Molly King) accuses Hale of murder and he is arrested. The next morning Philippa withdraws her charge and Hale goes free. Bentley (Ralph Stuart) questions her on this point and she denies all knowledge of having gone to court to withdraw the charge. Annesley (Gladden James), a reporter, who scents a mystery in the peculiar case, accompanies Philippa and Bentley to a mysterious old castle into which the Masked Stranger is seen to have entered. The three find a note pinned between two doors reading,

“Behind one of these doors lurks death. Enter at your peril—
The Masked Stranger.”

Bentley enters one of the rooms to discover two men encased in armor who move toward him. He retires in a fright. When Annesley enters the men are gone, but the armor is still there. Leaving the house, Annesley is confronted by The Masked Stranger, who reveals himself to him.

MYSTERY OF THE DOUBLE CROSS (Episode No. 7, "Into Thin Air"—Two Parts—April 29).—The cast: Philippa Brewster (Molly King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); Dick Annesley (Gladden James); The Masked Stranger (????).

Bridgey Bentley, the villain, overhears Hubert Brewster tell Peter Hale, whose inheritance of the Hale millions depends on his marriage to the girl of the double cross, that he will have Bentley investigated. Shortly afterward Brewster's inert body is found in the library by Philippa and Bentley, but when they return with the police the body has disappeared. It was Bentley who had attacked the father, but even he did not know how the body had disappeared. Philippa had admitted overhearing quarrels between Peter and her father, but the next day at the trial claimed that everything had been perfectly pleasant between the two.

Later, when Bentley remonstrates with her, she tells him he must be foolish, because the day before she had been kidnapped and had just returned to the city. Dick Annesley, the young reporter, follows them to the castle up the Hudson in which she says she had been taken prisoner. They discover a note pinned between two doors which reads, "Behind one of these doors lurks death. Enter at your peril.—The Masked Stranger."

The cowardice of Bentley is shown by his refusal to enter, but, stung by a jibe from Philippa, he enters. In the room he discovers several suits of armor, and as he moves the armor moves. Scared to death, he flees. Annesley enters, but nothing happens. He and Philippa decide to return to the city, and as they are passing a bush the Masked Stranger appears and reveals himself to Annesley. Who and what is the Masked Stranger? Next episode, "The Stranger Disposes."

Viewing Notes:

Summary: “Despite Peter’s efforts, the fascinating Bentley has induced Phillipa to become engaged to him.”

The cub reporter is introduced in this episode. “Dick Annessley, cub reporter on the *Daily Observer*.” He is at police headquarters. Gives the policeman a cigar in the hopes of getting information. When he doesn’t, he takes back his cigar secretly. He goes with the police on a quick response call. The body Phillipa found is gone. She tells the police: “Peter Hale, an acquaintance of ours was the last one seen with my father. They were having a terrible argument.” She turns the cub reporter who came with the police away.

Where the only clue led: to Peter Hale. “Yes, we had a discussion; but it was a friendly one.”

Peter tells the police. They ask him to go with them. The reporter is there as well. The reporter stops to talk to a woman. “Do all you can to keep Mr. Hale’s name out of the papers and I promise you a story that will startle the world,” she tells him. She covers her face and they shake hands. The cub smiles.

Peter is in jail. Hearing in the magistrate’s office. Phillipa recants her story. Hale is released.

Bentley had killed her father when he found out he was investigating him. But then the body disappeared.

Phillipa tells Bentley a strange story about being kidnapped resulting in her recanting her story.

Dick comes in, “I couldn’t help overhearing part of your conversation. May I not assist you in the search for your father?” he asks. Bentley says no. So they refuse the reporter’s help. He leaves.

After an hour’s journey, Bentley and Phillipa go to the castle where she was kept. The cub reporter follows them. The Mysterious Stranger is there. They find her father’s cigarette case. Maybe he is a prisoner in that monstrous castle, she suggests. They follow the mysterious stranger into the castle. The reporter is with them. “There are times when risking one’s life is a very little thing,” Bentley says. One of the armored knights moves. Bentley leaves and the reporter tries to figure out how the armored knights moved. “Terror works wonders with some folks’ imaginations! There’s no one there. We can do no more here. Let’s go back to the city.”

The Masked Stranger stops the reporter. “You are a good man, Annessley, and worthy the good fortune that will befall you – you are wise.” They shake hands and the Masked Stranger leaves.

I thought you were lost; and I can’t afford to lose you...now!” Phillipa who came back to find Dick tells him. End of Episode.

Status: Prints exist in the Library of Congress

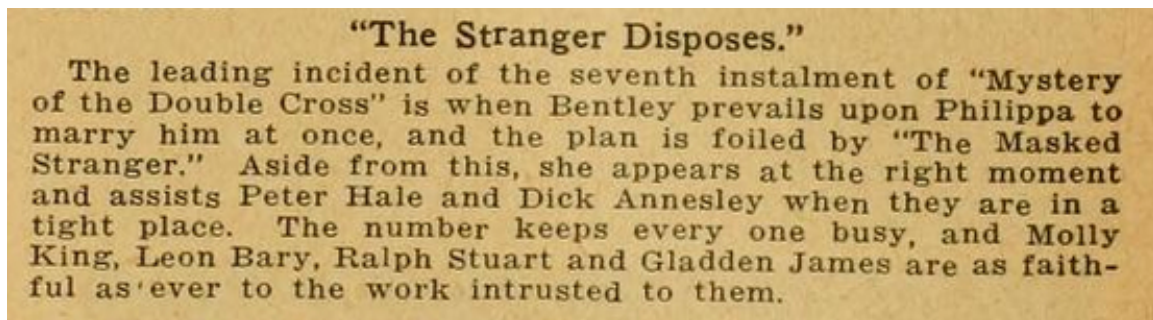
Viewed on DVD

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

The Mystery of the Double Cross (1917) – Serial (15 Episodes)

Episode Eight: The Stranger Disposes (1917)

Cub Reporter Dick Annessley (Gladden James).



Reviewed by Edward Weitzel, *The Moving Picture World*, May 5, 1917, p. 805

MYSTERY OF THE DOUBLE CROSS (Episode No. 8, "The Stranger Disposes"—May 2). —The cast: Philippa Brewster (Molly King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); Dick Annesley (Gladden James); The Masked Stranger (? ? . ?).

Still without his inheritance, which depends on his marriage to the girl of the Double Cross, and still unaware of his mysterious protector, The Masked Stranger, Peter Hale and Annesley determine to investigate Bentley's quarters. Getting two porters out of the way by giving them Bentley's best clothing, they begin work, but are interrupted by the return of Bentley's lieutenant. After a stiff fight he is locked in a closet. Annesley summons the Masked Stranger, but the hotel detectives decide also to investigate. Peter and Annesley are captured, but the Stranger escapes.

Annesley is taken to jail, but Peter escapes and goes to the Brewster home to confront Bentley, who he knows is rifling the safe there. In the struggle that follows, Peter is overcome, and Philippa arriving with the police has Peter arrested. Bentley is standing by the window to hand out the paper concerning Philippa's birth to his lieutenant, but the hand that grabbed the paper was the hand of the Masked Stranger.

That night, to gain his end, Bentley takes Philippa to a rectory to be married, but while he left her and went in to talk to the minister something happened. He returned to find not Philippa, but The Masked Stranger. Covering Bentley he informs him that there will be no wedding that night or any other night. Next episode, "When Jail Birds Fly."

The Moving Picture World, May 12, 1917, p. 1018

“The Mystery of the Double Cross”

(Pathe—Eighth Episode)

REVIEWED BY PETER MILNE

THIS episode, called “The Stranger Disposes,” goes on with the attempts of all parties to gain possession of the papers containing the secret of Philippa’s birth. Annesley, the reporter, has a prominent part and is again a welcome addition to the cast due the good acting of Gladden James.

THE STORY AND PLAYERS

Hale (Leon Bary) and Annesley (Gladden James) investigate the rooms of Bentley (Ralph Stuart). They are captured by the villain’s henchmen, despite the assistance tendered by the Masked Stranger. Peter escapes and hastening to the Brewster home confronts Bentley as he is rifling the safe for the papers. Bentley overcomes Peter and when Philippa (Molly King) arrives, she accuses him of attempting to rob her and has him arrested. The Masked Stranger steals the papers from Bentley. In the evening Bentley takes Philippa to a rectory where they plan to get married. The girl is left alone in a room for a moment and when Bentley returns he is confronted by the Masked Stranger, who informs him there will be no wedding that night.

Motion Picture News, May 5, 1917, p. 2856

Viewing Notes:

Summary: “On the strange disappearance of Phillipa’s father, Richard Annessley, a reporter, aids in the search with the result that to him alone the Masked Stranger has divulged his identity.

At his new rooms in the Wilton Hotel, Bridgey Bentley decides to learn once and for all if his fiancée, Philippa Brewster, is the girl of the Double Cross.”

In order to frustrate the designs of Bentley, Peter Hale enlists the aid of Dick Annessley, the young reporter. “Every word I have told you of Bentley’s attempts upon my life is true, but my life is as nothing to Philippa’s happiness – and I must save her from his evil designs,” he tells the reporter. Dick: “Supposing we pay him a visit – when he’s out. He may, or...leave some of his wickedness behind him.” They shake hands and leave together.

The two wait outside the Wilton Hotel until the coast is clear. Two cleaning men are cleaning the apartment. Dick goes in: “Here’s a nice suit of clothes for you. They never did fit me properly,” he tells one of the men. He gives the other man a hat. The two cleaning men leave. Dick and Peter are in the apartment. Some of the men return commenting on their boss pulling off a job. Dick and Peter listen. Dick gets on the phone. Peter coughs. The three crooks open the door and grab Peter. Dick escapes under the bed.

He sees the struggle going on with Peter and the three crooks. He puts on his hat. He gets on the phone and makes a call. The crooks put Peter in a closet.

The Masked Stranger, who for some mysterious reason guards the secret of the Double Cross.

He gets a phone call from Dick: “We’re trapped in Bentley’s rooms at the Wilton and need you right away.” They hang up and the Masked Stranger rushes out of his room. One of the men sends the other men to get the boss quick. Dick opens the door slowly. He grabs the lone man, wrestles the gun away from him and while holding the man lets Peter out of the closet and they put the crook into the closet. Peter: “It’ll be half an hour before they get Bentley, if they get him at all; and we may never get another chance like this.” They search the apartment. Ten minutes later, the Masked Stranger arrives. He pulls his gun but sees only Peter and Dick. Two other men with guns come into the apartment. The Masked Stranger disappears. Dick and Peter have their hands up. The Masked Stranger was hiding behind a bureau. The man in the closet wants out. He is released. Peter says, “Bridgey Bentley, the man who occupies these rooms, is a criminal and we are here to get evidence against him.” “Believe me or not, it is just as I say; and at this moment that man Bentley is at the Brewster house ransacking their safe.” The two men with guns get on the phone.

Philippa Brewster, believed by both Peter Hale and Bridgey Bentley to be the girl of the Double Cross. She answers the phone from the house detective at the Wilton “You’d better come on over here to Mr. Bentley’s rooms in the Wilton Hotel an’ take a look at the feller who’s sure you’re bein’ robbed.” Fifteen minutes later, she arrives. They all leave. The Mystery Stranger comes out and leaves. At the Brewster house, Bentley is searching the house. Peter shows up and fights him. Peter is knocked out and incriminating evidence is planted on him. Bentley: “Lucky I came in when I did for I found him looting the safe.” “Someone just snatched from my hand the paper I just recovered from Hale,” Bentley adds. Peter regains consciousness and Philippa says, “Peter, how could you,” Peter: “Someday, Philippa, you will learn the truth about Bridgey Bentley.”

Detective returns: “The other fellow got away; but this one and his pal makes a good day’s work.” Peter is arrested. Philippa and Bentley say they need each other.

Peter and Dick are in jail, in cells next to each other. End of Episode.

Status: Prints exist in the Library of Congress
Viewed on DVD

Type: Movie
Genre: Serial
Gender: Male (Dick Annessley)
Ethnicity: White (Dick Annessley)
Media Category: Newspaper
Job Title: Cub Reporter (Dick Annessley)
Description: Major: Dick Annessley, Positive

Description: Minor: None

The Mystery of the Double Cross (1917) – Serial (15 Episodes)

Episode Nine: When Jail Birds Fly (1917)

Cub Reporter Dick Annessley (Gladden James).

“When Jail Birds Fly.”

In the ninth chapter of “Mystery of the Double Cross,” Peter Hale and the reporter are helped to escape from jail by The Masked Stranger. They then arrange a kidnapping party and carry off Bridgey and Philippa and imprison them in a deserted castle. Bridgey is made to sign a confession of his crimes, and when he is released he hurries to the District Attorney with his story. That gentleman investigates and finds that Peter and the reporter are back in their cells. Philippa, although she is positive that she was locked up in the castle with Bridgey, is assured by her friend, Therese Traver, that they went shopping that day. More mystery for the serial fans to solve.

Reviewed by Edward Weitzel, *The Moving Picture World*, May 19, 1917, p. 1137

MYSTERY OF THE DOUBLE CROSS (Episode No. 9, “When Jail Birds Fly”—Two Parts—May 13).—The cast: Philippa Brewster (Molly King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); Dick Annessley (Gladden James); The Masked Stranger (????).

With the assistance of the mysterious masked stranger, Peter whose inheritance of the Hale millions depends upon his marriage to the girl of the double cross, and Dick Annessley, cub reporter, who is trying to unravel the mystery, escape from jail where they landed as a result of their attempt to get evidence against “Bridgey” Bentley, social gangster.

Learning through the Stranger of Bentley’s plot to marry Philippa that night, Peter and Annessley arrange a kidnapping party. They hold up

Bentley's automobile and carry off Bridgey and Philippa as prisoners to a deserted castle. There they try to get from Bentley a confession of his nefarious crime. He refuses, and, securely bound, is left a prisoner over night. Philippa, caught by Peter in an attempt to rescue Bridgey, is also locked in a separate room.

The next day, when Peter and Annessley return, they find Bentley willing to sign the confession they want. He asserts that the only reason he desires to marry Philippa is because he believes her to be the girl of the double cross and he is anxious to get his hands on the Hale fortune.

Upon his release, Bentley hurries to the district attorney with his story. He tells how Peter and Annessley, having escaped from jail, forced him to sign a confession. The prosecutor, greatly disturbed, rushes off to the jail and to Bentley's great surprise finds Peter and Annessley securely locked in their cells. It develops that, aided by the stranger, they escaped with a gang of masons working in the jail and returned to their cells in the evening in the same disguise.

Philippa, returning to the home of her friend, Therese Traver, starts to tell the story of her thrilling experience. Miss Traver is greatly surprised, reminding Philippa that on the previous day, when she said she was held under lock and key at the castle, she spent the day shopping with her. As proof, she shows Philippa, to her amazement, the results of the shopping expedition.

The Moving Picture World, May 19, 1917, 1184

Viewing Notes:

Summary: In their efforts to frustrate the plans of Bentley, Peter and Annessley have landed in jail."

"The dark lady who takes a strange interest in their welfare."

That night the dark lady meets George Wilson, turnkey of the jail. There's five hundred dollars for you to deliver this package and letter to Annesley tomorrow – and a thousand more if you forget to lock his and Hale's cells in the evening." He agrees.

"The delivered message causes Annessley to order an unusually sumptuous meal."

Dick sends Pete a note: "Dear Pete. Get ready quick. The moments are coming. Yours Dick."

"A visitor with a strange message." Philippa is at the jail. "The Masked Stranger will need your help at the Elm Rectory at 8 to-night," she tells Peter. "Remember Peter, things

are not as they seem! Trust in me and my love for you...no matter what happens.” They kiss.

Turnkey Wilson prepares to go off duty. He unlocks the cells. Peter and Dick get in disguises. They walk out with the workmen. They are out of jail.

Dick and Peter change clothes. They go to the Elm rectory – “and drive like blazes.”

Philippa and Bentley’s car breaks down. They flag down the car carrying Peter and Dick. “Good acting Philippa, but that’s enough now,” Peter tells the woman. They all get into the car.

Peter to Bentley: “We broke jail just to get a written confession from you Bentley; and we’ll get it before we leave this room.”

“I thought you knew better, Hale! When it’s discovered you’ve broken jail, my confession won’t do you any good!”

Dick and Peter grab Bentley. “You may change your mind by tomorrow, Bentley.” They lock him in the room. Philippa goes to him and kisses him. Peter and Dick grab her. Peter: “Too much depends on this to have you interfere now, Philippa! So, you’ll have to stay here awhile, too.”

Peter, Dick and the Masked Stranger confer. Peter and Dick leave and the Masked Stranger stays.

Next evening. Bentley wants water. “The confession first.” Dick, Peter and the Masked Stranger give him pencil and paper. They give him water and leave with his confession. Dick and Peter get into the car and drive off. An hour later: the Masked Stranger puts Bentley and Philippa into the car by gunpoint. Three hours later, Philippa tells her story to her friend, Therese.

The district attorney at his office in the jail receives a startling note – and a visitor. The confession. Bentley shows up. “I am Bridgey Bentley. Two prisoners broke jail and forced me to sign a confession.” The district attorney shows Bentley the confession, “This confession?” Then adds, “No escape has been reported to me. I shall investigate at once.” They go to the jail cells and Peter and Dick are there. The DA looks at Bentley. “Release these two men – and hold this man Bentley.

That evening, Turnkey Wilson is enlightened. He is having dinner with Dick and Peter. “I know how you got out – but how did you get in?” Peter tells him after they make him swear to keep it a secret, “We got in both mornings in the same way we got out the nights before – with the masons.”

The girl with the Double Cross is being kidnapped. Two men and Peter and Dick come to her rescue. Police capture both men. A woman arrives: “Put her in my car! I’ll rush her to a doctor.” The two men do just that. The woman drives off. “Don’t know who it was. The girl had a funny mark, like a double cross on her right arm.” Peter and Dick look amazed. End of Episode.

Status: Prints exist in the Library of Congress
Viewed on DVD

Type: Movie
Genre: Serial

Gender: Male (Dick Annessley)
Ethnicity: White (Dick Annessley)
Media Category: Newspaper
Job Title: Cub Reporter (Dick Annessley)
Description: Major: Dick Annessley, Positive
Description: Minor: None

The Mystery of the Double Cross (1917) – Serial (15 Episodes)

Episode Ten: The Hole-in-the-Wall (1917)

Cub Reporter Dick Annessley (Gladden James).

"MYSTERY OF THE DOUBLE CROSS"—Episode No. 10, "The Hole in the Wall"—Two Parts—May 20).—The cast: Philippa Brewster (Molly King); Bridgey Bentley (Ralph Stuart); Peter Hale (Leon Bary); Dick Annessley (Gladden James); The Masked Stranger (???).

Peter believes he has reached the end of his search when he learns Philippa has been injured in an automobile accident and spirited away by the Masked Stranger. "If Philippa shows any signs of having been in an accident, I will know she is the Girl of the Double Cross—the girl I love," says Peter. When he meets Miss Brewster she professes surprise when he asks her how she is feeling after the accident. Peter, amazed, tries to undo the shoulder strap of her gown to see if there is a mark of the Double Cross on her arm. He is detected by the girl, who resents his boldness.

Later Peter sees Philippa go to the home of the Masked Stranger. Infuriated, he bursts into the house, but only the Stranger is there. "I swear," Peter is told, "Philippa is not here, nor has she ever been here." Peter is unconvinced and threatens the Stranger unless Philippa is produced in two minutes. The Stranger, secretly summoning servants, has Peter thrown out of the house. Across the street he is amazed to see Philippa. He rushes to her and is rebuked for having had Bridgey Bentley thrown into jail.

One of the important features of this episode is the return of Hubert Brewster, Philippa's father, who mysteriously disappeared in his

own home. Philippa is lured to the hole in the wall, carrying a note from Bentley to one of his henchmen instructing him to recover from the District Attorney's safe the confession in which Bentley admitted his crime. The henchman was also instructed to detain Philippa. Bentley also planned to compromise Philippa so that she would be compelled to marry him.

The Moving Picture World, May 26, 1917, pp.1336-1337

"The Hole in the Wall."

The principal incident of the tenth chapter of "Mystery of the Double Cross" is the finding of Philippa's father. Mr. Brewster is present when his daughter is lured to a low dive called "The Hole in the Wall," and the two rush into each other's arms. Bridgey plans in this number to have one of his followers steal his confession from the District Attorney's safe. He also hopes to compromise Philippa and force her to marry him.

Reviewed by Edward Weitzel, *The Moving Picture World*, May 19, 1917, p. 1137

Viewing Notes:

Summary: "The Masked Stranger is known only to Dick Annessly a reporter aiding in the search for Philippa's father, who strangely disappeared. While the Stranger also thwarts the plots of Bridgey Bentley, a mercenary rival who has induced Philippa to become engaged to him, Peter and Annessley force a confession from him which lands him in jail, Philippa, injured by footpads, is aided by a strange woman." "Peter recalls the incident to Annessley which has given him a clue to the identity of the girl of the Double Cross."

Peter and Dick. "The assaulted girl bore the mark of the Double Cross. If Philippa shows the sign of an injury – then she is the girl!" Peter says to Dick. Dick smiles and they leave. Dick is called back by the ringing phone. "The Masked Stranger who guards the secret of the Double Cross" is on the phone.

A half hour later. At the Traver house where Philippa has stayed since the disappearance of her father. Peter comes in to see her. "How are you – after your accident. We weren't near enough to prevent the hold-up – but chased the footpads; when we returned, you had been taken away by a woman in an auto." She flexes her muscles to show how strong she is. Peter: "My little love. Double Cross or not – it is you I want – you I love!" He kisses her.

Back in his apartment, Dick is sewing something. A woman comes in with a note. She stays to read the note. (The note is mostly unreadable: "Come disguised to the Hole in the Wall tonight. ...and you will learn something about Bentley.")

Back with Peter and Philippa. “I’d like to have you stay longer, Peter, but I didn’t expect you, and I’ve another engagement.” He leaves. But waits outside the house to follow Philippa.

Dick’s apartment. Women is cleaning up around him. He puts her in a corner. He finishes writing a note (unreadable).

The Masked Stranger shows up at the house. Peter follows him into the room. “So – You are her secret lover! Where is she – what have you done with her?” Stranger: “I swear that Philippa Brewster is not here – nor has she ever come here. I feel for her only the affection I would for my own sister.” Peter: “Why do you always interfere between Philippa and me? – I’ll give you one minute to take off that mask.” Peter is thrown out of the house by the Masked Stranger and his cohorts. He stops Philippa: “How dare you! Do you think that I forget that it was through you that Bentley, the man I love, was wrongly thrown into jail?” Peter is very confused.

An hour later at the jail. Philippa is visiting Bentley. “I’ll be released in three hours, thanks to you. Go to the Hole-in-the-Wall on East Grand Street; ask for Erickson and give him this. He’ll understand.” They kiss.

Title Card: “At the Hole-in-the-Wall, the new recruit, Visco, is popular with Bentley’s confederates. Dick disguised as Visco comes in: “A friend of mine, gentlemen, and a good fellow.”

Philippa goes to the Hole-in-the-Wall and asks for Erickson. She gives him Bentley’s note: “There is a confession in the district attorney’s office that is going to do a lot of harm if it stays there. Get it tonight and bring the original to the Hole-In-The-Wall. I am going to be released... (hard to read).

Erickson and a thug: “If we can pull this stunt and Bentley gets the girl there’ll be something in it for you.” Peter is hiding in a room next to them. He follows them.

Inside the Hole-in-the-Wall, Philippa is grabbed by some men and put into a room. Visco looks on.

Peter watches as the two Bentley-hired thugs try to get back the confession. He opens the DA’s safe.

Visco tries to find Philippa. Reveals who he is. “Bentley gave orders to have th’ dame locked up. We’d better tell that guy to keep away,” says one of Bentley’s thugs about Visco going to see Philippa. They grab Dick and Philippa as they are leaving the room. A struggle. They capture Dick. They tie him up. Philippa is put back in the room.

Bentley is released. Erickson finds the confession. The thug he hired, dressed as a woman, comes in and he says, “What are you doing here? Are you crazy? Where’s the watchman?” The man dressed as a woman says, “I thought you might get into trouble. Where’s the paper?” They find the confession. Police come in and arrest him. They find Bentley’s note on him.

The man who escaped gives Bentley his original confession. “With this confession back, I’ve nothing to fear. Once that girl upstairs is mine, I’ll get the Hale millions. I must cinch our marriage by compromising her,” he tells a cohort. They bring Philippa out of

the room. Bentley is with his gang. Bentley rescues Philippa from one of the thugs he told to compromise her.

The Masked Stranger! Shows up. Then the police. “There’s your man – Bridgey Bentley, the most notorious blackguard in the world! It is he that attempted my life.” A man takes off his disguise and he is Hubert Brewster. Father! Philippa cries. Bentley runs away. To the rooftops.

Dick is rescued. Philippa embraces her father. Peter and Dick shake hands. End of Episode.

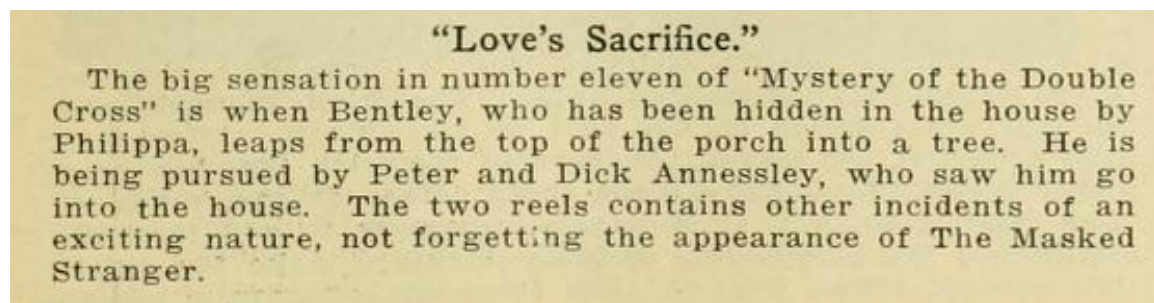
Status: Prints exist in the Library of Congress
Viewed on DVD

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

The Mystery of the Double Cross (1917) – Serial (15 Episodes)

Episode Eleven: Love’s Sacrifice (1917)

Cub Reporter Dick Annessley (Gladden James).



Reviewed by Edward Weitzel, *The Moving Picture World*, May 26, 1917, p. 1299

THE MYSTERY OF THE DOUBLE CROSS
(Episode No. 11—"Love's Sacrifice"—Two Parts
—May 27).—The cast Philippa Brewster(Molly
King); Peter Hale (Leon Bary); Bridgey Bentley
(Ralph Stuart); Dick Annessley (Gladden
James; The Masked Stranger (????).

After many unsuccessful attempts on the life
of Peter, Bentley is finally forced to confess
and is landed in jail. He is bailed out and
makes an attempt on Peter's life for revenge.
His plot is frustrated. Pursued by Peter and
Dick Annessley, cub reporter, who is investigat-
ing the mystery, Bentley seeks refuge in the
Brewster home. He persuades Philippa to
shield him and when his pursuers arrive she
informs them that Bentley has escaped by way
of the window. In hiding, Bentley overhears
Hubert Brewster telling his business associate
of an unexpected coup in Q and D. He realizes
that this information, if made public, would
ruin Brewster and decides to make use of it to
accomplish his aim.

"Marry me, or I will ruin your father," is
his message to Philippa. Philippa hurries to
Bentley's home to save her father from the
threatened catastrophe. Annessley, seeing
Bentley entering, had summoned the police.
He is greatly surprised when he sees Philippa
going into the house and heartbroken, decides
to abandon the investigation.

The Moving Picture World, June 2, 1917, p. 1499

New and Unexpected Turn Given to "Double Cross" Mystery in Late Chapter

(Pathe Serial—Two Reels)

Escapades of Philippa Brewster in the "Mystery of the Double Cross" have afforded tense excitement for millions in this remarkable Pathe serial. With every episode there comes the unexpected in mystery, and we are all looking forward to the events that will solve one of the most intensely interesting mystery stories that have appeared on the screen. In this late offering, entitled "Love's Sacrifice," we are drawn more securely into the web which is gradually but surely drawing the mystery to the point of revelation. In this chapter Bentley is jailed, bailed out and makes an unsuccessful attempt on Peter Hale's life. Why Philippa is persuaded to shield Bentley in her own home from the hands of his pursuers still remains a mystery. While Bentley is concealed in the Brewster home he overhears a conversation between her father and a business associate which alters the complexion of the entire situation. With the facts revealed in this conversation, Bentley attempts to force Philippa to marry him. The cub reporter sees Philippa hurrying to the home of Bentley and, heart-broken, abandons the investigation. There is a new turn given to the episode which will sharpen your interest to a keener edge.

Molly King in the eleventh episode of "The Mystery of the Double Cross" will be seen at the _____ theatre on _____ of _____ week.

Motion Picture News, May 26, 1917, p. 3276

Viewing Notes:

Summary: Bentley, engaged to Philippa, is forced to sign a confession, which lands him in jail. Released on bail furnished by Philippa, he attempts to compromise her but is foiled by the Stranger and is now a fugitive. "Philippa Brewster and her father once more at their own home, receive a caller. It is Peter. "I wrongly judged you, Peter. Thank you for saving me from -- from Mr. Bentley."

A confederate of Bridgey Bentley, Peter's enemy. "When I give the signal, youse guys start to beat me up, see! And when I run to the Brewster house – beat it. Get me?"

Bentley with cohort: "If we can only get Hale over here – he'll never butt in on anyone's game again."

Bentley's henchman's plan works. He is in the home: "I've been doing Bentley's dirty work long enough. Because I wants to go straight – he gets th' gang to do me up."

The Masked Stranger is watching Bentley. "If this don't fix him – I know something that will," Bentley tells his henchman. They leave and the Stranger comes in.

Peter asks Bentley's henchman where Bentley is now. He tells him and Peter goes out.

Meanwhile, Dick Annessley, the cub reporter, is cooking his meal on the gaslight.

Answers the phone. Peter calls him. Dick tells him: "No, no! Don't go over there now. Come over to my place. I'm something to tell you."

Peter arrives. "Try it the way I say and we'll land Bentley sure." (Dick).

Dick and Peter go to Bentley's hideout. "We're in luck, Peter, old man! No one here and we're waiting to receive him. (Everyone cleared out when they heard the two coming.) They sit down to wait for Bentley. They pour themselves some drinks. They fall asleep. Bentley and his gang come in and a struggle takes place. Bentley escapes. Others are arrested. The chase is on. They go to the Brewster house. Bentley arrives first. He goes to Philippa. "You're the only one I can turn to – hide me!" he tells her. She does. She hides him in the closet, opens the window and then falls prostrate on the ground as Peter and Dick rush in. Bentley then goes out of her room but does not leave the house. He listens in on Brewster's meeting. Brewster: "We'll buy O and D till we control it, bull the market and then sell. I'll operate and use Hale as my broker." Bentley leaves the house. Brewster puts his plan into operation. Peter is helping sell the stock.

An editor is telling Dick: "Get Bentley and your reputation is made. If you don't why..."

Dick leaves to do the job.. Peter is exhausted from buying-selling stock. Dick visits Philippa.

He tries to hold her hand. She resists. "You know, Phillipa, someday my name will mean something on the *Observer*...when I get that rogue, Bentley."

Dick: "May I hope?" She looks at him with those big eyes: "One may always hope."

He tries to hold her, she resists. They get up and shake hands and Dick leaves.

Dick leaves the house. He sees a man: "If that's not one of Bentley's gang – I'm a piece of cheese!" he says to himself. She goes to see her father.

Brewster: "Yes, dear, our whole fortune depends on this deal, so run along. I'm very busy."

Dick follows the henchman. He goes into the house, talks to a woman: "I'd like to get a room facing the back-yard." He goes inside: "Great! Just what I want." He pays her rent then shuts the door.

Dick talks to police detectives he called. Dick sees Philippa arrive and tells the group, "I...er...guess I was mistaken about that house."

The Masked Stranger throws a note into room with Bentley's men. (Unreadable). End of Episode.

Status: Prints exist in the Library of Congress
Viewed on DVD

Type: Movie

Genre: Serial

Gender: Male (Dick Annersley, Editor)

Ethnicity: White (Dick Annersley, Editor)

Media Category: Newspaper

Job Title: Cub Reporter (Dick Annersley). Editor (Editor).

Description: Major: Dick Annersley, Positive

Description: Minor: Editor, Positive

The Mystery of the Double Cross (1917) – Serial (15 Episodes)**Episode Twelve: Riddle of the Cross (1917)**

Cub Reporter Dick Annessley (Gladden James).

MYSTERY OF THE DOUBLE CROSS (Episode No. 12, "The Riddle of the Cross"—Two parts—June 10.)—The cast: Philippa Brewster (Molly King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart; Dick Annessley (Gladden James); the Masked Stranger (? ? ?).

After an exciting automobile chase, Peter and Dick overhaul a taxi-cab containing a veiled woman Peter believes to be Philippa.

"You will fool me no longer," he says, as he tears the shoulder straps of her gown, baring her right arm. There was the mark of the Double Cross. But his triumph was short-lived. The woman, lifting her veil, was a stranger who had tricked him by painting the mark of the Double Cross on her arm. Annessley laughs at his discomfiture.

The action centers about the attempt of Bridgey to force Philippa to marry him. Bentley has discovered the details of a secret stock transaction contemplated by Philippa's father. He knows that if this information is made public, the Brewster family will be ruined and the fortunes of Brewster's friends swept away. Philippa, determined to save her father, agrees to marry the man she fears and hates. Her father learns of her contemplated sacrifice and forbids the marriage. With a gun in the hands of Bentley pointed at his head, he gives orders to his brokers which will wipe out his fortune. Dick, however, discovers the plot and saves the day.

The Moving Picture World, June 9, 1917, p. 1665

“The Riddle of the Cross.”

Once more Peter Hale thinks that he has the solution of the mystery of the double cross within his grasp, and again he is baffled. He encounters a veiled lady, whom he mistakes for Philippa, and discovers the double cross on her arm. When she lifts her veil, however, she proves to be an entire stranger. In this episode, No. 12, Philippa consents to marry Bridgey Bentley to save her father from ruin, but Herbert Brewster will not accept the sacrifice. He is forced by Bentley to give his brokers orders that will ruin him, but the newspaper reporter finds a way to prevent it. Molly King, Leon Bary and Ralph Stuart help to keep up the interest by their spirited acting.

Reviewed by Edward Weitzel, *The Moving Picture World*, June 2, 1917, p. 1456

Viewing Notes:

Summary: “Bentley, though his true character has been revealed is still endeavoring to compel Philippa to marry him by threatening drastic action against her father who is manipulating a financial deal. Meanwhile, Annessley, deeply in love with Philippa, endeavors to aid her.”

“Dick Annessley, having seen Philippa enter Bentley’s house decides to investigate.”

Philippa Brewster and Bridgey Bentley.

The rear room on the next street. Dick is watching through a window: “And she told me I might hope – gee!” Dejected, he leaves.

Philippa to Bentley: “Love cannot live in fear – and you have made me fear you.”

Bentley: “You will marry me today, Philippa, or I shall ruin and disgrace your father.”

Peter Hale is on the deal with Philippa’s father.

Dick and his editor. “I’m off that hunt for Bentley,” he tells the editor. “I can get Bentley – but I won’t. For the girl I love, loves him.” The editor smokes on his cigar and turns away from him. Dick fixes his tie, waves away the smoke. The editor bangs the desk and Dick looks uneasy. “You’re right boss; for her sake – I’ll get Bentley.” He rushes out of the office and the editor gets back to work.

Philippa and Bentley: “Tears are useless, now, Philippa! Either you marry me in half an hour, or your father...” One of Brewster’s men finds the note about Philippa marrying Bentley to protect her father. He shows it to Brewster. Philippa remembers her father saying to her: “Yes, dear, our whole fortune depends on this deal, so run along. I’m very busy.” She tells Bentley she’ll marry him. “But first I shall see if you are the girl of the Double Cross,” Bentley tells her. They struggle as the father arrives to help his daughter. He grabs Bentley and the gang grabs Brewster.

“Your unexpected arrival is most timely. Now – you’ll either consent to our marriage – or order your broker to sell every share of your Q.&D.” Outside, Dick arrives. Bentley picks up the phone and calls Spot Cash Royal, an unscrupulous associate of Bentley’s. He tells him, “Follow the lead of Brewster-Hale combination. When they sell Q.&D.—you sell too.” Dick is peeking through the keyhole as this drama goes on. Bentley to father: “One is the number of a minister – the other is your broker. Decide now!” Dick watches as the

father picks up the phone. “Sell Q. & D. Every share!” Philippa is crying. Peter Hale puts down the phone. He and his associate start selling their shares.

After the market closed, the father, Philippa, Dick and Peter are together. Father: “And along with the money of my associates I’ve lost my honor,” the father says. Dick says “Listen, ...” Dick had run to the phone. He tells Peter: “Don’t sell a single share.” They all shake hands.

Brewster: “I feel just like Aladdin. Rub this lamp and ask for anything you wish.”

Philippa: “I have this wonderfulest new dress – and I’d like to wear it at a dance here and invite all my friends.” Dick goes with Philippa to see the new dress while Peter and Brewster congratulate each other.

The Masked Stranger is outside. Dick still tries to make love to Philippa to no avail.

Peter to Brewster: “You are not opposed to my asking Philippa to be my wife?” Dick and Brewster leave. Peter: “You will love me, Philippa - I shall consecrate my life to making you love me!”

They hold a dance. The Masked Stranger show up and Peter chases after him. Peter returns to Philippa; “Are you hurt? He gave me the slip?” Peter: “Now I am convinced that you are the girl of the Double Cross! This feigning ignorance is but another of your schemes.” Philippa: “Is it necessary to tell you of my love, Peter. Do you not understand – and trust me?” “I’m engaged to sit out the next dance with Mr. Annessley.” The Mysterious Stranger signals Dick to join him. He is sitting with Philippa and doesn’t want to be bothered. Three girls are watching them and laughing. She runs off with them and Dick goes to see the Mysterious Stranger. Dick finds Peter: “It’s cool in there. Go in and wait for me – I’ll join you in a minute.” The Masked Stranger takes Philippa away with him. Bentley takes control of Philippa in a mad car chase. Peter: “Follow that taxi.” Peter catches up with Philippa who is running away: “You’ll fool me no more, Philippa!” He sees the Double Cross on her arm and shouts, “You are the girl of the Double Cross after all!”

But when he takes off the hood on her head he sees it is not Philippa, but another woman. End of Episode.

Status: Prints exist in the Library of Congress

Viewed on DVD

Type: Movie

Genre: Serial

Gender: Male (Dick Annessley, Editor)

Ethnicity: White (Dick Annessley, Editor)

Media Category: Newspaper

Job Title: Cub Reporter (Dick Annessley). Editor (Editor).

Description: Major: Dick Annessley, Positive

Description: Minor: Editor, Positive

The Mystery of the Double Cross (1917) – Serial (15 Episodes)**Episode Thirteen: The Face of the Stranger (1917)**

Cub Reporter Dick Annesley (Gladden James).

“The Face of the Stranger.”

The thirteenth episode of “The Mystery of the Double Cross” reveals to Phillippa Brewster the face of the Masked Stranger. This occurs after she has been instrumental in saving Peter Hale’s life by promising to marry him if he will not follow

the Stranger. That night Phillippa retracts her promise and promises to become the wife of Dick Annesley, the reporter. Phillippa is saved from Daddy Heinz by the Masked Stranger, who is hiding under the bed. When Phillippa sees the face of the Stranger she helps him to escape.

Reviewed by Ben H. Grimm, *The Moving Picture World*, June 9, 1917, p. 1621

MYSTERY OF THE DOUBLE CROSS, No. 13, “The Face of the Stranger” (Two parts—Week June 10).—The cast: Philippa Brewster (Molly King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); Dick Annesley (Gladden James); the Masked Stranger (? ? ?).

Bridgey Bentley resorts to desperate measures to remove his rival. He called Daddy Heinz, an ex-convict. Daddy’s son, disguised as the Stranger, delivered a note to Peter asking him to go to Ratoor’s Alley that evening. Philippa, suspecting treachery, warns Peter. He laughs and tells her he will go unless she

marries him immediately. She refuses. Peter keeps the appointment. He is followed by the girl he loves. Despite her pleas, Peter starts to follow the Masked Stranger, and it is only by promising to marry him that she holds him back. The two slip into a nearby doorway, and as the Stranger rushes back, Peter captures the Stranger.

In a lodging house Bentley and the gang are gathered. Daddy, in the doorway, is waiting, shotgun in hand. As Peter, Philippa and the Stranger approach, the man dressed in Peter's clothes breaks free and starts down the street. Daddy empties both barrels and the fugitive drops dead. But it is Daddy's own son who was forced by Peter and the Stranger to change clothes with him.

That night, Peter goes to the Brewster home to marry Philippa. To his astonishment he finds her in the arms of Dick Annessley confesses that Philippa has just consented to be his wife. Philippa denies having promised Peter to marry him.

The Moving Picture World, June 9, 1917, pp. 1665-1666

THE FACE OF THE STRANGER (Astra), June 10.—Thirteenth two-reel episode of the "Mystery of the Double Cross" serial. Philippa saves Peter's life when, by promising to marry him, she gets him away from a trap set. Later that night Philippa promises to marry Dick Annessley. She is saved from the hands of Daddy Heinz by the Masked Stranger. She sees his face and permits him to escape.

The Moving Picture World, June 9, 1917, p. 1628

Viewing Notes:

Summary: "To secure his father's fortune, Peter Hale must marry the Girl of the Double Cross. Philippa Brewster is apparently the girl. The attempts of Peter and Bentley, a mercenary rival, to learn if this is so, are blocked by the Masked Stranger, whose identity is known early to Dick Annessley.

"Peter Hale has discovered that the girl he has just rescued from an attack of Bentley's is a total stranger to him." She says to him, "There's no law against my wearing a Double Cross, is there?" "You have a reason – and you've got to explain it – now!" A policeman comes by and wants to know what is going on as the woman erases the Double Cross mark on her arm. "I've been watching this bird for some time, Miss. Come along – we'll let him tell it to the lieutenant."

She laughs, then tells the patrolman, “He was not annoying me, officer. I was trying to borrow ten dollars from him.” They part. The policeman leaves.

Bridget Bentley, just beaten up by Peter, reaches one of his haunts.
“Never mind what’s the matter! Get me ‘Daddy’ and the ‘Kid’.”

Dick Annessley, the reporter, Peter’s friend. They talk. “Someone must take care of your lady friend when you chased off after that other woman!” Dick tells Peter. “I don’t know the girl you followed – but perhaps the Masked Stranger does.” They part.

Bentley plots his next move. To get Hale. He gets a note supposedly from the Masked Stranger and Philippa warns him to ignore it, “Never ask why. Say I mistrust the Stranger...say that I fear an attempt on your life – and you are very dear to me.” Peter: “Then marry me today! That is the only way you can stop me from keeping this appointment.” She nods her head no. Peter goes to meet his destiny. Philippa comes up to Peter: “Don’t follow him! I’ll marry you – immediately.” Peter, Philippa and a masked man leave. Looking out a window, the crooks: “...but what’s the girl doing with them?” “Daddy” shoots the Masked man and Peter and Philippa go to him. He is dead. “Fine work Daddy! The ‘Kid’ was a ringer for the Stranger.” It turns out Daddy killed the Kid by mistake thinking he was the Mysterious Stranger. Peter and Philippa: “Perhaps you will trust me. If we had not forced him to change clothes with you...” Peter: “But you will keep your promise, Philippa. I’ll call for you this evening.” They kiss. Daddy wants to get Bentley for causing him to kill the “Kid.” – “You’re to blame for this, Bentley,” the furious Daddy says as the gang keeps him from choking Bentley.

That night Peter goes to hold Philippa to her promise. He sees Brewster: “Mr. Brewster there is a great surprise in store for you tonight.” Dick and Philippa come in, “Well, Peter, you are one of my best friends and I’m glad you’re here to lend me support...” Dick turns to the father, “The fact is, Mr. Brewster, I love your daughter and she loves me. I’ve come to ask your permission to marry her.” CUs of Father, Dick, Peter and a smiling Philippa. “But what about the promises you made to me this morning?” Peter asks Philippa. “You mean to say that you did not promise to marry me this evening?” Peter asks Philippa. She runs to Dick’s arms. “No, no. Peter, don’t be mad. I’m sure the Masked Stranger can explain it all.” Peter is furious and leaves. Philippa gets her father to consent to the marriage with Dick.

Bentley and his gang. Daddy comes in and apologizes. He asks Bentley if he thinks a lot of the girl, Philippa and he says he cares the world for her. Daddy then abruptly leaves. The gang thinks he’s crazy. Daddy and Peter watch the Brewster house. Dick and Philippa are kissing. The father is smiling.

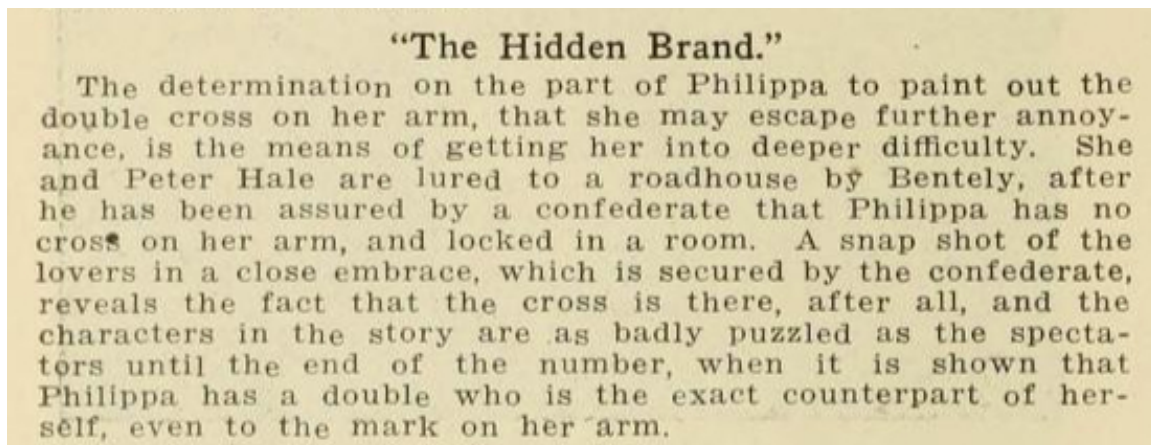
And now Annessley, we’ll have an explanation of this whole affair,” says Peter as he grabs Dick who is leaving the house. Daddy sneaks up to the house. Philippa is reading and Daddy enters the house. While Dick and Peter are talking, someone is fighting Daddy in Philippa’s bedroom.

“Very well, Peter. I’ll tell you all. The Masked Stranger....” They hear the commotion and run to Philippa’s aid. Daddy and the Masked Stranger are struggling. The house is an uproar. Daddy grabs Philippa. A shot. Daddy falls down dead. The Masked Stranger climbs out of the window and into the street. Dick follows him into a cellar and calls a cop. Back at the house, Philippa is resting. The Masked Stranger is back in Philippa’s room. Outside they are looking for him. He takes off his mask to show Philippa who is shocked. She unlocks her door after the Masked Stranger leaves. Dick and Peter are still looking outside the house. Who is the Masked Stranger? End of episode.

Status: Prints exist in the Library of Congress
Viewed on DVD

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

The Mystery of the Double Cross (1917) – Serial (15 Episodes)
Episode Fourteen: The Hidden Brand (1917)
Cub Reporter Dick Annessley (Gladden James).



Reviewed by Edward Weitzel, *The Moving Picture World*, June 16, 1917, p. 1796

MYSTERY OF THE DOUBLE CROSS, NO. 14
("The Hidden Brand"—Two Parts—June 17).—
The cast: Philippa Brewster (Molly King);
Peter Hale (Leon Bary); Bridgey Bentley
(Ralph Stuart); Dick Annessley (Gladden
James); The Masked Stranger (? ? ? ?).
Bridgey Bentley places one of his spies as a
servant in the home of a friend with whom

Philippa is spending the week-end. To escape further annoyance, Philippa decides to paint out the brand of the Double Cross. She just finishes as Bentley's spy peeks through the keyhole. Her arm is visible, but the brand has disappeared. Bentley decides to compromise Peter with Miss Brewster, so as to prevent Peter's marriage to the girl of the Double Cross. Using decoy telegrams, he lures Peter and Philippa to a roadhouse, where he has stationed a man with a camera. The two are locked in a room. The windows barred. They are followed by Dick Annessley and the masked stranger. They sneak past the guard and enter the room where Peter and Philippa have fallen asleep. The stranger arouses Philippa, and tells her to hurry home with Annessley.

When Peter awakes he sees the girl he believes to be Philippa still asleep. She awakes, but assures Peter she is not frightened. As she approaches Peter and throws her arms about his neck the brand of the Double Cross is visible. Bentley's henchmen appears and snaps a picture.

Miss Brewster suspects a plot, but Peter tells her they will be married without delay. That night when Peter goes to the Brewster home he is dumbfounded when Philippa denied having promised to marry him. Peter seizes her, pulls down the sleeve of her right shoulder. There is no Double Cross.

"What does this mean?" demands Peter, producing the photograph which he recovered from Bentley. He takes his handkerchief, rubs it over Philippa's arm revealing the Double Cross. Just at that moment a girl appears. She tears away the sleeve of her right arm revealing the mark of the Double Cross. Philippa and Annessley smile at Peter's stupification. "When you next see the Masked Stranger ask him to explain," advises Annessley.

Viewing Notes:

Bentley: “I will know soon if Philippa Brewster bears the mark of the Double Cross. ‘Shorty’ is working at the Trevor house.” Philippa to her friend: “This mark on my arm has caused me a lot of bother. I’m going to paint over it.” Shorty returns: “You are sure her arm bears no mark? Good!” Philippa gets telegram from Masked Stranger that he will explain the mystery double cross. Come to West cottage tonight at six.”

Peter Hale in love with Philippa Brewster who he believes is the girl of the Double Cross.

Dick Annessley, engaged to Philippa Brewster. “No theatre tonight dear. I’ve an engagement,” she tells Dick. “A secret.”

At the train station. Dick sees telegram and doesn’t think the Masked Stranger sent it. Bentley’s gang locks Peter and Philippa in a room. The Masked Stranger and Dick follow. “We have to lie low and watch. The house is surrounded.” Peter to Philippa: “It looks like we’re in for a rough deal – but be game! We’ve pulled out of worse escapes.” Two hours pass. Dick and Masked Stranger get into the locked room. Dick: Wake Peter. Masked Stranger says no. Stranger to Philippa and Dick: “Go to the Trevor house with Annessley. When Peter wakes, he’ll find you – he left you.” Morning. Peter wakes up. Philippa is back in the room, “Oh, Philippa, I love you above all else!” They kiss. One of Bentley’s men shoots them kissing with his camera. Philippa: “A man with a camera – this must be a scheme of Bentley’s to compromise me.” Man with camera down the ladder: “They won’t be freed till late today. You beat it to town and have a print made. Then send the picture and the negative to Miss Kerns for me,” says Bentley. Peter to Philippa: “What does it matter, dear? We’ll be married as soon as you say and then...” She shows him the Double Cross. “I knew it, Philippa. Why have you eluded me so long?” “You’ll know when we are married, Peter.” They kiss.

Evening. “Leave us now, Peter. We mustn’t be seen together. Even now we’re horribly compromised. I’m going to Theresa’s.

A note comes to a woman, “This is for Mr. Bentley, in your care, madam.” It is a picture of Philippa and Peter kissing. “I thought ‘Shorty’ said she didn’t have any mark on her arm...” says the woman.

That evening, the gossip of his daughter’s seeming affair having reached him, Philippa’s father arrives at the Trevor house. He shows her a note: “...all society is talking about it.” The woman: “The photograph clearly shows a double cross on her right arm.”

A man tells Peter and Dick where the photograph is.

Peter to Dick: “We’ve got to get that photograph!” They go on a roof and then down into a house. They go into the woman’s room, then hide when she comes in.

Bentley comes in: “Let me see that photograph!” Dick and Peter look out from the curtain.

A man comes in. He beats up Bentley. Dick stops Peter from interfering. The two men and woman run out. Dick and Peter follow. They go to the rooftop. The two men are still fighting. A gun goes off. Bentley drops to the ground. The other man puts the gun next to him and leaves.

Dick and Peter come out the front door. Police find the wounded man.

Peter and Dick arrive at Philippa's house. "Have you announced the glad news, Philippa?"

"Why, we're to be married! Didn't she tell you?" Peter asks. There is no mark on her arm. "Then what does this mean?" Photograph of Peter and Philippa kissing. Peter rubs her arm and finds the double cross. Another Philippa look-alike comes in. She blows a kiss to Peter and leaves. Laughing. Peter follows her. Philippa winks at Dick who winks back. Peter is confused. Dick goes up to him: "When you see the Masked Stranger, -- ask him to explain." End of Episode.

Status: Prints exist in the Library of Congress
Viewed on DVD

Type: Movie

Genre: Serial

Gender: Male (Dick Annessley)

Ethnicity: White (Dick Annessley)

Media Category: Newspaper

Job Title: Cub Reporter (Dick Annessley)

Description: Major: Dick Annessley, Positive

Description: Minor: None

The Mystery of the Double Cross (1917) – Serial (15 Episodes)

Episode Fifteen: Mystery of the Double Cross. (aka The Double Cross) (1917)

Cub Reporter Dick Annessley (Gladden James).

THE DOUBLE CROSS (Astra), June 24.—The final installment of the "Mystery of the Double Cross" serial will show a number of people that they have guessed wrong in regard to the Masked Stranger. A longer review is printed on another page of this issue.

The Moving Picture World, June 23, 1917, p. 1954

"The Double Cross."

The secret of the Masked Stranger's identity is revealed in the last installment of "Mystery of the Double Cross," and the gentleman turns out to be no gentleman at all, but the lady of the double cross herself and the sister of Philippa Brewster.

With this explanation it is easy to understand the many puzzling situations that took place during the action of the serial. So Peter male does not get Philippa after all, but her sister, and Dick Annessley marries the woman of his choice.

Reviewed by Edward Weitzel, *The Moving Picture World*, June 23, 1917, pp. 1948-1949

MYSTERY OF THE DOUBLE CROSS (Episode No. 15, "The Double Cross."—Astra—Two Parts—June 24).—The cast: Philippa Brewster (Molly King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); Dick Annessley (Gladden James); Jack Dunn (Theodore Friebebus); The Masked Stranger (? ? ?).

Bridgey Bentley, dying of a bullet wound, makes one last desperate attempt to prevent the marriage of Peter Hale to the Girl of the Double Cross, by stating to the police that it was Peter and not Jack Dunn who shot him in a fit of jealous rage. Peter is arrested and is bailed by Hubert Brewster, father of Philippa Brewster. What, to Peter, seem unexplainable complications develop following his release. Through the efforts of Dick Annessley, reporter who is working on the mystery for his newspaper, and who loves and is loved by Philippa Brewster, Peter is cleared of suspicion of the attempted assassination of Bentley. The Masked Stranger, who has repeatedly thwarted his attempts to learn if Philippa is really the Girl of the Double Cross, assists in his vindication.

The action of the fifteenth episode, which is entitled "The Double Cross," moves swiftly to a sensational and entirely unexpected climax. Peter is happy over the discovery of the identity of the Girl of the Double Cross, whom he marries. Annessley, who has done so much to bring the romance to a happy conclusion, also receives his just reward. The concluding scene shows the Girl of the Double Cross smiling happily in Peter's arms.

The Moving Picture World, June 30, 1917, p. 2160

Viewing Notes:

Summary: "It is time to tie up loose ends now. If you've followed the Mystery of the Double Cross this far, you should have some pretty definite ideas about Philippa Brewster, the Masked Stranger and the Girl of the Double Cross. Let's see if you are on the right track, or if the scriptwriter fooled you too."

Bridgey Bentley, shot by Jack Dunn at Kate Kern's house, where he had sought refuge after his failure to compromise Peter Hale, awaits the coming of the ambulance. Jack Dunn, sweetheart of Kate Kerns, flees from the police after shooting Bentley. Bentley is put in an ambulance. The policeman asks him, "Who shot you?" Bentley lies: "Peter – Hale." And then dies.

Next morning: The Masked Stranger arrives. Dick is on a pay phone. “It looks bad for Peter unless we can force Dunn to confess. Kate Kerns knows, but she has disappeared, too,” he tells his newspaper.

Kate Kerns, the reason for Bentley’s murder. She’s with Dunn: “They’ve got nothing on us, Jack. Bentley’s dying words were “Peter Hale shot me.” Kate asks Dunn if there’s another woman and he says it is none of her business and kicks her out of her room.

Philippa sees her: “Kate Kerns! – It’s worth a chance.” Philippa runs up to see Dunn. “I’m here for the sake of Peter Hale. You know he is innocent for it was you who shot Bentley!” Dunn: “Well, what of it?” “You must clear Peter Hale.” Philippa faints. Kate sees Dunn leaning over her and gets the wrong idea. Dunn: “No, what you ask is impossible.” Kate gets the police. Dunn had just walked Philippa to her car. Kate cries out, “That’s Jack Dunn – the man who shot Bridget Bentley!” Police grab him. Philippa drives off after watching what happened.

Title Card: Peter Hale, released through the arrest and confession of Dunn. Peter meets with Philippa: “I thought you were inside – with Annessley.” “No, dear, I’m here – with you.” Peter: “Are you, you – or aren’t you, you?” The woman: “I’m I, Peter – the girl of the Double Cross – she who your father trained to be your mate – and I love you!” Father Brewster, Philippa and Dick come in. “Is there room in your heart, father, for another daughter – ready grown?”

And now “the why of the Double Cross.”

“Once – in a small country town...” Man taking to a woman in bed: “Were not our whole future dependent on this, I would not go – now. You’ll wire me won’t you?” “To aid at this time came Marie, an old friend and trained nurse; a woman religiously fanatic, whose passion for motherhood spent itself in caring for others...” The husband leaves and tells Marie to take good care of his pregnant wife. One month later, the woman gives birth. “What a great surprise it will be for Mr. Brewster when he learns that there are two.” “...And then, two weeks later, on the day Mr. Brewster was expected home, came a darkening shadow...” Marie takes one of the babies: “No one will ever know.” She burns a double cross on the baby’s arm. “...then the father returned.” He finds his wife and the child. “In a distant city...we found a home. Ten years passed...and in a home built by Marie’s earnings...” Then into my life came Peter’s father, Robert Hale.” Marie to Hale: “She’s my...my adopted daughter.” Hale: “It’s been my great desire to rear a child to womanhood – entirely free from the weaknesses so characteristic of the modern young woman. A fit mate for my son to marry.” Marie clasps her daughter to her bosom. “...satisfactory arrangements were made – and then placed in competent hands I was trained mentally and physically to be the “perfect” woman. From Marie I learned that I had a sister branded like myself.” “Then, not knowing there were two of us, Robert Hale stipulated that his son should marry the girl of the Double Cross.” “And then I met you, Peter – on the steamer ‘Haron’ – you and I loved you.”

“But who is the Masked Stranger?” One of the girls dons the costume – she is the Masked Stranger. “I wanted to make sure that it was I that Peter loved – not Philippa, my sister. And then, as a man I could help more than a woman in defeating the purposes of Bentley.” The sister to Peter: “Are you sure now?” Peter and the sister kiss. Dick and

Philippa kiss. “And then there came a double wedding.” Huge gathering. Nervous bridegrooms Dick and Peter. Twin brides. Both go to the altar. “To have and to hold, for better for worse....” They both kiss their brides.
The End.

Status: Prints exist in the Library of Congress
Viewed on DVD

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

The Mystery Ship (1917-1918) – Serial (18 Episodes)**Episode One: The Crescent Scar (1917)**

Reporter Jack Fay (Kingsley Benedict) of the *Herald* is a wealthy man working on a newspaper for the excitement of it.

THE MYSTERY SHIP (Episode No. 1, "The Crescent Scar"—Two Parts—Dec. 1).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Harry Russell (Duke Worne); Betty's Aunt (Elsie Van Name); Jack Fay (Kingsley Benedict); James Lee (Nigel De Bruillier).

Before dying, Betty Lee's father gave her a much worn map, and told her the story of how he got on a South Sea Island years before. During a volcanic eruption they discovered the hidden treasure of the Chang Tuy, which had been buried in the native temple. The friend, Miles Gaston, however, was caught in a cave from which Lee was unable to rescue him. Lee was found by the natives of the village, and awoke to find himself at sea.

Lee returned, but found no trace of his friend, who had been released by the natives. So he hid the treasure and went back to civilization. To Betty he also shows a letter from Gaston, in which the latter warns him that the death he, Lee, planned for him shall be forthcoming to him, Lee, and his family. Betty is told to beware of the man with the crescent scar on his right wrist, and cautioned that her search for the hidden treasure will be filled with danger.

Miles Gaston, Jr., known as the man with the hidden hate, is at his club when he reads of Lee's death and of Betty's intention of sailing to the South Sea Islands. Gaston also sees an advertisement for the sale of a yacht, which he wishes to buy, but lacks the necessary money. He plays cards with a couple of crooks. They try to cheat him, but, drawing his revolver, he frightens them to such an extent that he deliberately walks off with the money bet.

Jack Fay, wealthy, but working on the *Herald* for the excitement of it, is interested in the mystery-shrouded Gaston, and has been a witness to the card game. He admires Gaston's nerve, and, reading of the voyage of Betty Lee and that of Gaston, he scents a real story. He forces his presence on Gaston, who accepts the needed services of the young man, for they lack hands on the yacht. Gaston tells him of his hate for all mankind, even women, and something of his story, particularly that Betty is seeking what belongs to him.

With Betty is her sweetheart, Harry Russell, who is accompanying her on her quest merely because of the treasure. Their boat is followed by Gaston's yacht. Betty discovers this fact, and through her glasses sees the scar on Gaston's wrist as he stands by a one-pound gun. That night, during a storm, Gaston fire at the Lee boat, and rail is torn away. Gaston continues to fire, while Betty's aunt holds her fainting niece in her arms.

The Moving Picture World, December 8, 1917, p. 1544

THE MYSTERY SHIP (Universal Special), November 17.—Episode No. 1 of this serial, by Elsie Van Name, which features Ben Wilson and Neva Gerber, who recently appeared in "The Voice on the Wire," is entitled "The Crescent Scar." This opening instalment begins with a highly spectacular representation of a volcano in eruption on an island, with an earthquake accompaniment, which entirely destroys a city. These scenes are realistically staged. The story concerns a girl whose father, at his death, leaves her the key to hidden treasure on the island and she starts to recover it, followed by a man who held a grudge against her father. The plot interest gets a good hold on the observer. Kingsley Benedict and Duke Worne are also in the cast.

The Moving Picture World, November 17, 1917, p. 1038

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Jack Fay)

Ethnicity: White (Jack Fay)

Media Category: Newspaper

Job Title: Cub Reporter (Jack Fay)

Description: Major: Jack Fay, Positive

Description: Minor: None

The Mystery Ship (1917) – Serial (18 Episodes)

Episode Two: The Grip of Hate (1917)

Reporter Jack Fay (Kingsley Benedict) of the *Herald* is a wealthy man working on a newspaper for the excitement of it.

THE GRIP OF HATE (Universal Special), December 8.—No. 2 of "The Mystery Ship" serial. This continues the trip of the two yachts toward the Island of Hate. Gaston, after overhauling Betty's yacht, fires a shell into it and then brings her party on board his own vessel. Here he tries to get the treasure map from her and succeeds in tearing off half of it. The number closes with a fierce struggle between the opposing crews. The serial has a good adventurous swing to it, and has opened up an interesting story.

The Moving Picture World, December 8, 1917, p. 1486

THE MYSTERY SHIP (Episode 2—"The Grip of Hate"—Two Parts—Dec. 8).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Harry Russell (Duke Worne); Betty's Aunt (Elsie Van Name); Jack Fay (Kingsley Benedict); James Lee (Nigel De Bruillier).

Miles Gaston aboard his yacht, watches the effect of the gunshot he fired on the ship carrying Betty Lee. Betty's aunt has to carry her to her cabin. But Gaston does not remain unpunished. In the height of the storm a bolt of lightning strikes so near as to stun him. Jack Fay carries Gaston below. Neither Gaston nor Betty are seriously hurt.

There is a stowaway on board of Gaston's yacht, known to the police as The Phantom. San Francisco headquarters suspect he is on Gaston's yacht and wireless to hold him. Meanwhile the man who is "wanted" eats the meal of the sleeping Gaston and hides again.

Betty's captain conceives an idea: Two sailors are to be put on a raft and have themselves saved by Gaston. Betty instructs the two men to disable the engine when they are picked up. Meanwhile, Gaston succeeds in cornering the stowaway at the point of a revolver. He promises not to turn him over to the police. The two sailors are saved.

The next morning Gaston's yacht is still in close pursuit of Betty's boat. The two sailors enter the engine-room but are put out by the engineer. Then they conclude that there is but one chance left; they will throw Gaston overboard. They watch their opportunity, and Betty, horror-stricken, sees Gaston drop into the sea. While Jack Fay, in a motorboat, tries to locate the missing Gaston, the two sailors sneak into another boat and are later picked up by Betty's crew. She berates them, as they were not sent out to kill. Fay returns empty-handed. To his surprise he finds Gaston aboard. Gaston explains that the stowaway had overheard the plotting of the two strange sailors and in gratitude had taken Gaston's place, dressed in his great coat. The stowaway is not lost, but swims ashore in the distance. Within an hour Gaston, thoroughly roused by the attempt on his life, says he will be in possession of the map, locating the treasure; and he will have his revenge on Betty. Gaston fires the deck gun with telling effect. Betty's boat is struck below the water line, and is fast sinking. Betty faints.

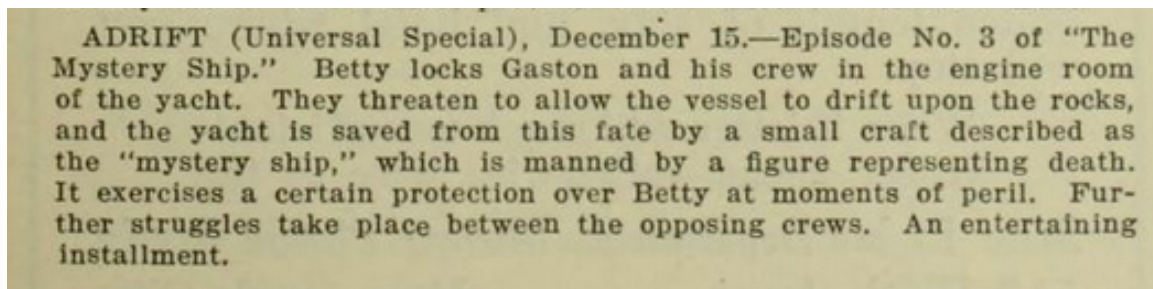
Status: Unknown
Unavailable for Viewing

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

The Mystery Ship (1917) – Serial (18 Episodes)

Episode Three: Adrift (1917)

Reporter Jack Fay (Kingsley Benedict) of the *Herald* is a wealthy man working on a newspaper for the excitement of it.



The Moving Picture World, December 15, 1917, p. 1650

THE MYSTERY SHIP (Episode No. 3—
"Adrift"—Two Parts—Dec. 15).—The cast:
Miles Gaston, Jr. (Ben Wilson); Betty Lee
(Neva Gerber); Betty's Aunt (Elsie Van
Name); Jack Fay (Kingsley Benedict); James
Lee (Nigel De Bruillier); Harry Russell (Duke
Worne). Written and produced by Harry
Harvey.

The sinking of Betty's boat compels her to throw herself and her crew on the mercy of Gaston. Miles Gaston gives instructions to have Betty Lee brought aboard his yacht without her knowing that he was not drowned as a result of her plot to cripple his engines.

When Gaston first sees Betty he is struck with her beauty, but quickly puts aside all such thoughts for the more sober business of obtaining possession of the map showing where her father hid the treasure.

Betty is put in a stateroom aboard Gaston's yacht by Jack Fay, the young reporter who shipped with Gaston. The latter watches and sees Betty take the map from its hiding place. He enters and demands it. Betty is dazed to see him alive, but soon recovers her wits. They struggle for the map. It is torn in two pieces. Gaston has one-half and Betty the remaining half, and she runs out on the deck.

Betty declares she is going to take possession of Gaston's yacht, as her crew is the stronger and that is the only way to continue her mission. Betty's crew engages in a pitched battle with Gaston's crew. An arrow soars through the air and lands near Betty. Attached to it is a note enjoining her to keep up her courage, for unseen but strong help is always near her and will defend her in the hour of peril. Betty's forces capture the wheelhouse and Gaston's crew is driven to the engine room. Gaston orders the engine stopped. The yacht drifts towards the rocks. He offers to start the engine if Betty will surrender the other half of the map. He gives Betty two minutes to act. The minutes pass and the yacht is almost on the rocks.

The Moving Picture World, December 22, 1917, p. 1841

Status: Unknown

Unavailable for Viewing

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

The Mystery Ship (1917) – Serial (18 Episodes)

Episode Four: The Secret of the Tomb (1917)

Reporter Jack Fay (Kingsley Benedict) of the *Herald* is a wealthy man working on a newspaper for the excitement of it.

THE SECRET OF THE TOMB (Universal Special), Dec. 22.—Episode No. 4 of "The Phantom Ship." In this installment both of the conflicting crews arrive on the island in Gaston's yacht. All hands begin searching for the hidden treasure. Gaston confronts Betty and commands her to give him the other half of the torn map, not knowing that her fiance has turned against her and stolen it. The island presents a picturesque setting for further adventure with its native huts and wild, rugged landscape.

The Moving Picture World, December 22, 1917, p. 1808

THE MYSTERY SHIP (Episode No. 4, "The Secret of the Tomb"—Two Parts—Dec. 22).

The yacht is in a desperate plight. Gaston is a prisoner below, and has stopped the engine. Betty is in a faint in the wheelhouse, with the boat drifting on the rocks. "Red," one of Miles Gaston's sailors, fights his way to the wheelhouse. He swings over the wheel; but without headway the boat seems doomed.

Suddenly arrives "The Mystery Ship" out of the mist. A strangely clad man hurls a coil of rope to the yacht and drags it away from its dangerous position. The people in the engine room, including Gaston, notice that their ship is moving; they do not know the reason and wonder. When the yacht is safe the occupant of the mysterious boat disappears. Betty's party, which had deserted her in the motor-boat, return and overcome Red, and put him below with Gaston. Betty tells her aunt and fiance that her agreement was to hand over the map to Gaston if he would start the engine. Apparently he had done so, and she means to keep her word. Harry, hearing this, conceives an idea. He goes to the engine room, finds the map on the floor, and pockets it.

Gaston thinks Betty false to her word. Betty meanwhile writes a note in Gaston's stateroom to the effect that her intentions to keep her agreement were honorable; she did not remember anything which had happened during the night. On deck she tells of the letter. Harry sneaks away and tears up the letter, replacing it by another note reading: "Don't think I am a fool. Stay where you are. Betty." This is the note Gaston received.

Arriving at the Island of Hate, Betty realizes she is helpless to proceed with the search until she can locate the map, but goes ashore to look over the ruined temple her father told her about just before he died. When a sailor goes to the hold with food for Gaston and his fellow prisoners, he is overpowered, and Gaston and his men escape. Harry Russell, with half of the map, seeks to locate the hiding place. He is discovered by Betty, who grabs the map from his hands. He pretends he was trying to find the treasure for her, and determines to regain possession of the map if he has to kill Betty in doing so. So he begins to scrape away a section of the wall under Betty. It falls. Harry thinks Betty buried beneath, but she is caught by the wrists by a mysterious pair of strong hands.

Betty wonders who saved her, and Harry declares he did it, thus re-establishing her confidence. Betty enters the crypt containing mummies of kings in which her father found the treasure. As she pokes about a voice startles her. It is Gaston. He demands the map. He threatens to use force to get it. Betty is nonplussed. As they talk, Harry sneaks into the crypt. He advances noiselessly on Gaston, a boulder in his upraised hand, to strike him down.

Status: Unknown
 Unavailable for Viewing

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

The Mystery Ship (1917) – Serial (18 Episodes)

Episode Five: The Fire God (1917)

Reporter Jack Fay (Kingsley Benedict) of the *Herald* is a wealthy man working on a newspaper for the excitement of it.

THE FIRE GOD (Universal Special), Dec. 29.—Episode No. 5 of "The Mystery Ship." This continues the adventures on the "Island of Hate." Betty, seeing Gaston struck down from behind, has compassion on her enemy and tries to save his life. Later Gaston and Jack Fay go to rescue her when the natives threaten to offer her as a sacrifice to the burning volcano. This serial has a strong story interest, which develops nicely as it proceeds, and the adventurous happenings are carried out with good illusion.

The Moving Picture World, December 29, 1917, p. 1962

THE MYSTERY SHIP—(Episode No. 5 "The Fire God"—Two Parts—Dec. 29).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Harry Russell (Duke Worne); Betty's Aunt (Elsie Van Name); Jack Fay (Kingsley Benedict); James Lee (Nigel De Bruillier).

Harry, unseen, strikes Gaston over the head with a stone. Betty rushes to care for Gaston, and sends Harry for water, which he refuses to do, so she goes for it herself. Harry searches Gaston for the other part of the map, but can't find it.

Mrs. Cooley and the captain with the sailors are held in the ruined temple, realizing they will

die without food or water. Meanwhile Jack Fay has decided that Gaston is a prisoner and that they must make another attack on the temple. Betty makes a flag of truce from a piece of her aunt's petticoat and finally succeeds in talking with Jack, telling him that Gaston is hurt and must have water, that she gives him her word that not a drop will be used by any one but him. She rushes back with the canteen to Gaston, passing Harry as he goes out through the passageway.

The natives suddenly discover that the volcano is again erupting, and thinking the Fire-God angry with them, go to the temple to pray to the souls of their ancestors for deliverance. The Phantom from his ship watches the island and the actions of all its inhabitants. Shaken by the rumbling of the volcano, portions of the ruined walls of the temple begin to fall. Just as Harry emerges from the passageway, part of the wall caves in, blocking it.

Betty is surprised not to find Gaston. He has escaped from the temple by means of the secret passageway, and has joined Jack and his men. She comes to a mummy room, a large natural cave which has been used as a burial place by the islanders for centuries. Hearing some one coming, she hides behind a mummy. The natives enter and begin praying. One native suddenly sees Betty. The chief concludes that she has been sent as a sacrifice to be fed to the Fire-God in the burning mountains. They carry Betty there.

Meantime, Gaston has allowed the people from the temple to come out as the walls are **crumbling**. Betty is not with them and he and Jack go through the secret passageway into the temple, but find only one terrified native, who is finally forced to tell what has become of Betty. They rush out and up the mountain, at the top of which the chief stands, about to cast Betty into the seething lava. Gaston takes aim to fire, but he and Jack suddenly stand rigid, staring up toward the top of the mountain, thunderstruck with amazement.

Status: Unknown
Unavailable for Viewing

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

The Neglected Wife (1917) – Serial (15 Episodes)



Aspiring Magazine Writer Margaret Warner (Ruth Roland), a beautiful young girl striving to succeed as a magazine writer. Magazine Editor Frank Norwood (Philo McCullough).

Chapter titles: 1. The Woman Alone 2. The Weakening 3. In the Crucible 4. Beyond Recall 5. Under Suspicion 6. On the Precipice 7. The Message on the Mirror 8. A Relentless Fate 9. Deepening Degradation 10. A Veiled Intrigue 11. A Reckless Indiscretion 12. Embittered Love 13. Revolting Pride 14. Desperation 15. A Sacrifice Supreme

BIG CAST IN PATHE'S NEW SERIAL.

"The Neglected Wife," Pathe's next serial, based on Mabel Herbert Urner's famous stories, "The Journal of a Neglected Wife" and "The Woman Alone," is announced for release May 13, with Ruth Roland, remembered for her splendid work in "Who Pays?" and "The Red Circle," and an all star cast, including Roland Bottomley, the celebrated English actor, associated on the stage with the beloved Ellen Terry.

The eternal triangle is the basis of this wonderful human interest story, photodramatized from Mrs. Urner's books by Will M. Ritchey. As an unusual twist, there is another man who falls deeply in love with "the other woman."

The complete cast of important characters is announced as follows: Margaret Warner, a beautiful young girl, striving to succeed as a magazine writer, Ruth Roland; Horace Kennedy, a successful attorney, Roland Bottomley; Mary Kennedy, his wife, Corinne Grant; Frank Norwood, a magazine editor, Philo McCullough; Edgar Doyle, a crooked lawyer, disbarred by Kennedy, his bitterest enemy, Neil Hardin.

The Moving Picture World, May 5, 1917, p. 818

Pathe's New Serial, "The Neglected Wife," Featuring Ruth Roland, Opens Strong (Pathe Serial—Two Reels)

Pathe's new serial, "The Neglected Wife," written by Mabel Herbert Urner, the well-known newspaper reporter and magazine writer, promises to be one of the very best serial pictures yet to be offered. Ruth Roland, known for her excellent work before the camera in both comedy and dramatic roles, is in the featured feminine role presented in "The Neglected Wife." The first episode of this most interesting offering, "The Woman Alone," presents Miss Roland in the part of a struggling magazine writer who is employed by Horace Kennedy, a successful lawyer, to assist him in writing a series of twelve articles for a well-known magazine on domestic relations. During their business acquaintance the lawyer is attracted to his assistant and their experiences, after a strong friendship springs up, are related in this series of pictures. The first instalment promises a world of interest to come, and if it can be used as a criterion for what is to follow "The Neglected Wife" series should not be missed by any.

The first instalment of this serial will be seen at the — Theatre on — of — week.

Motion Picture News, May, 19, 1917, p. 3126

Pathe Serial, "Neglected Wife," Near Completion

Announcement that Mabel Urner's stories, "The Journal of a Neglected Wife" and "The Woman Alone" were to be filmed by Pathe as a serial under title of "The Neglected Wife," has been received with interest by exhibitors and public alike according to reports from the producers. The production of the series is being completed by Balboa. Ruth Roland is the featured player, supported by Roland Bottomley.

"The Neglected Wife" is in fifteen episodes of two reels each, and the story itself is said to have sufficient strength to sustain interest from episode to episode. Following are the titles of the various chapters: "The Woman Alone," "Weakening," "In the Crucible," "Beyond Recall," "The Crisis," "On the Precipice," "The Message on the Mirror," "A Relentless Fate," "Deepening Degradation," "A Veiled Intrigue," "A Reckless Indiscretion," "Embittered Love," "Revolting Pride," "Desperation," "A Sacrifice Supreme."

Motion Picture News, May 5, 1917, p. 2834

The Neglected Wife (1917) – Serial (15 Episodes)

Episode One: The Woman Alone (1917)

Aspiring Magazine Writer Margaret Warner (Ruth Roland), a beautiful young girl striving to succeed as a magazine writer. Magazine Editor Frank Norwood (Philo McCullough). Lawyer Horace Kennedy (Roland Bottomley) is a magazine writer as well.

"The Neglected Wife."

The new Pathe serial, starring Ruth Roland, is the story of a young girl's struggles to become a writer and her adventures with a man who is already married. The opening installment is called "The Woman Alone" and shows Margaret Warner's brave battle against discouragement and poverty, as article after article is returned unaccepted. She makes the acquaintance of a lawyer, the husband of the neglected wife, and is given a chance to assist him in the preparation of a series of magazine articles. He falls in love with her. The number closes with an accident on an incline railway and Margaret is rescued by the lawyer.

The second instalment is entitled "Weakening." Margaret accepts a loan from Kennedy and also goes out to supper with him. In the meantime the lawyer's wife, who has gone away for her health, is shown an unpublished story, "His Wife and the Other Woman," written by Margaret Warner, whom she has met. It is also disclosed in this number that several persons are interested in Margaret's friendship for Kennedy.

So far, the serial pays more attention than usual to the development of logical situations than to speed and the piling up of melodramatic incidents. It is produced with the customary care bestowed on a Pathe serial, and is well played by Ruth Roland, Roland Bottomley and the rest of the cast.

The Moving Picture World, May 19, 1917, p. 1137

THE NEGLECTED WIFE (Episode No. 1, "The Woman Alone"—Two Parts—May 13).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corene Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

Horace Kennedy, a successful lawyer, is drifting from his attentive and loyal wife, Mary, for no apparent reason, save that she is fading and he is losing interest in her. On the charge made by Margaret Warner, a struggling magazine writer, Kennedy disbars Attorney Doyle, contending that as a man must protect the honor of his wife and home, so must we guard our courts from prowling jackals.

Because of his masterly handling of the disbarment case, a magazine requests Kennedy to write twelve articles dealing with the subject. Mary, his wife, persuades him against his wishes, to write these articles, suggesting that she will take his dictation on the typewriter. She proves an inefficient helper and the first night on which they work she falls and sprains her wrist, making it necessary for Kennedy to look elsewhere for assistance. Margaret, living in a cheap boarding-house is poor, as her short story manuscripts are returned day after day by the magazines. Desiring to help her Kennedy engages her for the work.

Doyle, forced out of his profession, continues his work in the field of crooked-stock jobbing, taking the hard earned savings of the poor for bogus mining stock. The last night of their joint work, Kennedy accompanies Margaret home, but on their way they are caught in an accident. Kennedy escapes injury, but Margaret faints. Calling to her to speak to him, Kennedy, with Margaret in his arms, rushes to a physician. Is the girl he is beginning to love to be thus taken from him?

Status: Print Exists
 Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Frank Norwood, Horace Kennedy). Female (Margaret Warner)

Ethnicity: White (Frank Norwood, Horace Kennedy, Margaret Warner)

Media Category: Magazine

Job Title: Cub Reporter (Margaret Warner). Reporter (Horace Kennedy). Editor (Frank Norwood).

Description: Major: Margaret Warner, Frank Norwood, Horace Kennedy Positive

Description: Minor: None

The Neglected Wife (1917) – Serial (15 Episodes)

Episode Two: The Weakening (1917)

Aspiring Magazine Writer Margaret Warner (Ruth Roland), a beautiful young girl striving to succeed as a magazine writer. Magazine Editor Frank Norwood (Philo McCullough). Lawyer Horace Kennedy (Roland Bottomley) is a magazine writer as well.

“The Neglected Wife.”

The new Pathe serial, starring Ruth Roland, is the story of a young girl's struggles to become a writer and her adventures with a man who is already married. The opening installment is called “The Woman Alone” and shows Margaret Warner's brave battle against discouragement and poverty, as article after article is returned unaccepted. She makes the acquaintance of a lawyer, the husband of the neglected wife, and is given a chance to assist him in the preparation of a series of magazine articles. He falls in love with her. The number closes with an accident on an incline railway and Margaret is rescued by the lawyer.

The second instalment is entitled “Weakening.” Margaret accepts a loan from Kennedy and also goes out to supper with him. In the meantime the lawyer's wife, who has gone away for her health, is shown an unpublished story, “His Wife and the Other Woman,” written by Margaret Warner, whom she has met. It is also disclosed in this number that several persons are interested in Margaret's friendship for Kennedy.

So far, the serial pays more attention than usual to the

development of logical situations than to speed and the piling up of melodramatic incidents. It is produced with the customary care bestowed on a Pathe serial, and is well played by Ruth Roland, Roland Bottomley and the rest of the cast.

The Moving Picture World, May 26, 1917, p. 1337

"THE NEGLECTED WIFE" —Episode No. 2, "Weakening"—Two Parts—May 20).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corene Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

After rescuing Margaret in an accident, Kennedy escorts her home. As she regains consciousness she discovers herself in Kennedy's arms and, becoming frightened, she pushes him away, asking what has happened. Kennedy tells her that they have just escaped death. Margaret discovers that she has lost her handbag and asks Kennedy to search for it. Convinced her this would be useless, Kennedy offers her a check, which she finally accepts as a loan.

Mary decides to take a trip on their houseboat. She meets an old friend, Frank Norwood, a magazine editor, who shows her a manuscript which impresses him very much. Mary is startled at the inscription, "His Wife and the Other Woman," by Margaret Warner."

Kennedy telephones Margaret, asking her to dine. She consents and they go to a fashionable cafe, followed by Doyle, the crooked lawyer whom Kennedy had disbarred.

Doyle knocks over a large urn placed directly over Kennedy's table. Fortunately, it misses Kennedy by a small margin.

Kennedy leads Margaret away to avoid publicity. She repulses his advances, telling him to remember his wife. Both receive threatening letters, which disclose that someone has learned their secret, and Margaret refuses to see Kennedy any more.

The Moving Picture World, May 19, 1917, p. 1137

Status: Print Exists
Unavailable for Viewing

Type: Movie
Genre: Serial

Gender: Male (Frank Norwood, Horace Kennedy). Female (Margaret Warner)

Ethnicity: White (Frank Norwood, Horace Kennedy, Margaret Warner)

Media Category: Magazine

Job Title: Cub Reporter (Margaret Warner). Reporter (Horace Kennedy). Editor (Frank Norwood).

Description: Major: Margaret Warner, Frank Norwood, Horace Kennedy Positive

Description: Minor: None

The Neglected Wife (1917) – Serial (15 Episodes)

Episode Three: In the Crucible (1917)

Aspiring Magazine Writer Margaret Warner (Ruth Roland), a beautiful young girl striving to succeed as a magazine writer. Magazine Editor Frank Norwood (Philo McCullough). Lawyer Horace Kennedy (Roland Bottomley) is a magazine writer as well.

THE NEGLECTED WIFE (Episode No. 3, "In the Crucible"—Two Parts—May 27).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corene Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

Margaret Warner and Horace Kennedy, the attorney, compare anonymous notes they have received, threatening exposure if their relations are continued.

"You are right—we must not see each other again," Kennedy tells the girl and she agrees.

Worried over her husband's growing indifference, Mrs. Kennedy has gone to their houseboat, out of town, for a rest. There she meets Frank Norwood, a magazine editor. Norwood has received from Margaret a story entitled, "His Wife and the Other Woman." He expresses a desire to meet Miss Warner and is pleased to learn that Mrs. Kennedy has already made her acquaintance. He accepts the story for publication and mails Margaret a check for \$100. Margaret unaware of her good fortune and disheartened by the return of other stories, finds herself unable to pay her board bill. The landlady refuses to listen to her explanation and threatens her arrest.

Jimmy, a boarder seeking to take advantage of the situation, offers to pay Margaret's bill. She snatches the money from his hand and throws it out of the window. The landlady, indignant over the insult to her star boarder, rushes out for a policeman. Margaret escapes by climbing out of the window.

She spends the night in the Salvation Army headquarters and the next day starts a search for work. She encounters a friend who tells her that he is manager in a local department store and offers her a position. It happens that Jimmy is employed in the same store. He and the manager start a fight over Margaret. Jimmy finding himself bested, pulls a revolver and fires several shots which cause a panic. In the rush to escape, the stairway collapses and many people are hurt. Jimmy, seeking to dodge the blame, places the gun at Margaret's side.

A spectator, however, comes to the rescue of the unfortunate girl and Jimmy flees in an automobile, pursued by the police. He dashes wildly along the railroad tracks, leading over a bridge. Just at that moment the trestle is raised and the automobile plunges into the river, carrying Jimmy with it. Margaret is

taken to the police station where she is advised to engage an attorney. Will she call on Kenneay to help her?

The Moving Picture World, June 2, 1917, pp. 1498-1499

“In the Crucible.”

Events in the third installment of “The Neglected Wife” gather speed when Margaret, after being locked in by her landlady for non-payment of her board, escapes by the window and secures a position in a department store. Her enemy, the shipping clerk, is employed in the same store and makes trouble for the girl from the start. He gets into a fight over her with the manager, pulls a revolver and shoots him and throws the blame on Margaret. While she is taken to the station house, the shipping clerk has his own troubles. Some one explains that he is the guilty party and, in trying to escape in an automobile, he drives the machine off a railroad trestle into the river.

The Moving Picture World, May 26, 1917, p. 1299

Status: Print Exists

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Frank Norwood, Horace Kennedy). Female (Margaret Warner)

Ethnicity: White (Frank Norwood, Horace Kennedy, Margaret Warner)

Media Category: Magazine

Job Title: Cub Reporter (Margaret Warner). Reporter (Horace Kennedy). Editor (Frank Norwood).

Description: Major: Margaret Warner, Frank Norwood, Horace Kennedy Positive

Description: Minor: None

The Neglected Wife (1917) – Serial (15 Episodes)

Episode Four: Beyond Recall (1917)

Aspiring Magazine Writer Margaret Warner (Ruth Roland), a beautiful young girl striving to succeed as a magazine writer. Magazine Editor Frank Norwood (Philo McCullough).

“Beyond Recall.”

In the fourth episode of “The Neglected Wife,” Mary Kennedy discovers evidence that her husband is having an affair with another woman. Horace Kennedy, who is still infatuated with Margaret Warner, receives a telephone message from her after her arrest. He secures her release and, the girl collapsing from the strain she has undergone, he takes her to his home. She will not consent to remain after she is revived;

but a comb, dropped from her hair, tells the wife the truth when she returns. There are other incidents of the same nature in the installment.

The Moving Picture World, June 2, 1917, p. 1456

THE NEGLECTED WIFE (Episode No. 4, “Beyond Recall”—Two parts—June 3).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corene Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

Margaret telephones Kennedy: “I am not hurt, but terribly discouraged, and I have no one to turn to but you.”

Rushing to her assistance, he determines to take her with him, assuring her that he will find something for her to do. Margaret’s story of privation is too much for her overwrought nerves, and she collapses.

Kennedy rushes to his residence. Regaining her senses, Margaret remonstrates with Kennedy, saying “You brought me to your home—your wife?” When he assures her only the butler is in the house, Margaret feels more at ease. Kennedy informs Margaret that he has rented an apartment, and that he is going to take her there.

Frank Norwood, a magazine editor, has a clash with Doyle, when the latter tries to bribe him stating that if he will drop a certain story from his magazine, he will give him a big advertising contract. Norwood orders Doyle out of his office. Mary decides to come home for the night. Finding her husband away, she waits up for him. She finds a comb. Whose can it be? Mary receives a note. “Better watch your husband,” it says. Mary, agitated, desperate, realizes her husband is untrue.

The Moving Picture World, June 9, 1917, p. 1665

Status: Print Exists
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Frank Norwood). Female (Margaret Warner)
Ethnicity: White (Frank Norwood, Margaret Warner)
Media Category: Magazine
Job Title: Cub Reporter (Margaret Warner). Editor (Frank Norwood).
Description: Major: Margaret Warner, Frank Norwood, Positive
Description: Minor: None

The Neglected Wife (1917) – Serial (15 Episodes)

Episode Five: Under Suspicion (1917) (aka The Crisis)

Aspiring Magazine Writer Margaret Warner (Ruth Roland), a beautiful young girl striving to succeed as a magazine writer. Magazine Editor Frank Norwood (Philo McCullough).

"The Crisis."

In the fifth two-reel episode of "The Neglected Wife" serial Horace Kennedy and Margaret Warner come to an understanding with each other—they realize their love for each other. Mrs. Kennedy learns that her husband is visiting a woman's apartment. Margaret goes to Kennedy's houseboat with the editor, and for the first time the two women are face to face. Mrs. Kennedy does not know that Margaret is the woman. The two women are left alone on the houseboat, which is set adrift and blown up by Doyle, the fake mining stock promoter. The episode ends just as Kennedy is about to swim to the rescue.

The Moving Picture World, June 9, 1917, p. 1621

THE CRISIS (Balboa), June 10.—Fifth two-reel episode of "The Neglected Wife" serial. In this number Kennedy and Margaret come to a better understanding. They conclude that Kennedy's wife must not be unhappy. The two women meet on Kennedy's houseboat. They are left alone and the boat is set adrift and blown up by Doyle, the fake mining promoter.

The Moving Picture World, June 9, 1917, p. 1628

Status: Print Exists
Unavailable for Viewing

Type: Movie
Genre: Serial

Gender: Male (Frank Norwood). Female (Margaret Warner)
Ethnicity: White (Frank Norwood, Margaret Warner)
Media Category: Magazine
Job Title: Cub Reporter (Margaret Warner). Editor (Frank Norwood).
Description: Major: Margaret Warner, Frank Norwood, Positive
Description: Minor: None

The Neglected Wife (1917) – Serial (15 Episodes)

Episode Six: On the Precipice (1917)

Aspiring Magazine Writer Margaret Warner (Ruth Roland), a beautiful young girl striving to succeed as a magazine writer. Magazine Editor Frank Norwood (Philo McCullough).

THE NEGLECTED WIFE, NO. 6 ("On the Precipice"—Two Parts—June 17).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corene Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

Fate has brought Margaret Warner, his wife, Mary, and Norwood together on the Kennedy house-boat. Edgar Doyle, Kennedy's enemy, has set fire to the boat while the men are ashore. Norwood and Kennedy return to find the boat in flames. Margaret attempted to save herself, leaving Mary to her fate, on second thought tries to save the wife, who stands between her and the man she loves.

Norwood engages in a fight with Doyle, while Kennedy swims to the house-boat. Taking the rowboat, Norwood starts after Kennedy. Margaret calls to him that she is going to throw Mary's body over the railing, and it is seized by Norwood. Kennedy struck by a beam lies unconscious near the stairs. Margaret pulls him over to the railing, and with Norwood's assistance, he too is saved, but Margaret faints, and as Norwood jumps up to save her the little boat begins drifting down the river with Mary and Kennedy. Norwood swims to shore with Margaret on his back, and informs fishermen that Kennedy and his wife are on the rowboat. Drifting down the stream, they are finally rescued. At the hotel, Mary regaining consciousness discovers that Kennedy is still out of his senses, and in his delirium repeats, "And Mrs. Kennedy must never know, dear." "The other woman," says Mary, breathlessly, "if he would only speak her name."

The Moving Picture World, June 16, 1917, p. 1836

“On the Precipice.”

A thrilling fire scene and rescue is the main feature of “On the Precipice,” the sixth episode of “The Neglected Wife.” Edgar Doyle sets fire to the house-boat and Mary and Margaret have a narrow escape from death. Margaret risks her life to save Mrs. Kennedy and her husband, as well, and is herself rescued by Norwood. Kennedy is brought ashore unconscious and, during a fit of delirium, betrays to his wife that he is thinking only of another woman. On his recovery she tries to keep him with her, and he promises to remain at home. A phone call from Margaret sends him hurrying to her, however, and the neglected wife is again left to ponder over the identity of her rival for her husband’s affections.

The Morning Picture World, June 16, 1917, p. 1796

Status: Print Exists

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Frank Norwood). Female (Margaret Warner)

Ethnicity: White (Frank Norwood, Margaret Warner)

Media Category: Magazine

Job Title: Cub Reporter (Margaret Warner). Editor (Frank Norwood).

Description: Major: Margaret Warner, Frank Norwood, Positive

Description: Minor: None

The Neglected Wife (1917) – Serial (15 Episodes)

Episode Seven: The Message on the Mirror (1917)

Magazine Writer Margaret Warner (Ruth Roland), a beautiful young girl striving to succeed as a magazine writer. Magazine Editor Frank Norwood (Philo McCullough)

“The Message on the Mirror.”

The seventh installment of “The Neglected Wife” introduces a new character, a masked woman, who enters Mary Kennedy’s boudoir and writes a mysterious message on the mirror in the room. An attempt to kill Frank Norwood by a bomb equipped with a time fuse, which is carried into his office in a handbag, is another exciting incident of the number. Before this happens Margaret visits Norwood at his office and receives an offer of marriage from him.

The Moving Picture World, June 23, 1917, p. 1949

THE NEGLECTED WIFE (Episode No. 7, "The Message on the Mirror"—Two Parts—Ballboa—June 24).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corene Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

Mary now discovers that Margaret is the "other woman" in the life of her husband. She resolves to fight for her happiness, and she manages to keep Kennedy and Margaret in ignorance of the fact that she knows their secret. Margaret works feverishly on the stories for Norwood's magazine. To her surprise, she receives a box of flowers from Norwood. She finishes one of her stories and goes to see Norwood. Taking her in his arms, he asks her if she will not marry him. Margaret tells him that they can only be friends, as there is someone else. Mary visits Margaret and discovers Margaret in Kennedy's arms. Unseen by them, she leaves.

Mary invites Margaret to a reception. The girl does not wish to go, but, to avoid suspicion, accepts. Gazing at Margaret and wishing to arouse her husband's jealousy, Mary re-

marks that Norwood and Margaret would make a fine match. Kennedy returns a short answer. Angry and jealous at Norwood's attentions to Margaret, Kennedy spends a disagreeable evening.

Going to her boudoir, Mary discovers this mysterious writing on the mirror: "Mrs. Kennedy, your husband ruined my life. I will not let him ruin yours.—The Veiled Woman." Is this another woman in his life whom he has cast aside? Kennedy, unable to stand the strain any longer, asks Norwood to step into the library as there is a matter of importance about which he wishes to speak. The two men stand face to face as the film fades out.

The Moving Picture World, June 30, 1917, pp. 2519-2160.

Status: Print Exists
Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Frank Norwood). Female (Margaret Warner)

Ethnicity: White (Frank Norwood, Margaret Warner)

Media Category: Magazine

Job Title: Cub Reporter (Margaret Warner). Editor (Frank Norwood).

Description: Major: Margaret Warner, Frank Norwood, Positive

Description: Minor: None

The Neglected Wife (1917) – Serial (15 Episodes)

Episode Eight: A Relentless Fate (1917)

Magazine Writer Margaret Warner (Ruth Roland), a beautiful young girl striving to succeed as a magazine writer. Magazine Editor Frank Norwood (Philo McCullough)

“A Relentless Fate.”

In this, the eighth episode of “The Neglected Wife,” serial, Kennedy quarrels with Margaret over her many friends, and he leaves her angrily. He is nominated for Congress. At a big meeting an exciting free-for-all fight takes place and Kennedy is spirited away by Doyle. Margaret and Norwood follow. Kennedy is thrown from Doyle’s machine and wakes up in the arms of Margaret, who has followed the Doyle machine with Norwood. Norwood realizes Kennedy is “the other man.” Ruth Roland, Roland Bottomley and the other members of the cast do their usual work.

The Moving Picture World, June 30, 1917, p. 2115

A RELENTLESS FATE (Balboa), July 1.—Eighth episode of “The Neglected Wife” serial. The chapter contains several thrilling fight scenes. Kennedy separates from Margaret. He is kidnapped when he is nominated for the Senate, and, after being thrown from an automobile, is knocked unconscious. He wakes up in the arms of Margaret, who, with Norwood, has followed the kidnappers’ car. Reviewed in this issue.

The Moving Picture World, June 30, 1917, p. 2119

THE NEGLECTED WIFE (Episode No. 8, "A Relentless Fate"—Two Parts—Balboa—July 1).
—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary

Kennedy (Corenne Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

In the last episode, Mary Kennedy learned that Margaret Warner, the young magazine writer, was the other woman in her husband's life, while Kennedy became insanely jealous of Norwood's attentions to Margaret.

He remonstrates with Norwood, stating that as her attorney he knows that Margaret is bound to another, and advises him that he should stop forcing his attentions upon her. Norwood informs Kennedy that Margaret is the one to judge their friendship, and not he. Kennedy visits Margaret, and begs her to give Norwood up and to promise him that she will not see him again. "What right have you to deny me friends?" the girl asks. Angry, Kennedy leaves.

Kennedy receives the nomination to run for Congressman against Bull Brady, a powerful political boss. His supporters assure him that he will be elected, due to the fact that his reputation is clean. Doyle and his band of crooked backers determine to elect Brady.

Kennedy begins his campaign, and while speaking, his eyes fall upon the unscrupulous Doyle. Doyle starts a panic among the crowd. Seeing this, Kennedy jumps down from the speaker's platform and starts after his bitter enemy. A free-for-all fight ensues. Kennedy is struck in the head with a sandbag. Falling, he is rushed to an automobile by two gangsters, who place him in Doyle's care. Margaret and Norwood pursue Doyle's machine. Seeing that Norwood is close upon him, Doyle escapes, throwing Kennedy's limp body on the road. Kennedy, slowly coming to, finds himself in Margaret's arms. Norwood returning after his fruitless search for Doyle finds Margaret and Kennedy close together in one another's arms. Staring down dazedly, half unbelieving, he mutters, "Kennedy, the other man!"

The Moving Picture World, July 7, 1917, p. 140

Status: Print Exists

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Frank Norwood). Female (Margaret Warner)

Ethnicity: White (Frank Norwood, Margaret Warner)

Media Category: Magazine

Job Title: Cub Reporter (Margaret Warner). Editor (Frank Norwood).

Description: Major: Margaret Warner, Frank Norwood, Positive

Description: Minor: None

The Neglected Wife (1917) – Serial (15 Episodes)

Episode Nine: Deepening Degradation (1917)

Magazine Writer Margaret Warner (Ruth Roland), a beautiful young girl striving to succeed as a magazine writer. Magazine Editor Frank Norwood (Philo McCullough)

The ninth installment of "The Neglected Wife" finds Mrs. Kennedy still fighting to keep her husband from deserting her for Margaret Warner. It also shows that Frank Norwood is still determined to win Margaret away from Horace Kennedy. Edgar Doyle continues his plotting against Kennedy, Norwood and Margaret, and lures the latter into a taxi by sending her a note that Kennedy is in great danger. Once inside of the cab Margaret finds that she has the veiled woman seated beside her. Ruth Roland, Roland Bottomly and their associates give no indication of losing interest in their impersonations.

The Moving Picture World, July 7, 1917, p. 78

THE NEGLECTED WIFE (Episode No. 9—"Deepening Degradation"—Two Parts—Balboa—July 28).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corenne Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

Kennedy, still weak from the blow he received from one of Doyle's gangsters, finds himself closely held in Margaret's arms. Margaret is startled at the sight of Norwood. Kennedy, realizing the situation, implores Norwood not to say anything of this.

Norwood escorts Margaret home, and arriving at the apartment he tells Margaret he wishes to speak to her. "Tell me what this means? I want to help you," he says. "There is nothing I can tell. I want you to do nothing," she answers. Pleading with Margaret, Norwood bids her good night, very much disappointed.

Hearing Kennedy speaking to Margaret over the telephone, Mary enters. Kennedy, suspecting that she has heard everything he said, remonstrates with her for listening. "I know you are untrue to me and I have a perfect right to listen. She saved our lives, but I never will give her my happiness," his wife replies. "Promise me that you will never see her again." Kennedy makes no reply.

Doyle determines to have revenge upon Kennedy, Norwood and Margaret. Thus planning their destruction, Margaret receives a note telling her that Kennedy is in great danger and if she wishes to save him she must go with the woman in a taxi that now stands in front of her apartment. Thinking of nothing else but to save the man she loves, Margaret does not hesitate, but starts in search of Kennedy. Jumping into the taxi, Margaret discovers the veiled woman, who will not reply to her questions and motions her to wait. Where is this woman leading Margaret?

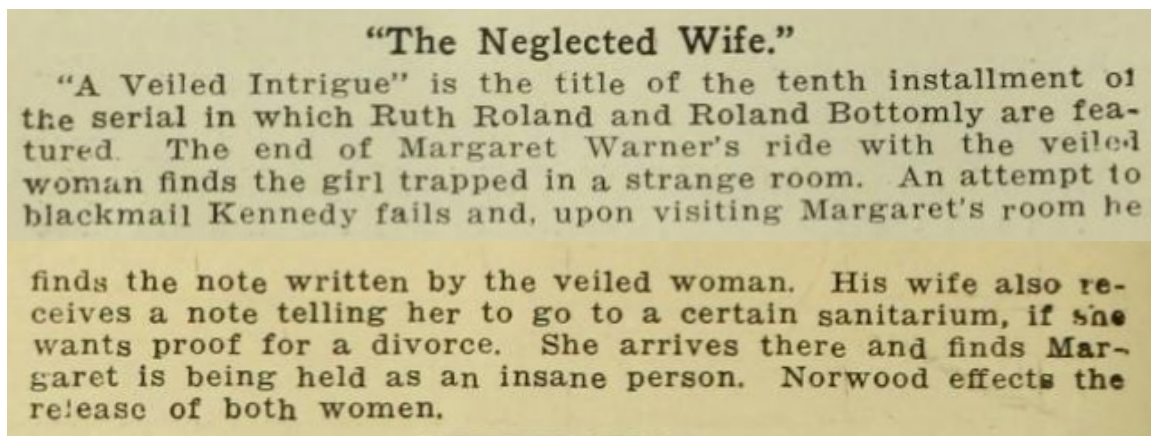
Status: Print Exists
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Frank Norwood). Female (Margaret Warner)
Ethnicity: White (Frank Norwood, Margaret Warner)
Media Category: Magazine
Job Title: Cub Reporter (Margaret Warner). Editor (Frank Norwood).
Description: Major: Margaret Warner, Frank Norwood, Positive
Description: Minor: None

The Neglected Wife (1917) – Serial (15 Episodes)

Episode Ten: A Veiled Intrigue (1917)

Magazine Writer Margaret Warner (Ruth Roland), a beautiful young girl striving to succeed as a magazine writer. Magazine Editor Frank Norwood (Philo McCullough).
Lame Newsboy.



The Moving Picture World, July 14, 1917, p. 254

"THE NEGLECTED WIFE"—Episode No. 10, 'A Veiled Intrigue' (Two Parts—Week of July 15). The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corenne Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

At the moment Margaret is being led by the veiled woman, Mary resolves to win back the affections of her husband.

Margaret questions the veiled woman as to whereabouts of Kennedy, but the latter shakes her head and motions silence. Fearing for Kennedy's safety and feeling sure she will be of assistance, Margaret regains courage. Arriving at a strange house, Margaret is led in, puzzled at not seeing Kennedy and finding herself locked in, Margaret realizes she has been trapped.

Kennedy receives a note telling him if he wishes to keep the scandal out of his political campaign, he must go to Bar's shop and give \$500 to a lame newsboy. Refusing to be blackmailed, Kennedy tears up the note. Visiting Margaret he finds the note written by the veiled woman and he goes in search of her.

Mary receives a note, telling her that if she wants divorce proceedings to come to Lichten Sanitarium and she will find proof. Not wishing to go alone, she telephones Norwood and he decides to go with her.

Mary delivering her password to a doctor follows him. Norwood is warned to remain where he is. Mary is shocked at the sight of Margaret, who is strapped to a chair, "What right have you to hold this girl here," she asks. "We know her as Maude Black, and following the instructions of the law, we have to hold her" is the answer the doctor gives, insinuating that Margaret is insane. Norwood forces his way into the room, and after a fight, rescues Mary and Margaret.

Kennedy receiving another note, decides to thwart the scheme by sending fake money. Doyle angry at being tricked and at the failure of his plan to hold Margaret, determines to get a packet of compromising letters written by Kennedy to Margaret.

“A Veiled Intrigue,” Late Chapter of “Neglected Wife,” Discloses Startling Events

(Pathe Serial—Two Reels.)

“A Veiled Intrigue” is the title of the late episode of “The Neglected Wife” series. Margaret has fallen into a trap laid by the veiled woman. She is driven in a machine to the outskirts of the city and taken to a strange house. She is led into a room, and not until she finds herself locked in does she realize that she has been tricked. Someone seeks to blackmail Kennedy. He receives a note telling him that if he wishes to keep the scandal concerning his relations with Margaret from the papers, he must deliver to a lame newsboy at a designated place \$500. He refuses to comply with this demand and goes to Margaret’s apartment, where he finds the note written to her by the veiled woman. Kennedy’s wife receives a strange message telling her that if she wants proof of her husband’s attentions to Margaret, she can obtain same by going to a certain sanitarium. She tells Norwood and he consents to go with her. Upon arriving at the sanitarium, she finds Margaret strapped to a chair and pronounced insane by the medical attendants. Norwood rescues Margaret. Kennedy lays plans to thwart the blackmailing schemes of his enemies.

This chapter discloses stirring events which give us an insight into the real purpose of the enemy plans. At the ——— Theatre on ——— of ——— week.

Motion Picture News, August 18, 1917, p. 1118

Status: Print Exists

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Frank Norwood, Lame Newsboy). Female (Margaret Warner)

Ethnicity: White (Frank Norwood, Lame Newsboy, Margaret Warner)

Media Category: Magazine

Job Title: Cub Reporter (Margaret Warner). Editor (Frank Norwood). News Employee (Lame Newsboy)

Description: Major: Margaret Warner, Frank Norwood, Positive

Description: Minor: Lame Newsboy, Neutral

The Neglected Wife (1917) – Serial (15 Episodes)**Episode Eleven: A Reckless Indiscretion (1917)**

Magazine Writer Margaret Warner (Ruth Roland), a beautiful young girl striving to succeed as a magazine writer. Magazine Editor Frank Norwood (Philo McCullough)

THE NEGLECTED WIFE (No. 11, "A Reckless Indiscretion"—Two Parts—July 22).—Having rescued Margaret, Mary warns her to give up her husband. "Although you have saved my life, do not take my only happiness away," she says, and Margaret promises to try.

Kennedy, anxious over Margaret's safety, calls to see her. Finding her packing her trunk, he questions her. "I am going out of your life." Kennedy convinces her she belongs to him and Margaret submits to his embrace.

Doyle sends one of his gangsters, Wilkins, to secure a job as hall boy in Margaret's apartment. Wilkins enters Margaret's room and, searching for the letters from Kennedy, becomes alarmed by Margaret's entrance. Saying he smelled smoke, he excuses himself. Having secured the letters, he rushes to Doyle.

Kennedy is nominated for congressman. Mary receives a note from the veiled woman, saying briefly, "Remember he ruined my life, I am going to punish him."

Discovering she has lost her letters, Margaret rushes to Norwood, telling him she has lost valuable papers. Norwood agrees to aid her. Margaret, noticing Wilkins, follows him to Doyle's hut. Through the window Margaret sees Doyle with the letters. Wilkins disputes the price he is to receive and a fight ensues. Norwood draws a revolver and commands Doyle to return the letters. The gun goes off, striking the lamp. A fire starts. Norwood is struck on the head, and left unconscious. Margaret runs for assistance.

The Moving Picture World, July 28, 1917, p. 695

A RECKLESS INDISCRETION (Balboa), July 22.—Eleventh episode of "The Neglected Wife" serial. The number deals with the theft of Kennedy's letters from Margaret Warner's apartment. Several fairly spectacular scenes show a fire, and excitement on the parts of the crowds when Kennedy is nominated. The Veiled Woman injects her presence with more mysterious effect in this number.

The Moving Picture World, July 21, 1917, p. 478

Status: Print Exists

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Frank Norwood). Female (Margaret Warner)

Ethnicity: White (Frank Norwood, Margaret Warner)

Media Category: Magazine

Job Title: Cub Reporter (Margaret Warner). Editor (Frank Norwood).

Description: Major: Margaret Warner, Frank Norwood, Positive

Description: Minor: None

The Neglected Wife (1917) - Serial (15 Episodes)

Episode Twelve: Embittered Love (1917)

Magazine Writer Margaret Warner (Ruth Roland), a beautiful young girl striving to succeed as a magazine writer. Magazine Editor Frank Norwood (Philo McCullough)

"Embittered Love."

The principal incident in number twelve of "The Neglected Wife" is near the close of the instalment, when the veiled woman comes to Kennedy's office and tries to kill him with a knife. There is an exciting struggle, but help arrives before the woman can carry out her purpose. She runs to the window and escapes. The three-cornered fight between Margaret, Horace Kennedy and Mary, his wife, is still kept up, but the girl is not permitted to forget that Norwood is her true friend.

The Moving Picture World, July 28, 1917, p. 652

THE NEGLECTED WIFE (Episode No. 12—Two Parts—Balboa—July 29).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corenne Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

In the last episode Mary, the wife of Kennedy, warned Margaret Warner that she must give up her husband. Margaret made an honest effort to do so, but Kennedy overcame the girl's resolve. Norwood, who has a true and unselfish love for Margaret, aided her in recovering valuable papers from Doyle.

Struck on the head, he was left in the burning house in which they had surprised Doyle and his henchmen. Margaret returns with a patrolman who, after a desperate fight with the flames, finally carries out the unconscious body of Norwood. Doyle, thinking that Norwood is safe and out of the way, begins a new plot to avenge himself upon Kennedy.

Mary receives another note from the veiled woman while eating breakfast. Kennedy demands to see it. She refuses. Forcing it from her hands, he reads: "Your husband visited the other woman's apartments this afternoon. Remember, he ruined my life, and I am going to punish him." "Who is this veiled woman? Someone you have ruined;" Mary asks him. Kennedy tells Mary that he does not know anything about this mysterious woman.

Margaret accompanies Norwood home, and after she has bathed his head he gradually gains strength. He learns that the "papers" he had helped her recover were in reality letters from Kennedy. "Do you mean to say I was aiding Kennedy by recovering those papers?" he asks. Margaret, fearful, slowly nods her head. Norwood tells Margaret that he will not forget that she has tricked him.

Mary visits Margaret and tells her that she will have to give up her husband or she will be ejected as an immoral person. Mary gives Margaret four hours in which to leave town. Margaret, really a good girl, writes Kennedy that she is going out of his life and that she does not wish to see him again. He phones Margaret, but discovers that she has gone, leaving no address.

Kennedy is followed by the veiled woman to

his office and, with knife drawn, she attempts to end his life. Struggling, Kennedy overpowers her. Seeing that she will be caught, she escapes.

Who is this mysterious woman?

Status: Print Exists
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Frank Norwood). Female (Margaret Warner)
Ethnicity: White (Frank Norwood, Margaret Warner)
Media Category: Magazine
Job Title: Cub Reporter (Margaret Warner). Editor (Frank Norwood).
Description: Major: Margaret Warner, Frank Norwood, Positive
Description: Minor: None


The Neglected Wife (1917) - Serial (15 Episodes)

Episode Thirteen: Revolving Pride (1917)

Magazine Writer Margaret Warner (Ruth Roland), a beautiful young girl striving to succeed as a magazine writer. Magazine Editor Frank Norwood (Philo McCullough)

"The Neglected Wife" and "The Fatal Ring"
Interesting Episodes Develop in Two Pathe Serials—One Tells Story of Unrequited Love, the Other Flashes With Adventurous Happenings.
Reviewed by Robert C. McElravy.

A HIGH point of interest is reached in "Revolting Pride," episode No. 13 of "The Neglected Wife." Margaret, the other woman in the case, has resolved to save Kennedy's name and goes to a new address to live. But she is shadowed by members of the political gang and urged to return to him.



Scene from "The Neglected Wife" (Pathe).

Kennedy, meanwhile, has begun drinking heavily and his wife continues her efforts to hold his love. In the final reel of this number he is fired upon by a veiled woman while making a campaign speech.

The serial is carefully constructed and the exciting moments are staged with strong dramatic appeal.

The Moving Picture World, August 4, 1917, p. 811

REVOLTING PRIDE (Pathe), Aug. 5.—Episode No. 13 of "The Neglected Wife." This number reaches an interesting point in the triangle love story. Margaret, "the other woman," after trying to keep away from Kennedy to save his name, is urged to return to him by a political gang. Kennedy himself is shot at by a veiled woman while making a campaign speech, the bullet hitting his chauffeur. The number is well constructed and holds the interest firmly.

The Moving Picture World, August 4, 1917, p. 814

Status: Print Exists

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Frank Norwood). Female (Margaret Warner)

Ethnicity: White (Frank Norwood, Margaret Warner)

Media Category: Magazine

Job Title: Cub Reporter (Margaret Warner). Editor (Frank Norwood).

Description: Major: Margaret Warner, Frank Norwood, Positive

Description: Minor: None

The Neglected Wife (1917) - Serial (15 Episodes)

Episode Fourteen: Desperation (1917)

Magazine Writer Margaret Warner (Ruth Roland), a beautiful young girl striving to succeed as a magazine writer. Magazine Editor Frank Norwood (Philo McCullough)

"Desperation."

Number fourteen of "The Neglected Wife" opens with Mary Kennedy leaving her husband, fully determined to apply for a divorce. Horace is nearly ruined by Bull Brady and Doyle,

who trap him with a doctored tip, when he starts to speculate. Mary learns of this and influences Norwood to use her money to save her husband. Margaret Warner, who has broken with Kennedy, cannot forget him entirely, and refuses to marry Frank Norwood, when he suggests this as a means of protecting her from the man she both fears and loves.

The Moving Picture World, August 11, 1917, pp. 953-954

THE NEGLECTED WIFE (Episode No. 14, "Desperation"—Two Parts—Balboa—Aug. 12).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corenne Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

Horace Kennedy's humiliating denunciation is the last straw for Mary. She determines to leave him and later apply for a divorce. The next morning Kennedy arises late and finds Mary gone, with a note saying that the only condition on which she will return home is that he must promise never to see Margaret again.

Margaret is still afraid that Kennedy will find her, and that she might be unable to resist his influence. Norwood visits her, and is very much pleased to find that she has broken with Kennedy. Norwood suggests that the only way to protect herself from Kennedy is to marry him. Margaret refuses, saying that she cannot.

Having lost income, through neglect of his business, Kennedy wildly turns to speculation in an effort to retrieve his fortune. Eull Brady and Doyle seize the opportunity to pass a doctored tip to Kennedy. Kennedy swallows the bait, and Bull, through his influential connections, starts a campaign to ruin Kennedy.

Mary, at her hotel, reads that Kennedy is losing heavily in speculation. Determined to save him, she goes to Norwood, and pleads with him to use her fortune to save Kennedy. Norwood agrees and she binds him to secrecy.

Kennedy, desperate, searches for Margaret, but without avail. Learning that Kennedy has left Mary, Bull has the story published in the papers, that the wife of a nominee for congress has left him because of his infatuation for another woman. Mary reads the item, and is deeply distressed that her actions should threaten Kennedy's good name. She still loves him. Will she save him or not?

The Moving Picture World, August 11, 1917, p. 990

Status: Print Exists
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Frank Norwood). Female (Margaret Warner). Group.

Ethnicity: White (Frank Norwood, Margaret Warner). Unspecified.

Media Category: Magazine, Newspaper

Job Title: Cub Reporter (Margaret Warner). Editor (Frank Norwood). Unidentified News Staff

Description: Major: Margaret Warner, Frank Norwood, Positive

Description: Minor: Unidentified News Staff, Neutral

The Neglected Wife (1917) - Serial (15 Episodes)

Episode Fifteen: A Sacrifice Supreme (1917)

Magazine Writer Margaret Warner (Ruth Roland), a beautiful young girl striving to succeed as a magazine writer. Magazine Editor Frank Norwood (Philo McCullough)

A SACRIFICE SUPREME (Pathe), August 19.—This instalment concludes "The Neglected Wife," and brings about a return of happiness to Kennedy and his wife. There are a number of interesting scenes, and various features of importance are cleared up. One of these is the identity of the veiled woman. The story closes with Kennedy making efforts to regain his own self-respect and his wife's love.

The Moving Picture World, August 18, 1917, p. 1086

Ruth Roland stars in the 15th episode of "The Neglected Wife" serial. The title of this is "The Supreme Sacrifice." It is written by Will M. Ritchey. This is the fifteenth and last episode of the great heart-throb serial which scored such a success. Horace Kennedy learns of the unselfish devotion of his wife, and pleads with her to return to him. She declares that she is going on a long trip alone, and that in the meantime he must prove that he is climbing up the ladder again, and that he really wants her love. When he has given this proof she will return. Norwood and Margaret are married. Mary on her trip longs for Kennedy, while he grimly works to regain his self-respect and his wife.

The Motion Picture World, August 18, 1917, p. 1093

Status: Print Exists

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Frank Norwood). Female (Margaret Warner)

Ethnicity: White (Frank Norwood, Margaret Warner)

Media Category: Magazine

Job Title: Cub Reporter (Margaret Warner). Editor (Frank Norwood).

Description: Major: Margaret Warner, Frank Norwood, Positive

Description: Minor: None

The Night Workers (1917)

Reporter Clyde Manning (Jack Gardner). Reporter Ethel Carver (Marguerite Clayton). Group of older newspapermen in the office who have lived their lives and are ready for the discard. Editor of country paper.

Clyde Manning escapes from an orphanage and after a few weeks of working in a country newspaper office, goes to the city where he takes a position as an office boy on a morning paper. To survive the rigors of working long hours into the night, Clyde begins to drink and after ten years, works his way to the position of star reporter. Ethel Carver comes to work on the paper and they fall in love with each other. After saving him from several drunken debauches, Ethel learns that Clyde worked as an office boy on her grandfather's country paper. Upon the old man's death, she inherits the paper and persuades Clyde to go with her as its editor. In the country, removed from the rigors and temptations of night work, Clyde reforms and all ends happily as he settles down with Ethel. *American Film Institute Catalog of Feature Films/TCM Overview*

THE NIGHT WORKERS (Essanay), May 21.—This is a winsome love story, in which a brilliant city reporter is saved from disgrace and a wrecked future by a girl reporter on the same big city daily. Miss Marguerite Clayton and Jack Gardner (Essanay's new star) will be welcomed in the principal roles. The production under Director Haydon's care, commends itself throughout. For an extended review see another page in this issue.

The Moving Picture World, June 16, 1917, p. 1801

"THE NIGHT WORKERS" (Essanay).

Essanay is photodramatizing the serious side of a big city's night life. The production will bear the title, "The Night Workers." Marguerite Clayton, who has just finished the highly successful series, "Is Marriage Sacred?" is being featured. Jack Gardner is appearing as her leading man. The picture, which will have a screen time approximately of 1 hour, 15 minutes, will be released through the Kleine-Edison-Selig-Essanay Service on May 21.

"The Night Workers," as the title implies, will portray the lives of people who work at night. The base of the plot is laid in a metropolitan morning newspaper office, and unfolds many interesting details in the making of a great public journal. It deals, however, with all kinds of night workers. J. Bradley Smollen, for years a newspaper man in New York and Chicago, is the author of the play. Its direction is under the eye of J. Charles Haydon.

The play does not deal with the pleasure seekers of the night. Its theme is confined to the unnaturalness of the lives of those compelled to earn their bread in the hours of darkness. It takes up persons who arise to undertake their daily tasks when most workers are laying them down. The unfilled lives of these people form a tragic angle that even they themselves will not admit.

No attempt is being made to accomplish a serious or tragic preachment against the theme. The play will be a thoroughly interesting exposition of a condition that will never be eradicated. There always will be night workers.

The Moving Picture World, April 28, 1917, p. 649

THE NIGHT WORKERS.—(Essanay—5 parts—May 21). The cast: Ethel Carver (Marguerite Clayton); Clyde Manning (Jack Gardner); Mitchell (Julien Barton); Mrs. Mitchell (Mabel Bardine); The Artist (Arthur W. Bates). Directed by J. Charles Hayden.

Although nearly every family has its night workers, the day-world gives little thought to the unnaturalness of their existence.

A boy escapes from an orphanage, and after a few weeks in a country printing office, reaches the city where he obtains work as an office boy on a newspaper. About him everywhere are men who at forty have lived their lives and are ready for the discard. But at fifteen he little heeds the warning.

In ten years he has become an excellent reporter, but possessed of the irresponsibility of his night life. The girl, also a reporter, interests herself in him and repeatedly saves him from disgrace in his work.

Under circumstances distasteful to him he encounters his parents, who learn his identity but conceal their own. The girl, discovers who he is, but keeps it to herself.

In the moment of their greatest "scoop" the girl learns that her grandfather, the editor of an up-state weekly, has died. She persuades the boy to help her edit the paper. Under the spell of living by day his whole attitude changes, and he tells her of his love and his desire to remain in the little country town.

The Moving Picture World, June 2, 1917, p. 1494

“The Night Workers”

Marguerite Clayton and Jack Gardner Make a Strong Appeal
in This Worthy Essanay Subject Under the Di-
rection of J. Charles Haydon.

Reviewed by James S. McQuade.

J. BRADLEY SMOLLEN must have had hard practical experience in newspaper work, in the editorial department, to evolve the story of “The Night Workers,” which J. Charles Haydon has so realistically directed for Essanay. The hum-drum work on a country weekly contrasts strongly, as it should, with the high pressure and the almost limitless demands exacted from the newsgatherer on the great morning dailies in the big cities, where night is turned into day and where the artificial life produces, in many cases, premature age and its toll of human derelicts.

I understand that Essanay is indebted to Wm. R. Hearst for the realism of the interior scenes, which show how work on a metropolitan daily is conducted, as the great publisher placed at the disposal of Geo. K. Spoor the various departments required, while work was going on. The privilege has been well utilized by Director Haydon, and the informed spectator has been spared the pangs which, otherwise, would have been inflicted.

The story shows the struggles of a boy who escapes from an orphanage, and who finds his first job in a country printing office. Then he goes to the city and is engaged as office boy on a big newspaper. In ten years he has become a reporter of fine promise; but the night work and its associations bring a liking for strong drink.

Once he is saved from being discharged by the singular loyalty of a girl reporter on the same paper, who covers his as-

signment while he is carousing with his companions. He is credited with the scoop and wins promotion, while the girl, glad at heart, is proud of his success. Again he falls through the influence of boon associates and loses his position.

At this critical time in the youth's career, the girl falls heir to a country newspaper and she asks him to help her in editing it. He cannot refuse, and we see the brilliant city newspaper man sticking type for his own copy and feeding the paper to the printing press with his own hands, in the little country office, which serves as editorial room, reporter's room, printing room and all the others combined. But he is happy; and the crowning happiness comes to him when his boss—who learns accidentally that he loves her, but has decided not to ask her to marry him, tells him in a very delightful, round-about way that she hopes he will not abandon his original intentions.

Clyde Manning, the boy who has grown to man's estate, is cleverly impersonated by Jack Gardner. This is Mr. Gardner's first appearance in an Essanay picture, and his success will create the desire among picture fans to see him often in the future.

As the girl reporter, Ethel Carver, we find in Miss Marguerite Clayton a most pleasing type of marriageable young women. The demure Ethel always contrives to do the right thing at the right time, in the most successful manner.

The release date was Monday, May 21, through K-E-S-E service.

Reviewed by James B. McQuade, *The Moving Picture World*, June 16, 1917, pp. 1794-1795

Essanay Announces "Night Workers" for May 21.

"The Night Workers," Essanay's photodramatization of the serious side of night life in a metropolitan city, will be released May 21. The filming of this production, in which Marguerite Clayton is starring, has just been completed. The Kleine-Edison-Selig-Essanay forces are handling its bookings.

Many of the scenes for "The Night Workers" actually were filmed in the editorial and press rooms of a big Chicago morning newspaper, adding to the production many interesting details in the mechanism of real journalistic work. The whole is bound together by a good love inner-plot which brings about a happy ending to the drama.

Motion Picture News, May 5, 1917, p. 2836

Tragedies of the Dark Night Told by
"The Night Workers"—Marguerite Clayton
(K-E-S-E Five Reel Production)

The reporter is the medium through which the news of the world is conveyed to us. Over the coffee cups his personality, his opinion, his words give us the impetus which starts us from our homes to the world outside, and none can say that his word could be eliminated from our lives without taking from it that which has become to be indispensable—news. The doings of our neighbors, both domestic and foreign, the happenings of the dark and silent night, the human tragedies of the streets while others sleep, the darkness made light—all brought to our doors by "The Night Workers," a story of the reporter. The night life of the "arm" of the newspaper—the arm that stretches to the innermost recesses of the habitat of that humanity which invests the night with terror and meets the dawn with a slinking, scared look that has taken on the characteristic of the owl that blinks in the sunlight because its environment knows not the frankness of the day. "The Night Worker," with Marguerite Clayton in the role of a girl reporter, and Jack Gardner, portraying the night worker (reporter), is the arm of the newspaper personified. The story depicts the temptations which are ever confronting the night reporter, who accepts them as diversions from the grind through the night.

"The Night Workers" will be seen at work on the screen of the _____ theatre on _____ of _____ week.

Motion Picture News, May 26, 1917, p. 3275

"The Night Workers"

(Essanay—Five Reels)

REVIEWED BY WILLIAM J. McGRATH

"THE NIGHT WORKERS" is very much of a newspaper story. Stories of the newspaper are generally recognized as hard to put over satisfactorily to the laity, because so little is understood about this great estate. But J. Bradley Smollen, the author, and J. Charles Haydon, the director of this feature, have succeeded very well in this attempt. As a newspaperman, we liked the picture, but are also assured that the picture-going public will also like it, for its exposition has been so carefully handled and threaded with themes of love, temptation, sorrow and a final triumph. Essanay said to see it is to book it, and so would we say to the exhibitor.

Then there is the charming Marguerite Clayton and the very capable Jack Gardner as the leads to consider, and they are important material aids in making the picture stand out as it does. They give the proper interpretation to a powerful human story. "The Night Workers," as its title might also imply, gives a realistic and still not sordid glimpse into the life of a big city when the arc lights are burning. There are pangs in the picture, a moral or two, an injection of comedy and a triumph of right and love, all distributed to make the whole a balanced and appreciable feature.

THE STORY AND PLAYERS

Clyde Manning (Jack Gardner), escaped from an orphanage, starts life in a country printing office. He next obtains an office boy's berth on a big metropolitan newspaper. He little heeds the warning of the men all about him, whose lives, encompassed by the temptations of night life, have sent them to the discard. In ten years he becomes a famous reporter. But the irresponsibility of the night life possesses him. Then comes a girl, Ethel Carver (Marguerite Clayton), also a reporter, into his existence.

She interests herself in him and repeatedly saves him from disgrace by his negligence in his work. Somewhere out in the unknown night of the underworld his parents, unknown to him, are blazing a trail along the lowest strata of life, which the youth and his inclinations is following. He fights against his habits with the aid of Ethel, and is near victory. Then Fate calls the girl away and he lapses. Just as he is about to be shocked by the recognition of his parents in the murk of the underworld the girl appears and takes him away.

Bequeathed the interests in a little country paper owned by her father, who has died, Ethel persuades Clyde to go with her and edit it. The new surroundings and the day work change everything to roses and a victory by love.

NIGHT WORKERS.

Ethel Carver.....Marguerite Clayton
 Clyde Manning.....Jack Gardner
 MitchellJulien Barton
 Mrs. Mitchell.....Mabel Bardine
 The Artist.....Arthur W. Bates

This picture starts off like a house afire and then slows up so horribly that it is almost a shame to review it seriously. One could have a wonderful time kidding the flaws in the production. There is neither head nor tail to the whole durned thing when it is finished. Of course the reviewers will take a slam at the picture generally because of the fact that it makes souses of the entire "Fourth Estate," but while that condition existed years ago in the newspaper field the man that drinks to excess in the game at present is rather the exception than the rule. The feature is an Essanay production in five reels that is released through the K-E-S-E Service. It was written by J. Bradley Smollen and directed by J. Charles Haydon. The work of the latter has left much to be de-

sired. There isn't anything as distressing as a picture badly directed, that has scenes slammed here and there without any reason for them except to pull the story along. The reason for all of the bits that appear late in the picture and which the public will have to figure out for themselves could have been easily planted with a couple of hundred feet of film early in the story. Jack Gardner plays the hero, who as a youth escapes from an orphanage and is directed by fate into the office of a small country weekly. Later he goes to the big city and works his way from copy boy to star man, even though he proves himself a constant devotee of the sprirts that come in bottles. Finally a "sob sister" takes a liking to him and partially straightens him out by taking him back to the country to run a small paper that has been left to her by the death of her grandfather. Of course it is the same paper on which the youngster got his first smell of printers' ink, and she is the same girl that had her face daubed with ink by the boy, when both were kiddies, and therefore there is the usual ending. She loves he and he loves she, and so they are married. It is a case of slapping together a picture in a haphazard way without any eye to detail, and the result is just a cheap melodrama that can play the smaller houses.

Fred.

Status: Unknown
 Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Ethel Carver). Male (Clyde Manning, Editor). Group-2.

Ethnicity: White (Ethel Carver, Clyde Manning, Editor). Unspecified-2.

Media Category: Newspaper

Job Title: Reporter (Clyde Manning, Ethel Carver). Editor (Editor). Miscellaneous (City Newspaper Staff and Country Newspaper Staff).

Description: Major: Ethel Carver, Clyde Manning, Positive.

Description: Minor: Editor, Positive. Miscellaneous City, Negative. Miscellaneous Country, Neutral.

Nina, the Flower Girl (1917)

Newsboy Jimmie (Elmer Clifton) is a hunchback. Another Newsboy.

Nina, a little blind flower girl, sells her artificial bouquets under the watchful eye of Jimmie, the crippled newsboy. One day, the wealthy Fifi Chandler notices Nina and brings her to the attention of Fred Townsend who takes the blind girl to his home for an operation on her eyes. Here Jimmie watches her from the bleak outside world and, misunderstanding Fred's attentions, attempts to shoot him. When the attempt fails, the wretched little newsboy then decides to commit suicide, but is prevented by Fred, who sends the boy to a hospital where his back is made straight. Jimmie then returns to Nina to find that not only has she recovered her sight, but the plaster images that he has made of her have brought him fame, and they can now live happily every after. *American Film Institute Catalog of Feature Films*



plain clothes, just some ordinary people of warm hearts, and Nina is taken from her simple life. A great physician is called to operate upon her eyes in the house of a wealthy family. The newsboy suspects without reason that all is not on the level in this house of wealth and decides to murder its scion in cold blood—a strained and illogical situation—but he discovers that he is mistaken.

The blind girl is having her sight restored, but the newsboy can not bear to have her see him—she has imagined that he is handsome—so he attempts suicide. Again he is saved by mere accident. He is carried to the hospital and straightened. All this is done by the doctor who restores Nina's sight. The boy and girl are finally left in each other's arms, and it is made reasonably sure that they will survive—the "Beauty-kins" figure is having a big sale. Without the attempted murder and the attempted suicide this would be a clean little, humanizing story like those Dickens wrote for Christmas reading, and it is attractive in spite of those defects. Everybody is kind and good. There are no villains and no suspense; just some good old stock characters nicely led through a sweet little episode.

Reviewed by Louis Reeves Harrison, *The Moving Picture World*, January 20, 1917, p. 358.

NINA, THE FLOWER GIRL (Fine Arts—Five Parts—Jan. 21).—The cast: Nina, the Flower Girl (Bessie Love); Jimmie, the newsboy (Elmer Clifton); Fred Townsend (Bert Hadley); Mrs. Townsend, his mother (Loyola O'Connor); Archie Dean (Alfred Paget); Dr. Fletcher (Fred Warren); Fifi Chandler (Adele Clifton); Lotta, her chum (Rhea Haines); Nina's grandmother (Jennie Lee); Mrs. Hicks (Mrs. Higby).

Nina, a blind girl, lives with her grandmother, who has taught her to make artificial flowers, which she sells at a flower-stand. Nina, and Jimmie, a crippled newsboy who sells papers on the same corner, are sweethearts. Nina's grandmother dies, and she turns to Jimmie. One day Jimmie has a fight with another newsboy, whom he thinks is hanging about Nina's stand too much, and the other boy is soon begging for mercy. Miss Fifi Chandler, an artist, happens to be passing, and becoming interested, she accompanies Nina and Jimmie to their rooms, and is surprised to find that Jimmie is an artist, having made a beautiful plaster cast of Nina. Fifi brings Jimmie and his protege to the notice of her fellow-artist, Fred Townsend, who falls in love with Nina.

Fred has a great specialist examine Nina's eyes, and assured that an operation would restore her sight, takes her to his mother's home. Townsend tells the boy that the operation will be a success, and is amazed when Jimmie bursts forth in a torrent of words against his fate. Nina will know he is a cripple and not the straight, handsome youth she has pictured. He hurries from the house, and during the ensuing days, when Nina must stay in a darkened room, Jimmie cannot be found. The day comes when the bandages are removed and the operation is a success!

That night, in the general hospital, the physician's attention is called to a crippled boy, who had tried to end his life by jumping in the river, but had been rescued. He recognizes Jimmie, hears his story, and a few days

later an operation is performed and it becomes evident that he will go forth as straight as Nina's fancy had pictured him.

Meantime Nina wonders why Jimmie does not come to see her, as she had not been told about the operation. At last he is brought to her, and Fred Townsend has his reward in watching the happiness of the two youthful lovers.

NINA, THE FLOWER GIRL.

Nina Bessie Love
 Jimmie Elmer Clifton
 Fred Townsend Bert Hadley
 Mrs. Townsend Mary H. O'Connor
 Archie Dean Alfred Paget
 Dr. Fletcher Fred Warren
 Fin Chandler Adele Clifton
 Lotta, her chum Rhea Haines
 Nina's grandmother Jennie Lee
 Mrs. Hicks Mrs. Higby

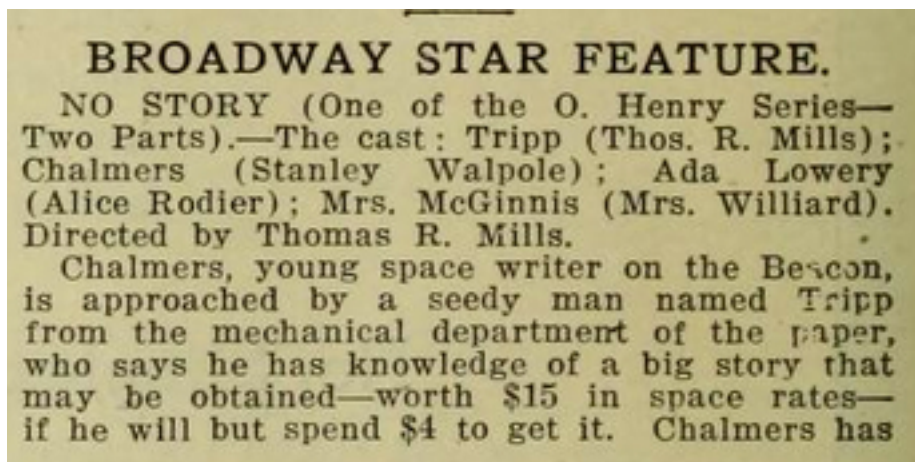
There are times when one wonders just what the "drag" is that certain authors have with the Triangle releasing companies. Within the last few weeks the Triangle releases have been away below par for that company, although they are, as program releases, ahead of a great number of the special releases that are turned out by some of the other companies. The reason for all this preamble is the latest Triangle-Fine Arts release, "Nina, the Flower Girl," which was written by Mary H. O'Connor, directed by Lloyd Ingraham, with Bessie Love as the star. There is a certain amount of pathos in the story, but in the main the style is just about a decade or so behind the times. It was one of those stories that was popular at the time that the greater number of scenario writers wore knee length "britches" or skirts, and of course if the writers stood still at that age, no one except the heads of the departments that accept their writings are to blame for the waste of film there is in turning out their tales in picturized form. This picture is more or less a miracle in the form that it is presented on the screen. After restoring the sight of the blind girl, the next step is taking a young man, who has, to all appearances, passed his majority and after taking a hump off his back, also curing what looked like a club foot through the earlier portions of the film. Of course little things like that go in the "movies." Bessie Love is a blind flower girl in the earlier portions of the story, her protector is a hunch-back newsboy, and she in her picturized paradise, the sightless one, mentally conceives that the hunch-back is a strong and husky youth with the broad shoulders that were the type in storemade clothes about ten years ago. When some wealthy folks take an interest in her and prepare to have her sight restored through an operation, thus destroying all her pictured illusions, the hunch-back decides that it is about time for him to commit suicide, and just as he is about to jump in front of a train, the "doc" that restored the girl's sight pulls him back and takes him to a hospital. For "suspense" the audience is not permitted to know what has happened to the boy. But when the time arrives for the once-blind-girl to marry the man who paid for the operation, the hunch-back walks out of the hospital with his back straightened and his leg lengthened and steps back into the story in time to take the girl away from her benefactor. In a great story for the houses that are in the "jit" class, but far from the real feature class for Broadway. Fred.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Jimmie, Newsboy)
Ethnicity: White (Jimmie, Newsboy)
Media Category: Newspaper
Job Title: News Employee (Jimmie, Newsboy)
Description: Major: Jimmie, Positive.
Description: Minor: Newsboy, Negative

No Story (1917)

Reporter Chalmers (Stanley Walpole) for the *Beacon* gets a scoop from another staff member, Tripp (Thomas. R. Mills), but decides not to print it when he learns the full story.



just earned \$5, but will not risk it until he hears more about the matter. Tripp then confides that the story is about a young runaway girl from the country. He found her on the streets utterly bewildered, and she told him about venturing to New York to find one George Brown. She said she was about to marry a rich young farmer at home, but she couldn't forget George Brown—the lover who had gone to the city four years before, promising to come back. Tripp, therefore, had taken her to a boarding house and put her in hock, so to speak, until he could raise money to send her home, for she had arrived with but 25 cents, all of which she had spent on gum drops.

The chivalry of Chalmers is aroused, and he goes with Tripp to the boarding house, pays the girl's board bill and advances fare back home. The girl shows him a broken silver dime, the keepsake Brown had given her, the other half of which he had put on his watch chain. He urges her strongly to forget about Brown, who is doubtless a worthless fellow, and to marry the rich farmer. All of this good advice Tripp seconds.

Chalmers now has his story, but as he turns from the ferry station he sees Tripp's shabby coat fall back and discerns on his cheap silver watch chain the other half of the dime. Tripp is the missing George Brown. The reporter realizes that this is a drama of human souls too sacred to be profaned, and brings into the office the report, "No story."

The Moving Picture World, July 7, 1917, pp. 130-131

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Chalmers, Tripp, City Editor). Group.

Ethnicity: White (Chalmers, Tripp, City Editor, Group)

Media Category: Newspaper

Job Title: Reporter (Chalmers). News Employee (Tripp). Editor (City Editor).

Miscellaneous.

Description: Major: Chalmers, Positive, Tripp, Negative

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

One Law for Both (1917)

Publisher Norman Hutchinson (Vincent Serrano), the owner of an influential newspaper.

ONE LAW FOR BOTH (8 parts—April).—The cast: Elga (Rita Jolivet); Ossip (James Morrison); Helen (Leah Baird); Hutchinson (Vincent Serrano); Slazek (Paul Capellani); Magda (Helen Arnold); Count De Fernac (Pedro De Cordoba); Renee (Margaret Greene); The Governor (Anders Randolph). Written and directed by Ivan Abramson.

Elga Pulaski, the orphaned daughter of noble parents, who resides in the city of Warsaw, with her sickly brother, Ossip, is a member of a secret revolutionary society, having for its aim the liberation of Poland and Russia from the yoke of the Romanoffs. She is loved by Baron Jan Slazek, an impoverished Polish nobleman.

Ossip dislikes Slazek, who is in fact a spy in the employ of the Russian government, and who causes the arrest of Ossip and the members of the secret society. Slazek aids in the escape of Elga who, with a view to liberating those arrested, calls upon General Gourko, the Governor-General of the Province of Warsaw. She pays with her honor the price of the prisoners' liberty.

Ossip goes to New York, where under the name of Gregory Sergeioff he earns his living as a piano teacher. Elga, of whom the Governor is enamored, and who has become the subject of his unwelcome attentions, later goes to New York in the company of friends, through whom she meets Norman Hutchinson, the owner of an influential newspaper, and whose book on Modern Diplomacy she translates.

Helen Hutchinson, Norman's sister, mistaking the glamour of a title for love, is married to Count De Fernac, whose marriage to Helen was prompted by her wealth. Helen, learning that

De Fernac has a mistress who is the mother of his child, separates from him. Hutchinson and Elga marry. Elga introduces Ossip into her home in the guise of her piano teacher and under his assumed name.

De Fernac, realizing Helen's nobility, learns to truly love her. He quarrels with his mistress and appeals to Hutchinson for aid in effecting a reconciliation between Helen and himself. Hutchinson is unsuccessful in his appeal to Helen, and enlists the aid of Elga, who succeeds. Later she tells her brother, Ossip, of her success and is horrified to learn that Ossip loves Helen and had hoped to marry her in the event of her procuring a divorce. Elga is overcome by Ossip's declaration. Ossip takes her into his arms to comfort her, and in that position she is discovered by Hutchinson. Questioned by her husband, she confesses in the absence of Ossip, that he is her brother. Hutchinson compels her to tell the cause of the assumption of another name by Ossip, and Elga confesses that the price for the release of Ossip and the other members of the secret (revolutionary) society in Warsaw, was the surrender of herself to the Governor-General. She also confesses that Slazek, learning of her surrender to the Governor, threatened to make her shame known to the world and that in order to prevent his doing so she killed him. She also tells Hutchinson that Ossip in order to shield her, assumed the guilt of the murder.

Hutchinson casts her out of his heart and home. She is leaving when Helen learns the cause of her going. Helen appeals to her brother, declaring that he requested her to forgive her husband, whose sin was the result of passion, and that he ought to forgive Elga whose sin was prompted by her sacrifice for others. Hutchinson realizes the justice of Helen's plea, begs Elga's forgiveness, assuring her that he will gladly surrender his appointment to the Cabinet which he has received, and that they will live in the safety of private life, and the assurance that there is one law for both.

Status: Unknown
 Unavailable for Viewing

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

Out of the Wreck (1917)

Editor Howard Duncan (William Jefferson) is the editor of *The Clarion* and his Star Reporter Ruby Sheldon (Stella LeSaint as Stella Razeto) who has been turned cynical by newspaper work.

They try to dig up dirt on James Aldrich, a candidate for senator, to win a reward from his opponent. They eventually uncover a past scandal involving Aldrich's wife. As an orphan, she married a man who was kind to her but he became an abusive drunk and revealed that he was already married. She shot the man in self-defense, and later married Aldrich. After hearing the wife's own account of the events, the journalists are so moved that they decide to bury the story. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 26.

James Aldrich seems certain to win election as United States Senator until Tom Ryan, his opponent, offers a big reward to anyone who can find a skeleton in Aldrich's closet. Newspaper editor Howard Duncan and his star reporter Ruby Sheldon accept the challenge and, after deciding that Aldrich is straight, decide to investigate his wife Agnes. Going back through the files, they discover that Agnes has been accused of murder and threaten the Aldrichs with exposure. Agnes holds them all spellbound with the tragic story of her escape from drunken brute Steve O'Brien, whose life she had to take in order to save her own. The reporters are so moved that they decide to bury Agnes' past and the sad story only increases the love of Aldrich for his wife. *American Film Institute Catalog of Feature Films/TCM Overview*.

OUT OF THE WRECK (Morosco—Five Parts—March 8).—James Aldrich, honest and respected, is a candidate for United States senator, and his home life is a happy one. The *Clarion*, a newspaper of opposite politics, casts about for something with which to "get" him. His own life is clean, so it is suggested that they try to learn something of his wife. The services of Ruby Sheldon, whom newspaper work has made into a cynic, are engaged. She goes to a reception given by Agnes, James Aldrich's wife, and recognizes her as Josephine Dargie, who was tried for murder. Agnes also recognizes Ruby as the one unkind face in the court room.

Duncan, managing editor of *The Clarion*, tells Aldrich he must quit—revealing to him the identity of his wife. Agnes overhears the statement, admits her identity, and tells her story to Aldrich, Duncan and Ruby—of the loss of her parents, of meeting Steve O'Brien, who through kindness wins her love, and how, after their marriage, his incessant drinking plunges them into poverty; how Steve finally attempts to force her into the streets and in a drunken rage tells her he has a wife.

She places a pistol under her pillow and as Steve attempts to kill her she shoots him. She is acquitted at the trial and goes into mission work. It is here that she meets Aldrich. Duncan, Ruby and Aldrich listen, spell-bound, to her story, and Duncan reports to the rival politician that they can find nothing against Agnes Aldrich. The revelation of her life's story only increases the great love of Aldrich for his wife.

The Moving Picture World, March 17, 1917, p. 1827

Political intrigue and a court story figure in "Out of the Wreck," in which Kathlyn Williams will star on March 8. It is a story which is taken from an actual incident in real life, as it was told by a newspaper reporter to Maud E. Corsan, the author of the photoplay. Among those in support of Miss Williams are William Clifford, William Conklin, William Winter Jefferson, Don Bailey and Stella Razeto. The story deals with the intent of one political factor to expose the past of the rival candidate's wife, who has been tried for murder. The thrilling recital of events which led up to the woman's arrest form the theme of the plot.

The Moving Picture World, March 10, 1917, p. 1598

"Out of the Wreck"

Kathlyn Williams Finely Portrays Emotional Role in a Moving Morosco Production.

Reviewed by George Blaisdell.

MOROSCO gives us a good story in "Out of the Wreck," released on the Paramount program on March 8. It is a story of politics and newspapers, of intrigue and struggle. Maud E. Corsan has written a script said to be based on an actual happening. It may well have been. It rings true more than generally speaking. More than that, it has the quality of deep interest and of real drama.

Kathlyn Williams has the role of Agnes Aldrich, the wife of a successful politician, a candidate for the Senate. In the search for a vulnerable point of attack in Aldrich's candidacy it is discovered his wife has a past. The wife's frank revelation of her early sorrows provides genuine dramatic material. She is at all times the center of interest and of sympathy. Miss Williams feelingly portrays the woman against whom luck seemed always to turn in early life.

William Clifford is Steve O'Brien, the friend of Agnes, who helps her in the beginning and meets death at her hands later. Mr. Clifford gives a good performance of a character that is out of the usual. When the acquaintance is formed between the two and until the time of the supposed marriage Steve is a man of honorable demeanor in suite of his fast companions. It is his singular reversion to the role of a bigamist and gutter drunkard, so completely at odds with all that had been forecast as to his character, that provides a phase of the story not altogether explicable.

William Conklin is Aldrich, the candidate. It is a good role and he makes much of it—as he fills it. Stella Razeto is Ruby, the cynical newspaper woman who starts an expose and when she learns the inside of the tragedy she has uncovered has not the heart to carry it further. William Jefferson is the newspaper editor and superior of Ruby who aids and abets her. The work of these two contributes materially to the success of the story, to the drama and also to the comedy relief.

"Out of the Wreck" will rank as a good picture. The pro-



Scene from "Out of the Wreck" (Morosco).

duction is lavish in its staging; the story contains strong contrasts of high life and low life. There is running through it a strong vein of real human interest. It bears, in fact, the earmarks of a popular subject.

Reviewed by George Blaisdell, *The Moving Picture World*, March 24, 1917, p. 1947

“ Out of the Wreck ”

(Morosco-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THE first impression of this picture is that it is entirely out of the class of other Paramount productions. It is a curious interweaving of magnificent scenic and artistic embellishment, common to all Morosco productions, with excellent and dignified acting by Kathlyn Williams, with the “Ten Nights in a Bar Room” type of melodrama, and something seems to be wrong.

The story opens with Miss Williams as the wife of a man aspiring to be a United States Senator, when through the machinations of a cheap politician it is discovered that his wife has a “past.” She proceeds to tell this past, leading up to the present, in flash back scenes, and then the story becomes commonplace and roughly melodramatic, with an appeal that it seems to us the intelligent audience accustomed to Paramount pictures will not get at all. We may be wrong, but the woman bullied around by a drunken brute, with no earthly reason shown why she should not

leave him and seek protection in the resumption of an independent life, which she was leading before he met her, does not appeal to us with real sympathy. We are horrified, yes. We appreciate the struggle and the tense acting of Miss Williams. We are thrilled when she finally kills him rather than be brained by his drunken assault. With a too obvious attempt at “something different,” the obvious plea of “self-defense” is not used, but she is acquitted by a jury “believing in the unwritten law.”

Miss Williams saves the picture from being ordinary. The settings and other embellishments take it out of the commonplace class. And the ending is good. We liked everything about the picture but the parts of the story about outlined.

THE STORY AND PLAYERS

James Aldrich (William Conklin) seems sure of election as United States Senator, but Tom Ryan (Don Bailey) offers a big reward for some one who will “hand something on him.” Howard Duncan (W. W. Jefferson) tells Ruby Sheldon (Stella Razeto), cynical star woman reporter of his Clarion staff, and together they decide that as Aldrich is straight, their only chance is to find something in the past of his wife (Kathlyn Williams).

Going back in the files, they unearth a murder case, and face the Aldriches with a threat to reveal it. Instead Agnes Aldrich holds them spellbound with the telling of the hard story of her life and her struggle and winning of a decent name. So impressive is her story of her escape from a drunken brute, Steve O'Brien (William Clifford), whom she had to kill to save herself, that even the “one unkind face” at the trial—which is the cynical reporter woman who is now again on her trail, becomes kind and is assured no one will again remind her of the cruel past.

OUT OF THE WRECK.

Agnes Aldrich.....Kathlyn Williams
 Steve O'Brien.....William Clifford
 James Aldrich.....William Conklin
 Ruby Sheldon.....Stella Razeto
 Howard Duncan.....Wm. Winter Jefferson

A new angle to an old theme is presented in this five-part Morosco-Paramount feature, under the direction of William H. Taylor, the story of the crime for which a woman is hounded being told in a series of visions called up by her as she is telling a heart-breaking tale to her husband and the people who, under what they deem the call of duty, are trying to drag him down through her. James Aldrich has a happy home, and is a candidate for the Senate. An opposition newspaper, "The Clarion" (the name showing a lack of originality), fails to get anything out of him, and tries to learn something about his wife. A newspaper woman (Ruby Sheldon) goes to a reception at the Aldrich home, recognizes its mistress as the main figure in a murder trial in a distant city, and reports. Duncan, the editor, goes with Ruby to the house, and tells Aldrich he must quit the race or there will be an exposure. The wife overhears this, comes in, admits her identity, and tells the story of how an orphan girl, left in poverty, she is befriended by O'Brien, who through kindness wins her love, and after they are married is driven to the depths by his craving for drink. O'Brien threatens her with a pistol in an attempt to force her to the streets to earn money for him, and in a drunken rage tells her their marriage was a farce, as he already had a wife. She places the pistol under her pillow and saves her own life later by shooting O'Brien. Acquitted, through belief that her action was justified, she goes into mission work, meets Aldrich, and they are married. Aldrich, Duncan and Ruby listen to the story, which is told in pictures, with flashbacks showing the telling. Duncan and Ruby quit, and the rival politician is told that there is nothing to be hung on Agnes Aldrich. Aldrich's love for his wife is only made the deeper by the story, which he hears then for the first time, and everything ends happily. If there is any lesson to be conveyed by the picture it is a preachment against the curse of drink, for the action of the newspaper man is rather a slur on an honorable profession. Even in the heat of a political fight it is not ethical to do anything more than seek the man if it can be done, and at least let his wife alone. There are some telling scenes in the narration of the home life of O'Brien and the woman, and as a whole the production may be classed as good program material, to be liked greatly by those who enjoy being unhappy.

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

Type: Movie

Genre: Drama

Gender: Male (Howard Duncan). Female (Ruby Sheldon).

Ethnicity: White (Howard Duncan, Ruby Sheldon)

Media Category: Newspaper

Job Title: Editor (Howard Duncan). Reporter (Ruby Sheldon).

Description: Major: Howard Duncan, Ruby Sheldon, Positive

Description: Minor: None

Over the Hill (1917)



Publisher Amos Winthrop (J.H. Gilmour), owner of the Winthrop newspaper syndicate of "yellow" journals, delights in posing as the patron of ambitious youth, and he appoints Allan Stone (Chester Barnett) as business-advertising manager of the *Daily Pioneer* at Columbia. Reporter Roy Winthrop (William Parke Jr.) of the *Daily Pioneer*. Editor Jim Barnes of the *Daily Pioneer*. Society Reporter Esther Neal (Gladys Hulette).

Accompanied by his daughter Esther, the aged Rev. Timothy Neal gives up the ministry and goes to the city, hoping to earn a living selling books. After her father's health fails, Esther takes a job on the town newspaper owned by Amos Winthrop. Also on the staff is

Winthrop's son Roy and Allen Stone, the advertising manager of the paper. Stone opposes the paper's policy of yellow journalism which has been driving away advertisers; while Roy favors sensationalism and seizes the opportunity to publish a scandal involving Rose Lawlor, the daughter of the owner of the town's largest department store. Esther quashes the story by burning the copy and smashing the type, thus winning the gratitude of Lawlor who gives the paper his advertising patronage. With proof that scandal is bad for business, Winthrop fires his son and promotes Stone to manager of the paper. His position secure, Stone then proposes to Esther. *American Film Institute Catalog of Feature Films/TCM Overview*

OVER THE HILL (Astra-Pathe), Dec. 30.—A quiet, naturally developed story of a small town in which some young men are trying to succeed with a "yellow" newspaper. The heroine and her grandfather are book agents. In the course of the story the girl obtains employment on the newspaper and sets fire to an entire edition of it in order to save her friend from scandal. The story interest is quite strong in this number, though it lacks something of the suspense and dramatic development it might have had in places. It is a simple story of considerable human interest. Reviewed at length elsewhere.

The Moving Picture World, December 29, 1917, p. 1962

OVER THE HILL (Astra—Five Parts—Dec. 30).

Amos Winthrop, owner of the Winthrop newspaper syndicate of "yellow" journals, delights in posing as the patron of ambitious youth, and he appoints Allan Stone as business manager of the Daily Pioneer at Columbia. The Rev. Timothy Neal, compelled to resign his pastorate because of advancing years, and his granddaughter, Esther, arrive in Columbia, where the minister hopes to make a living selling books. The one failure in Amos Winthrop's life is his pampered son, Roy, and the father sends Roy to Columbia to work as a reporter on the staff of the Daily Pioneer.

Rev. Neal takes many and varied lessons in the gentle art of book-agenting but success does not come to him and Esther is at her wit's end trying to instruct her grandfather how to approach strangers. Their little store of savings dwindle. Jim Barnes is editor of the Daily Pioneer and he delights in applying big-town methods to a small-town paper. He prints sensational stories and is supported in his methods by young Winthrop. Stone, on the other hand, asserts that scandal about people kills advertising prospects. The owner of Columbia's largest department store is Henry Lawlor, and the Daily Pioneer advertising staff longs to secure Lawlor to an advertising contract.

Pneumonia attacks Rev. Neal and he passes away, leaving his granddaughter, Esther, alone in the world. She has met both Allan Stone and Roy Winthrop. The time comes when the only hope of the Daily Pioneer is the Lawlor advertising contract. There is an agreement that if the paper fails to make a stipulated showing before a specified date, Allan Stone and Jim Barnes shall forfeit all claim to their respective shares of stock in said paper. Young Winthrop antagonizes Lawlor and it seems that the contract is lost. He prepares a story dealing with the purported elopement of Lawlor's daughter and the same is set in type.

Esther, considering it a "spite story," burns the entire edition of the Daily Pioneer, thus preventing the story from being read. In so doing she earns the gratitude of Lawlor, who gives the paper the advertising patronage. Amos Winthrop, summoned to Columbia, appreciates the foolishness of his son and orders him to leave Columbia and return home where the father can keep an eye on the boy. Stone wins an allotment of stock in the Daily Pioneer and wins Esther for his bride.

In "Over the Hill" Gladys Hulette is the wide-awake little business "man" about whom a delightful story of humor and pathos, which is also brought to an exciting and interesting climax, revolves. She gets a job on a little country newspaper, falls in love with the business manager, saves him from disgrace, and, by landing a big contract, puts the paper "Over the Hill" to prosperity. The supporting cast includes J. H. Gilmore, Chester Barnett, as the hero; Daniel Mason, Richard Thornton, William Sullivan, as a young baseball pitcher, who attempts to "marry" the daughter of a wealthy man; Paul Clerget, the famous French actor; Joyce Fair, a star in her own right, and William Parke, Jr., as a young scapegrace. "Over the Hill" is a sure winner.

The Moving Picture World, December 29, 1917, p. 1974

"OVER THE HILL" (Pathe-Gold Rooster).

Gladys Hulette's next appearance on the Pathe program will be on December 30 instead of December 9 as originally announced. The picture is "Over the Hill," produced by Astra under the direction of William Parke, from the story and scenario by Lois Zellner. It is a romantic comedy-drama of a small town newspaper that is pulled "over the hill" to success through the efforts of a plucky little girl and the man she loves.

The cast in this picture is one of the biggest that has ever appeared in a Pathe Gold Rooster play. It includes J. H. Gilmore, as the millionaire owner of a chain of newspapers, William Parke, Jr., as his spendthrift son Roy, Dan Mason, the famous character actor as an old minister, Gladys Hulette as his plucky little daughter, Chester Barnett as Allen Stone, business manager of the newspaper and hero, Richardo Thornton, as Jim Barnes, the editor, Joyce Fair, who is a star in her own right, as Rose Lawlor, Paul Clerget, the famous French actor, as her father, Tula Belle as Rose's younger sister, Inda Palmer as Mrs. Finn, Johnny Carr as Mike and William Sullivan as King Arthur, pitcher on the local baseball team.

The Moving Picture World, December 15, 1917, p. 1660

“Over the Hill”

Pathe-Astra Production Features Gladys Hulette in Story Dealing with Small-Town Journalism.

Reviewed by Robert C. McElravy.

A SIMPLE, naturally-developed story, with a pleasing set of small-town characters, is pictured in “Over the Hill.”

It runs along in a series of incidents connected with the early days of a “yellow” newspaper in the town of Columbia. There is no particular attempt at drama until the latter part of the narrative, when the girl reporter burns up an entire edition of the newspaper to save her friend's good name.

Gladys Hulette, who has done effective work in previous numbers in the part of a young, unsophisticated girl, has a similar role in this instance. She is first introduced as the granddaughter of an aged minister, whose church work has been assumed by a younger man. Daniel Mason plays the part of the old minister, whose general incompetence in his attempts to make a living are pathetically appealing. The girl and her grandfather resort to selling books after trying other things unsuccessfully, and while engaged in this work the old man succumbs to an attack of pneumonia.

This brings up the main part of the story. The girl's entrance into the office of “The Pioneer,” where she obtains work by an entertaining exhibition of enterprise as a book agent, makes a natural and convincing feature. The newspaper is an off-shoot of a chain of yellow newspapers conducted by Amos Winthrop, who poses as the friend of ambitious young men. Esther, the girl, falls in love with Allan

Stone, the business manager, and this brings about the enmity of Roy Winthrop, the owner's son.

The elopement of Rose Lawlor with a baseball hero is an incident by which The Pioneer hopes to increase its circulation. Esther is a friend of Rose, and when she learns what Roy Winthrop and Jim Barnes, manager of the paper, are planning to do, she sets fire to the entire edition and smashes the forms. This feature might have been led up to with

more dramatic effect, but is sufficiently unusual to hold the interest closely.

J. H. Gilmour appears as Amos Winthrop, Chester Barnett as Allan Stone, Richard Thornton as Jim Barnes and Wm. Parke, Jr., as Roy Winthrop.

The Moving Picture World, December 8, 1917, pp. 1478-1479

OVER THE HILL.

Amos Winthrop.....J. H. Gilmour
 Rev. Timothy Neal.....Daniel Mason
 Esther.....Gladys Huletto
 Roy Winthrop.....Wm. Parke, Jr.
 Allan Stone.....Chester Barnett
 Jim Barnes.....Richard Thornton

"Over the Hill," an Astra (Pathe) production directed by William Larke, has the most rambling story turned out in many a day. It

is with the utmost difficulty that one can keep track of the plot as it unfolds. There is an old minister compelled to resign his pastorate because of old age, and he starts out as a book agent. He dies of pneumonia, leaving his granddaughter alone in the world, and she tries to carry on his work. Then there is the owner of a daily newspaper in the small town, his son, his editor, and his business manager. The owner of the large department store is averse to signing a big advertising contract, and unless the deal goes through the paper cannot show a profit which will give the editor and young business manager a promised allotment of stock. The department store owner has a daughter who elopes with a baseball player already married, and the minister's granddaughter, who has secured a position on the paper, not only stops the elopement, but holds out the story. The newspaper owner's son gets wind of the yarn, and has it set up. The little girl returns to the office, finds it has been printed on the front page, burns the entire edition, smashes the type; the newspaper owner's son robs the safe, and hits the young business manager over the head with a paper weight; the young business manager is in love with the minister's granddaughter, who also writes the society news and the—Oh, what's the use!

Jolo.

Jolo, *Variety*, November 23, 1917, p. 43

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Amos Winthrop, Alan Stone, Roy Winthrop, James Barnes). Female (Esther Neal). Group.

Ethnicity: White (Amos Winthrop, Alan Stone, Roy Winthrop, James Barnes, Esther Neal). Unspecified.

Media Category: Newspaper

Job Title: Publisher (Amos Winthrop). Reporter (Roy Winthrop, Esther Neal). Editor (James Barnes). News Executive (Alan Stone). Miscellaneous.

Description: Major: Alan Stone, Esther Neal, Positive. Amos Winthrop, Negative. Roy Winthrop, James Barnes, Very Negative.

Description: Minor: Miscellaneous, Neutral.

Paddy O'Hara (1917)



War Correspondent Paddy O'Hara (William Desmond) is the star reporter on the *London Blade*.

Paddy O'Hara, the star reporter on *The London Blade*, is dispatched to cover the war between the two Balkan principalities, Darbaya and Ideria. Before leaving, he comes across a photograph of a military officer, Count Ivan of Darbaya and his niece, Lady Maryska. Paddy, attired in an Iderian uniform, arrives in Darbaya just as the principality is about to fall to the Iderians, and to save Maryska from the conquerors, marries her. After many adventures, the pair escape to safety, but as Paddy is wiring the story to the home office, Maryska is whisked away in a plane piloted by Count Carlos, her former suitor. Summoned home by the foreign embassy, Paddy arrives in London to be offered a large bribe in return for the annulment of his marriage. Enraged, Paddy proclaims that he will find the wife he loves and never give her up. Overhearing Paddy's remarks, Maryska, who had been taken to the embassy by Carlos, comes out of hiding and proclaims her love for her husband. *American Film Institute Catalog of Feature Films/TCM Overview*

PADDY O'HARA (Ince-Kay Bee), April 15.—A mythical kingdom romance on the Prisoner of Zenda style, with William Desmond in the character of a gay and adventurous war correspondent. Beautiful settings throughout.

The Moving Picture World, April 21, 1917, p. 454

PADDY O'HARA (Ince-Kay Bee—April 15).
—The cast: Paddy O'Hara (William Desmond); Lady Maryska (Mary McIvor); Count Carlos (Robert McKim); Count Ivan of Darbaya (J. J. Dowling); the monk (Walt Whitman).

Paddy O'Hara is the star reporter on the London Blade. Rumors of impending warfare between two Balkan principalities reach London, and Paddy is dispatched to the seat of action. Before leaving he comes across the photograph of a military officer, Count Ivan of Darbaya, and his niece, the Lady Maryska.

Two weeks later Paddy reaches Taroza, the seaport capital of Ideria, and finds that the army there is preparing to invade Darbaya. While waiting at Taroza he forms the acquaintance of a Captain Raoul du Plessis, of the Iderian Huzzars. Raoul is charged with an important mission to Darbaya, and carries on his person documents to be delivered at headquarters. In order to obtain these and delay the Captain's departure, a spy insults him and forces a duel. Du Plessis, who chooses Paddy as his second, is wounded, but manages to

secretly transfer the documents to Paddy, who leave Tarozza disguised in the uniform of Captain Raoul.

Although the spies are hot on his trail, Paddy reaches a castle perched high on the cliffs of Darbaya. The castle is deserted, as its men folk are fighting in the valley and its women have been sent away to a place of safety. One inmate alone is left—the Lady Maryska, the girl of his dreams. Maryska sees in Paddy an intruder in the hated uniform of Ideria and treats him with scorn. At the time of the meeting the Iderians are sweeping all before them, and Colonel Ivan retreats to the castle. The Colonel's one anxiety is to get his niece away from the danger zone. As the castle is about to fall into the hands of the enemy, the only way to escape is to place her in the care of Paddy. By a slight alteration, the passport is made to read Patrick O'Hara and wife. Circumstances make it imperative for Paddy to go through the marriage ceremony with Maryska, who only consents on the condition that she is to be freed from the marital yoke as soon as they reach safety.

Passing through innumerable adventures and hardships the couple at last gain the frontier. Paddy sends his dispatch to the Blade and while dictating to the operator leaves Maryska asleep under shelter. The message sent, he returns just in time to see Maryska seized and borne away in an aeroplane by emissaries of the enemy. Paddy returns to London. When all hope is lost, he receives a summons to a foreign embassy, where a proposition is made to him to relinquish his wife in order that she may wed a great personage. He is assured that a divorce can easily be arranged and is offered a handsome monetary bribe and other considerations.

O'Hara refuses the proposition, and his refusal is overheard by Maryska, who is hiding in the council chamber. Maryska has learned to love the gallant Irishman during the stormy days of battle and flight, and convinces him that the hurried wedding in the Balkans will stand good for all time.

Reviewed by Louis Reeves Harrison.

"PADDY O'HARA" is a mythical kingdom romance relating to the adventures of an Irish war correspondent in a supposed Balkan principality designated as Taroza. William Desmond in the title role, that of a rollicking adventurer on a newspaper assignment, carries with him the photograph

of Lady Maryska, daughter of Count Ivan, and chances to come upon the young lady in a romantic castle in time to save her from capture by an enemy force, and marries her with this end in view. He carries no trunk, but he can change clothes as often as he likes and always finds a suit to fit his splendid figure wherever he goes, and one of his suits admirably fits the young lady when she needs a disguise, though she is several sizes smaller—it is wonderful what the Irish can do under such circumstances. The marriage is not consummated—it is intended to be a mere temporary form—but the lady loves Pat in the end, as we knew she "shure" would, from the first.

Desmond does well in this characterization, also Mary McIver as Maryska, but the chief merit of the presentation is scenic. The settings are little short of marvels, even when they are artificial exteriors, a superlative amount of beauty and taste being shown at all stages of the story. But all this visual enchantment fails to compensate for lack of sympathetic interest in the story. It is like bedecking an anemic with the richest and most beautiful fabrics—it is all treatment. One cannot help feeling that a young, vigorous, and emotional creature would be more charming because of inherent beauty, more satisfying to the soul, than this gorgeously arrayed creature of scant human attributes. The picture is for the eye, not for the heart.

Reviewed by Louis Reeves Harrison, *The Moving Picture World*, April 21, 1917, p. 448

“Paddy O'Hara”

(Ince—Kay-Bee—Five Reels)

REVIEWED BY GEORGE N. SHOREY

IN dramatic force this story is weak, but so much pains have been taken in the production it qualifies up to average entertainment.

William Desmond as “Paddy O'Hara,” a newspaper correspondent, has plenty of adventure, narrowly escaping death in a dozen ways. Some modern warfare, bombs, exploding, dropped from an aeroplane, and good riding, liven it up enough so as to sustain interest all the way through.

Mary McIvor as Lady Maryska rather overdoes the part of a girl who has very positive objections to the sudden intrusion of a stranger dressed in the uniform of the enemy. She too willingly leaves her “husband” to his fate, alone, escaping in an aeroplane after he has rescued her from such great peril. And after she overhears him say her love cannot be bought from him for any price on a mercenary basis, she does not register her feeling clearly.

The large sets, common to Ince productions, and beautiful outdoor scenes save the play from being otherwise a usual one, of mythical kingdoms and rescue of the princess by the brave stranger.

THE STORY AND PLAYERS

Paddy O'Hara (William Desmond) is the star reporter of the London Blade. Sent to Tarozza to get war news, he finds himself, after various adventures, in the castle of Count Ivan of Darbaya (J. J. Dowling), deserted except for Lady Maryska (Mary McIvor), the princess. The castle has been attacked by

Iderian forces. He gives the princess an Iderian uniform, which he obtained earlier in the story, and carries her to safety on a horse, after first marrying her to save her from the Iderians, who capture the palace.

While he is away, Lady Maryska's lover in a scout aeroplane carries her off, and not until later, in London, do she and Paddy meet again. Then, overhearing his refusal to take money to release her from the marriage, the princess goes to him, and thus love awakens.

PADDY O'HARA.

The Balkans, a London newspaper office, a wild Irishman, who might have stepped from the pages of Charles Lever's works, and a good looking but rather warlike and blood-thirsty girl, are all mixed up in this Kay-Bee-Triangle feature, written by J. G. Hawks, and directed by Walter Edwards, under the supervision of T. H. Ince. In spite of some manifest absurdities there is a rush and a swing in the picture which carry it over places where otherwise it might stick in the mud. Desmond is inclined to overdo his part, and a "star reporter," even on a war mission, has his limitations. A scrap between Balkan states starts O'Hara off from his

newspaper office to get the story. He carries with him a picture of Maryska, the niece of Count Ivan of Darbaya. At Tarozza, the capital of Ideria, he learns that an invasion of Darbaya is starting. Through a series of interesting complications he reaches Darbaya in an Iderian uniform, and to save the girl he marries her, changing his passport to read his wife instead of his servant. It is agreed that the marital yoke shall be severed as soon as they escape from the Iderians, who have won their war, and reach safety. They pass through a lot of adventures, Maryska being carried off in an aeroplane by Count Carlos, a rival to Paddy, while he is away sending his dispatch to the home office. Paddy gets back to London, is summoned to a foreign embassy, where a proposition is made that he surrender his bride for a big money consideration. His Irish blood revolts at this, and his remarks are overheard by Maryska, who was taken there by Paddy's rival, Carlos, and her uncle, Count Ivan. She has learned to love him during their trials with the wild men of Ideria and Darbaya, and as he is leaving the room in high dudgeon, declaring that he will find the wife he loves and never give her up, Maryska comes from her hiding place and tells him that the wedding for safety in the Balkans holds good in England and everywhere else. There is plenty of lively action, some wild riding and wilder shooting, and some magnificent interiors shown in the piece, and while it was impossible to hide the American faces there is good enough imitation of supposed Balkan costuming to cover up many minor deficiencies. The production will appeal to every audience which likes a combination of D'Artagnan, Charles O'Malley and Claude Duval in the leading part, and should prove a winner on the average program.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: War
Gender: Male (Paddy O'Hara, Editor). Group.
Ethnicity: White (Paddy O'Hara, Editor). Unspecified.
Media Category: Newspaper
Job Title: War Correspondent (Paddy O'Hara). Editor (Editor). Miscellaneous.
Description: Major: Paddy O'Hara, Positive.
Description: Minor: Editor, Positive. Miscellaneous, Neutral.

Pardners (1917)

Photographer R. Alonzo Struthers (Lee Gordon), Sunday supplement photographer representing a syndicate of American newspapers. He doctored photos before sending them to the newspaper distorting the pictures he shot.

While working on the new railroad line, civil engineer Justus Morrow falls in love with and marries Olive Troop, the young woman who teaches the children of his workmen. Completion of the new line will create competition for the rival railroad, and so Alonzo Struthers is hired to prevent Justus from finishing the job. When Alonzo also falls in love with Olive, he becomes Justus' rival in both business and love. After he blows up the tracks, Alonzo plots to destroy Justus' marriage. When Justus goes to Alaska to make his fortune, Alonzo doctors some photographs to make it look as if Justus is spending his time with saloon girls, and sends these to Olive. Suspecting that her husband is unfaithful, Olive files for divorce. The marriage is saved, however, when Justus' partner seeks Olive and forces Alonzo at gunpoint to tell her the truth. *American Film Institute Catalog of Feature Films*

PARDNERS — (Five parts — Jan. 29).—The cast: Olive (Charlotte Walker); Justus Morrow (Richard Tucker); Alonzo Struthers (Leo Gordon); John Graham (Charles Sutton).

Justus Morrow, a young Englishman of family and some wealth, went to Alaska to make his fortune during the heyday of prosperity on Caribou Creek. He leaves his wife, a brilliant young actress, and small son at home. During the early days of his introduction into the society of Rampart City, a typical mining town of the early 90's, Morrow made himself understood and respected by "cleaning out" the gambling house run by "Single-Out" Wilmer and "Curley" Bud, Wilmer's partner, a performance that won for him the instant respect of "Bill" Joyce, a miner and "quick draw" exponent of the difference between right and wrong, who took Morrow into partnership.

It was during the melee at Wilmer's gambling place that R. Alonzo Struthers, Sunday supplement photographer, representing a syndicate of American newspapers, snapped the troublous scene, with Morrow and "Bill" Joyce celebrating the victory of the former, and incidentally made pictures of subsequent scenes in which a score or more of miners and dance hall women were displayed drinking at tables, dancing and generally carousing.

Struthers, impressed with the splendid action of the photographs that resulted from his flashlight activities, showed them to Morrow, who recognized that Struthers had staged the more picturesque of the dance hall scenes, participating in them himself and permitting another man to operate the flash.

After Struthers' departure by the outgoing boat and the long mail delay of arctic weather, Morrow was struck speechless one day to receive notice of suit for divorce filed by his wife in San Francisco. It did not take Morrow long to start for the States, accompanied, of course, by his partner, "Bill" Joyce. Nor did it take long, once the young miner arrived in San Francisco, to discover that Struthers had sent broadcast, for Sunday publication, pictures taken by him in the gambling house, but that worst of all, he had substituted the head of Justus Morrow on the dance hall pictures of himself, taken in various familiar poses with dance hall women.

Without definite knowledge as to where he might find his wife, Morrow accidentally discovered her and the son, singing in a vaudeville house in San Francisco, but was refused an interview by the indignant woman, who believed that the camera could not lie.

In this crisis "Bill" Joyce proved equal to the occasion. He invaded the apartments of

Mrs. Morrow by a ruse, demanded an explanation on behalf of his partner, threatened to kill half the police of San Francisco if she didn't listen to him quietly, sought and found Struthers and dragged him to the family confessional with a gun muzzle in his ear—in short, brought Mrs. Morrow to a realization of the folly of hasty judgments and left "partner" with his wife in his arms and "the kid" squeezed up a delighted little bundle between them.

The Moving Picture World, February 10, 1917, p. 907

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (R. Alonzo Struthers).

Ethnicity: White (R. Alonzo Struthers).

Media Category: Newspaper

Job Title: Photojournalist (R. Alonzo Struthers).

Description: Major: R. Alonzo Struthers, Very Negative

Description: Minor: None

The Penny Philanthropist (1917)



Newsgirl Peggy (Peggy O'Neil) sells newspapers on the streets of Chicago, saving her money until she can afford to open a small newsstand called the "Newsroom Emporium."

Peggy sells newspapers on the streets of Chicago, saving her money until she can afford to open a small newsstand called the "News Emporium." Although she has to support her younger brother and sister, Peggy manages to give a penny away every day to help the less fortunate. Millionaire Andrew Kimbalton, one of Peggy's customers, offers her a dollar a day to give away for him, but she declines, telling him that the pleasure of giving lies in giving yourself. He then asks Peggy to teach his only daughter Ann the art of philanthropy, and she agrees. One day, the police come to Peggy's newsstand and ask her to go to the station where she learns that her sweetheart, Tom Oliphant, is under arrest, charged with trying to dynamite the Kimbalton mansion. With this accusation, the Kimbaltons begin to distrust Peggy, but after many adventures, Peggy proves that Tom is innocent, retains the friendship of the Kimbaltons and then, having made everyone else happy by her penny philanthropy, is made happy herself. *American Film Institute Catalog of Feature Films*

THE PENNY PHILANTHROPIST (Five Parts—Sept. 24).—Peggy keeps a newsstand on Halsted Street, the income from which enables her to care for a younger brother and sister; so she hasn't much money for "philanthropy," but she gives away a penny every day.

Andrew Kimbalton, millionaire manufacturer, who stops at Peg's stand, and knowing of her philanthropy—her penny philanthropy—offers her a dollar a day to give away for him. She declines, telling him that the pleasure of giving lies in giving yourself.

Mr. Kimbalton has an only and motherless child, a daughter who is destined to inherit his vast wealth. This daughter wants to do good with her money, but she doesn't know how. Her father believes Peg can teach her how and Peg says she is willing to try.

Peggy explains to Ann that dollars should not be given away until one learns all there is to know about giving away pennies.

Ann, however, has a hard time following Peggy's plan, for people who know her mistrust her efforts. Peggy's philanthropy finally prevails and then a policeman calls at Peggy's newsstand to tell her to go over and see the captain.

Arrived at the police station, she learns her sweetheart, Tom Oliphant, is under arrest, charged with trying to dynamite Kimbalton's mansion. The police have woven a strong circumstantial case around Tom in an effort to prove a motive for the crime. Kimbalton, the millionaire, begins now to mistrust Peggy, but the little philanthropist proves equal to the task.

The friendship of Kimbalton and his daughter is retained, and Peggy, winning in a battle of wits with the police, frees Tom, and then, having made everyone else happy by her penny philanthropy she is made happy herself.

Status: Unknown
Unavailable for Viewing

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

Perils of Our Girl Reporters (1916-1917) – Serial (15 Chapters)

Female journalists expose crooks and capture counterfeits.

36 THE MOVING PICTURE WORLD January 6, 1917

MUTUAL

Thrilling Scenes In This Startling Serial!



Featuring
Earl Metcalfe
Helen Greene
Zena Keefe

The reporter's life is one of the most thrilling positions one can conceive. They face death without a tremor. They go through any peril to land "a story." How real newspaper stories are actually secured forms the basis of this thrilling new serial—"The Perils of Our Girl Reporters." It is new. It is novel. It is "different."

THE PERILS OF OUR GIRL REPORTERS

15 STARTLING MOTION PICTURE STORIES—EACH COMPLETE!

Theatre patrons the country over will welcome this Mutual serial. It is the "something new" in motion pictures for which they have been waiting. They will pack the theatres showing it. It means capacity business for 15 weeks. A new story each week. Each story complete in itself. Featuring Earl Metcalfe, Helen Greene and Zena Keefe. Directed by George Terwilliger. Backed by a tremendous national campaign of advertising and exhibitor helps. See the newspapers. Watch the billboards. Wire or write your nearest Mutual Exchange for complete details.

BOOKING NOW AT 68 MUTUAL EXCHANGES

Produced by NIAGARA FILM STUDIOS

All of the fifteen stories are based on real incidents in newspaper life. Girl Reporters (Helen Greene and Zena Keefe).

Chapter titles: 1. The Jade Necklace (1916). 2. The Black Door (1917) 3. Ace High (1917) 4. The White Trail (1917) 5. Many a Slip (1917) 6. A Long Lane (1917) 7. The Smite of Conscience (1917) 8. Birds of Prey (1917) 9. Misjudged (1917) 10. Taking Chances (1917) 11. The Meeting (1917) 12. Outwitted (1917) 13. The Schemers (1917) 14. The Counterfeiters (1917) 15. Kidnapped (1917).

The reporter's life is one of the most thrilling positions one can conceive. They face death without a tremor. They go through any peril to land "a

story." How real newspaper stories are actually secured forms the basis of this thrilling new serial – "The Perils of Our Girl Reporters." It is new. It is novel. It is "different." 15 Startling Motion Picture Stories – Each Complete. Advertisement: *The Moving Picture World*, January 6, 1917, p. 36



It pictures newspaper life from the “inside.” It depicts the trials and tribulations encountered by reporters in securing front page news. It shows theatre patrons an angle of everyday life that will prove a revelation. It is the “something different” in motion pictures that the public is so eagerly searching for.

The public is ever curious to learn the secrets of newspaper offices, to know how news is obtained and prepared. In this series, the first of its kind, Edith Sessions Tupper, the author, a real insight into the work of the newspaper woman.

Tupper, author of “Perils of Our Girl Reporters,” is one of the best known newspaper and magazine writers in this country. Her intimate acquaintance with newspaper women and the interior policies of newspaper offices, has qualified her to place before the motion picture public some of the most thrilling episodes in the

lives of girl reporters on metropolitan newspapers, and this she has done in most dramatic style.

Everyone knows that there are women on the staffs of every large daily newspaper. Some of them are society editors. Some of them “cover” social functions and entertainments. Some of them are what is known as “sob sisters.” In search of material for “sob stories” the girl reporters covering this class of work are compelled to venture into strange places – to probe the life of the underworld – to venture daringly where few women ever go. The experiences they encounter form the basis of this new motion picture serial – “The Perils of Our Girl Reporters.” It is new. It is novel. It is thrilling.

“Get the story!” ordered the city editor as he sent the girl reporter forth to run to unearth the confidence man. She picked up a clue. She followed the trail till it lead her to the man she sought. Then at the point of a gun, she held him at bay and got the “story.” This is one of the unusual thrills in the new Mutual serial, “The Perils of Our Girl Reporters.” Each story in this big new serial is founded on fact – based on a real incident in newspaper life. The stories are perfectly enacted by a cast headed by Earl Metcalfe, Helen Greene and Zena Keefe.

January 27, 1917 THE MOVING PICTURE WORLD 459

MUTUAL

"EXTRA!"

HOURS before the "newsies" begin their hoarse cries on the street—somewhere in the city—perhaps in some millionaire's palace—perhaps in some filthy tenement district—perhaps in the mazes of Chinatown—or in the gloomy confines of the night court—busy reporters have been gathering that "story." How it was done—the perils encountered by the reporter to secure her "copy"—the cleverness required to run criminals to earth—uncover strange conspiracies—thwart evil plots—form the theme of the new Mutual serial, "The Perils of Our Girl Reporters."



THE PERILS OF OUR GIRL REPORTERS

FIFTEEN STARTLING MOTION PICTURE STORIES—EACH COMPLETE

Featuring
EARL METCALFE
HELEN GREENE
ZENA KEEFE

Produced by
NIAGARA FILM STUDIOS

Directed by
GEORGE TERWILLIGER

Booking NOW At 68 Mutual Exchanges

Real stories of newspaper life—told from the "inside." Grammed with thrills—abounding in "human interest"—produced with care—enacted by real stars—photographed with skill—directed by a genius. Playing to capacity in theatres the country over. Booking now at 68 Mutual Exchanges.

The Stories in "The Perils of Our Girl Reporters"

- 1 The Jade Necklace
- 2 The Black Dove
- 3 Ace High
- 4 The White Trail
- 5 Many A Slip
- 6 A Long Lane
- 7 The Sins of Conscience
- 8 Bury of Fury
- 9 Menaced
- 10 Talking Chances
- 11 The Meeting
- 12 Outraged
- 13 The Schemers
- 14 The Counterfeiters
- 15 Kidnapped

Front Page News In the Making! In this startling series of motion picture stories, each complete in itself, real reporters are shown really gathering the front page news which the public reads at its breakfast table. The perils faced by the girl reporters in the underworld of a great city are shown in detail. Suave society blackmailers—crafty international spies—shrewd Chinese opium smugglers—terrified murderers—crooked politicians—rich society debutantes—police court habitués—all of these and more are but grist to the mill of the girl reporter. By sheer nerve she meets them all on their own ground, foils their plots, exposes their secrets, makes "copy" of their adventurous lives.

"Perils of Our Girl Reporters" is something really new in motion pictures—real stories of newspaper life from the "inside." The news that builds circulation for newspapers

will now build bigger box-office receipts for YOU! *Various Sources including advertisements, The Moving Picture World, January, 1917.*

“Girl Reporters” in Tremendous Demand

Reports from Mutual Film Exchanges all over the United States indicate big success for the new Mutual serial, “The Perils of Our Girl Reporters.” Advance bookings have been heavy. The fact that a series of newspaper stories is at last available in film caused many exhibitors to act. Newspaper tales have long been a favorite form of magazine fiction. Now in screen form an even larger audience will be entertained. “The Perils of Our Girl Reporters” was produced by Niagara Film Studios. Any of the 68 Mutual Film Exchanges can arrange bookings.

Mutual News Advertisement, January 27, 1917, p. 454

Perils of Our Girl Reporters (1917) – Serial (15 Chapters)
Episode Two: The Black Door (1917)



Reporter Isabel Ralston (Helen Greene) on the staff of a great metropolitan daily.
 Managing Editor.

"THE BLACK DOOR" (Mutual).

"The Black Door," second of the thrilling series of fifteen complete newspaper stories, released by the Mutual Film Corporation under "The Perils of Our Girl Reporters," is one of the most gruesome and at the same time one of the most fascinating motion picture plays ever produced.

Helen Greene, who plays the leading role—that of Isabel Ralston, a young newspaper reporter on the staff of a great

more than a century, turned black when any occupant died, it has been built up by Mrs. Tupper into a play so thrilling that it rivets attention from the first moment to the last.

Earle Metcalfe, leading heavy of the cast, and Miss Greene, are both afforded an opportunity for some fine acting when they enter the house of mystery.

That night scene in the rambling old halls and rooms of the ancient mansion is one that lives in the memory, because the mysterious comings and goings of the murderous gang that watches every move of the visitors. One can almost hear the windows rattle in the fierce gusts that drive torrents of rain against them.

The attraction of the piece, aside from its engrossing mystery, consists largely in the faithfulness with which the part of the newspaper reporter is played by Miss Greene, who adopts none of the old time stage devices to signify that she is a newspaper woman.

The Moving Picture World, January 20, 1917, p. 390

THE PERILS OF OUR GIRL REPORTERS
(Chapter 2—"The Black Door"—Two Parts—Jan. 3).—Isabel Ralston, a young newspaper reporter, is sent by the order of her managing editor into the middle of a mystery that recalls Poe's "Murders of the Rue Morgue." Cynthia is the niece of an old lady, Harriet Kennedy, whose wealth and the imminence of her departure from this mundane sphere, have inspired her relatives with greed and caused them to conspire so that her demise may be hastened. But Cynthia is more than that. She is of the "criminal type." Miss Ralston falls under the evil sway of Cynthia and her band of harpies who have installed themselves in old Miss Kennedy's home, because, having befriended the old woman once, she has been sent for by the latter in her extremity.

Jonas Slaughter is a lawyer and a sort of relative of old Miss Kennedy. He is also an occupant of the house. Slaughter and Cynthia, together with the dissolute nephew of Miss Kennedy, plot to kill the old lady and to throw the blame on Miss Ralston and John Farrar, Miss Ralston's law office fiance, who has accompanied her at her request and who is stormbound as she is in the house of "The Black Door."

James Kennedy, the nephew, who is egged on by Cynthia to garrote his aunt in her bed, and who is nerved to the deed by the administration of cocaine, is recognized by Miss Ralston, who has been kept awake by the storm, and brought to book by her for the crime, after she herself has been accused. The unmasking of the real murderer, James Kennedy, is skilfully handled. The mystery of the "Black Door," is solved when it is discovered that Cynthia has been in the habit of telling most industriously a story, which is based on an old southern superstition, that the front door of a house occupied for more than a century turned black when any member of the family died, and that it was she who blackened the door with a big brush in order to impress on the minds of simple folk that the death of Miss Kennedy had been wrought by some mysterious agency.

The Movie Picture World, January 20, 1917, p. 419

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Isabel Ralston). Male (Managing Editor). Group

Ethnicity: White (Isabel Ralston, Managing Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Isabel Ralston). Editor (Managing Editor). Miscellaneous

Description: Major: Isabel Ralston, Positive.

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

Perils of Our Girl Reporters (1917) – Serial (15 Chapters)

Episode Three: Ace High (1917)



Reporter Jessie Forsythe (Helen Greene). Managing Editor.

PERILS OF OUR GIRL REPORTERS—
 (Episode No. 3, "Ace High"—Two parts—Jan. 10).—Jessie Forsythe, a girl reporter, is instructed to visit dance halls on the East Side of New York to get color for a series of stories. To gain the favor of "Dago Mike," a saloon-keeper and politician, she takes the place of a cabaret dancer, who has fallen ill, and soon becomes a favorite. Her society is sought by McTeague, the ward boss.

John Dillon, a poolroom keeper, does not believe that Jessie is really a cabaret performer, but that she has been inveigled into the life by spurious means, determines to rescue her.

Dago Mike in attempting to frighten Dillon away from the girl, starts a fight in which he is badly worsted by Dillon, who is set upon by a gang of McTeague's gunmen. A fierce fight ensues, in which Jessie seizes a weapon and defends Dillon when his life is endangered.

As a result of her experiences she uncovers a sensational story of the inside facts of a conspiracy which have long baffled the newspapers.

The Moving Picture World, January 27, 1917, p. 586

"ACE HIGH," THIRD STORY OF GIRL REPORTERS' SERIES.

A smashing adventure in the dance halls of the East Side in New York City by "Jessie Forsythe," a young girl reporter, who has been instructed by her managing editor to explore the field for "color" in writing a series of Sunday stories, gives the plot to the third story of "The Perils of Our Girl Reporters," the Mutual Film Corporation's thrilling newspaper story series, entitled "Ace High."

What Miss Forsythe (Helen Green in real life), really dug up, was the story of the year in metropolitan journalism—the actual inside facts with regard to a conspiracy that had long baffled the political editors of the paper.

The Moving Picture World, January 27, 1917, p. 548

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Jessie Forsythe). Male (Managing Editor). Group

Ethnicity: White (Jessie Forsythe, Managing Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Jessie Forsythe). Editor (Managing Editor). Miscellaneous

Description: Major: Jessie Forsythe, Positive.

Description: Minor: Editor, Positive. Miscellaneous, Neutral

Perils of Our Girl Reporters (1917) – Serial (15 Chapters)

Episode Four: The White Trail (1917)



Reporter Rhea Fernel (Helen Greene).

“THE WHITE TRAIL” (Mutual).

“The White Trail,” fourth of the Edith Sessions Tupper newspaper dramas, produced by the Niagara Film studios and issued by the Mutual Film Corporation under the general title of “Perils of Our Girl Reporters,” is one of the most exciting of the fifteen contained in the series.

In this play Rhea Fernel, who is the clever young actress, Helen Greene, is assigned to secure by any means in her power the secret key to a Mexican revolutionary code through the medium of which ammunition and supplies are being sent into Mexico for the use of certain revolutionary bands.

The plot is one that takes Miss Fernel to Washington, and in the elaboration of which she is offered an opportunity to display her clean cut conception of the behavior of a newspaper woman in certain crises.

In a reception at which the chief of the revolutionary propaganda was host, Miss Fernel manages to secure possession of

the much sought key by the simple device of setting fire to a wastebasket full of discarded papers and thus directing attention in another way until she had rifled the drawer containing the much desired document.

The principal recommendation of Miss Greene's acting in this cleverly constructed play is its naturalness. The young woman has studied newspaper methods and the behavior of newspaper women to excellent effect, and in her representation of the girl reporter she is convincing.

The Moving Picture World, February 3, 1917, p. 712

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Rhea Fernel). Male (Editor). Group

Ethnicity: White (Rhea Fernel, Editor). Unspecified.

Media Category: Newspaper

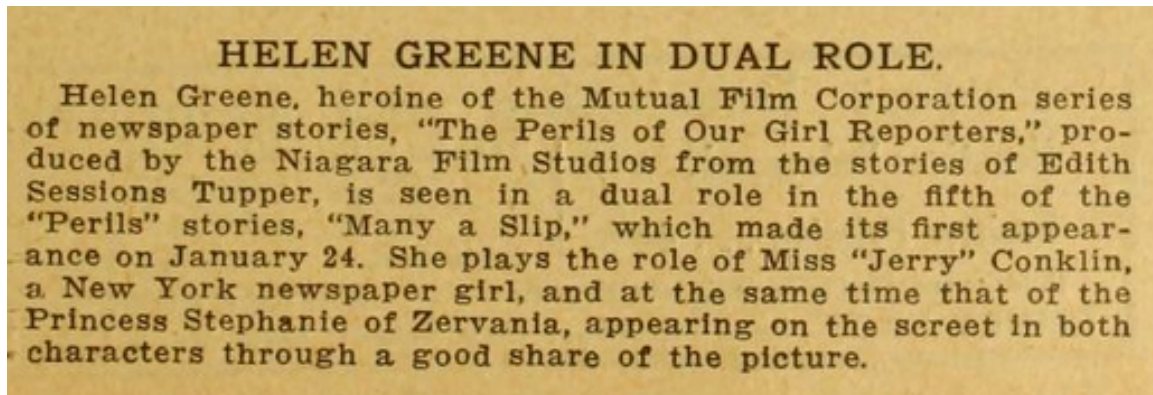
Job Title: Reporter (Rhea Fernel). Editor (Editor). Miscellaneous

Description: Major: Rhea Fernel, Positive.

Description: Minor: Editor, Positive. Miscellaneous, Neutral

Perils of Our Girl Reporters (1917) – Serial (15 Chapters)**Episode Five: Many a Slip (1917)**

Reporter Miss “Jerry” Conklin (Helen Greene), a New York newspaper girl.



The Moving Picture World, February 10, 1917, p. 881

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Jerry Conklin).

Ethnicity: White (Jerry Conklin).

Media Category: Newspaper

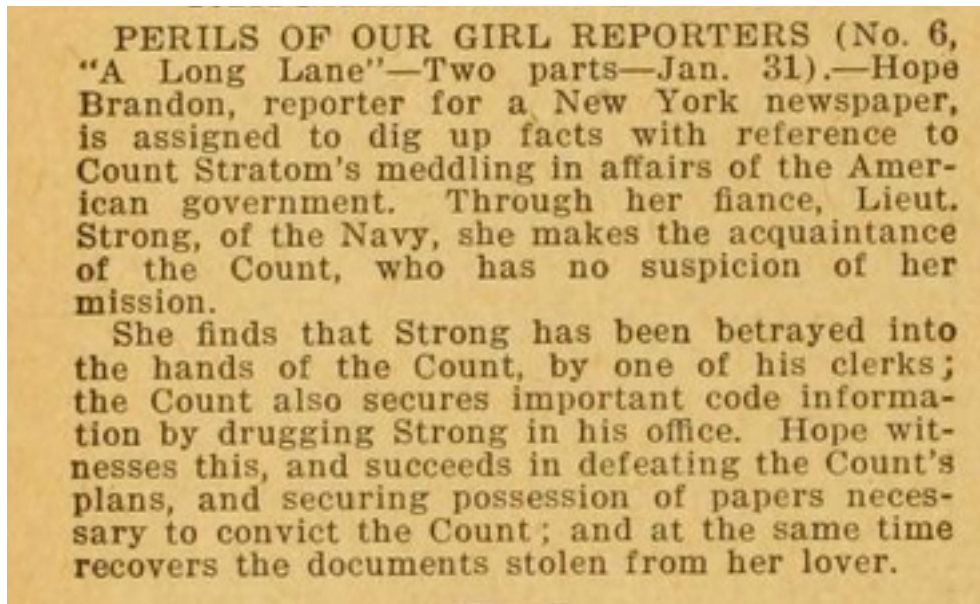
Job Title: Reporter (Jerry Conklin).

Description: Major: Jerry Conklin, Positive.

Description: Minor: None

Perils of Our Girl Reporters (1917) – Serial (15 Chapters)**Episode Six: A Long Lane (1917)**

Reporter Hope Brandon (Helen Greene) for a New York newspaper.



The Moving Picture World, February 17, 1917.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Hope Brandon). Male (Editor). Group

Ethnicity: White (Hope Brandon, Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Hope Brandon). Editor (Editor). Miscellaneous

Description: Major: Hope Brandon, Positive.

Description: Minor: Editor, Positive. Miscellaneous, Neutral

Perils of Our Girl Reporters (1917) – Serial (15 Chapters)**Episode Seven: The Smite of Conscience (1917)**

Reporter Helen Girard (Helen Greene). Editor.

THE PERILS OF OUR GIRL REPORTERS
No. 7—"The Smite of Conscience"—Two Parts—
Feb. 7).—When Helen Girard learns of her husband's mode of life she refuses to accept support from him. Girard is a drunken and worthless specimen of the wealthy criminal class. She lives in his home, however, in order to conserve her family reputation, but supports herself by writing articles for a morning newspaper. She is assigned by the editor to study the sociological aspects of the New York night courts, and in the execution of her duty is brought many times in the company of Exton Manley, a lawyer.

In an altercation with her husband, Helen struggles with him for the possession of a revolver with which he has declared his intention of killing her. She is knocked unconscious, and when she regains her senses she sees her husband lying on the floor, dead, with the discharged pistol beside him.

James Hale, the butler, who had sworn vengeance on his employer, is arrested for the crime and prosecuted by Manley to a conviction and sentence of death. Only after the man's sentence does Manley realize the full enormity of his action, he having been convinced from the beginning that the woman he loves had fired the shot which killed Girard in order to save her own life. When she failed to confess to him he believed that she had killed with intent, but his affection for the supposed slayer forced him to protect her at another's expense.

Manley goes through tremendous mental torture during the days that precedes the date of Hale's execution. Helen notices the peculiar attitude of Manley, but she does not suspect that he believes her guilty.

Just as Father Burke has finished administering the last rites to the condemned butler, he receives a complete confession from him to the effect that it was he who had killed Girard.

The Moving Picture World, February 24, 1917, p. 1247

"THE SMITE OF CONSCIENCE" (Mutual).

A woman fights for her self-respect. A man undergoes untold agonies of conscience, believing he has convicted an innocent man to the gallows in trying to shield the woman he loves. These are the two dramatic situations upon which are built the story of "The Smite of Conscience," seventh of the Mutual stories "The Perils of Our Girl Reporters."

Helen Greene portrays one of the most convincing roles in which she has been seen for some time in the character of Helen Girard, who seeks employment on a big city newspaper in order to be away from home and escape the insults of her drunkard husband and his ribald friends. Earl Metcalfe, as Exton Manley, a New York lawyer, demonstrates his versatility first as the thoughtful friend trying to make life more pleasant for Helen Girard by his fostering care. W. H. Turner, as Girard, the drunken husband, a queer millionaire insanely jealous of his pretty wife, is one of the finest things this capable actor has done for some time.

The Moving Picture World, February 17, 1917, p. 1044

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Helen Girard). Male (Editor).

Ethnicity: White (Helen Girard, Editor).

Media Category: Newspaper

Job Title: Reporter (Helen Girard). Editor (Editor).

Description: Major: Helen Girard, Positive.

Description: Minor: Editor, Positive.

Perils of Our Girl Reporters (1917) – Serial (15 Chapters)
Episode Eight: Birds of Prey (1917)



Reporter Claire Bristow (Helen Greene), the girl reporter.

The eighth chapter of the Mutual series, "Perils of Our Girl Reporters," will be released this week under the title "Birds of Prey." Helen Greene and Earl Metcalfe have the principal roles and are assisted by Edith Sinclaire, and Arthur W. Matthews.

In this story Helen Greene, as Claire Bristow, the girl reporter, in search of a story answers an advertisement as companion to Mrs. Durkee, an eccentric and very wealthy widow. In this position Claire unearths the plot of two foreign crooks, posing as friends of Mrs. Durkee, to get possession of her almost priceless jewels. The foreigners very quickly learn of the widow's great love for champagne and make the most of this discovery to carry out their schemes.

The Moving Picture World, February 17, 1917, p. 1042

BIRDS OF PREY (Eighth of "The Perils of Our Girl Reporter"—Two parts—Feb. 14).—The cast: Claire Bristow (Helen Greene); The Detective (Earl Metcalfe); Mrs. Durkee (Edith Sinclair).

Claire Bristow, the girl reporter, answers an advertisement for a lady's companion, hoping to get a story. She becomes the companion of a wealthy widow, Mrs. Durkee, who has a wonderful collection of jewels and a great liking for champagne. Helen learns that two foreign crooks are trying to get possession of the widow's jewels. The crooks get Mrs. Durkee intoxicated and are on the point of making their escape with the jewels when Claire's lover, a detective, arrests them and regains the jewels.

The Moving Picture World, February 17, 1917, p. 1078

"GIRL REPORTER" FOILS FOREIGN CROOKS.

Two distinctly different characterizations—one of a quiet, unassuming lady's maid, and the other a clever, alert reporter out after a story and at the same time trying to foil a band of foreign crooks bent upon robbery, are entrusted to Helen Greene in "Birds of Prey," the eighth of the Mutual series, "The Perils of Our Girl Reporters." Appearing opposite Miss Greene is Earl Metcalfe as Phil Telfair, a detective and likewise the lover of the girl reporter, Claire Bristow. Edith

Sinclair does a clever piece of character work in the role of Mrs. Durkee, a wealthy, champagne-loving widow. Arthur W. Matthews appears as Baron Blanco, head of the band of crooks.

The Moving Picture World, February 24, 1917, p. 1214

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Claire Bristow).

Ethnicity: White (Claire Bristow)

Media Category: Newspaper

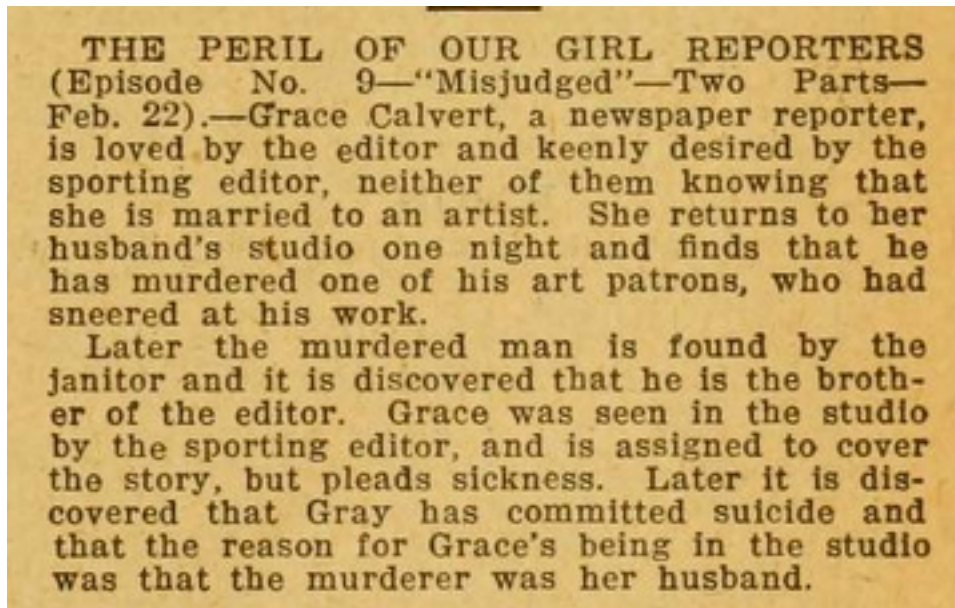
Job Title: Reporter (Claire Bristow).

Description: Major: Claire Bristow, Positive.

Description: Minor: None

Perils of Our Girl Reporters (1917) – Serial (15 Chapters)**Episode Nine: Misjudged (1917)**

Reporter Grace Calvert (Helen Greene). Editor. Sporting Editor.



The Moving Picture World, February 24, 1917, p. 1247

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Grace Calvert). Male (Editor, Sporting Editor). Group

Ethnicity: White (Grace Calvert, Editor, Sporting Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Grace Calvert). Editor (Editor, Sporting Editor). Miscellaneous.

Description: Major: Grace Calvert, Positive.

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

Perils of Our Girl Reporters (1917) – Serial (15 Chapters)**Episode Ten: Taking Chances (1917)**

Reporter Virginia Randolph (Helen Greene) gets work on one of the big New York newspapers. Editor.

THE PERIL OF OUR GIRL REPORTERS
(Episode No. 10—"Taking Chances"—Two
parts—Feb. 26).—Virginia Randolph, a southern
girl, comes to New York and gets work on one
of the big newspapers. Her first assignment is
to expose the harpies who prey on young girls
at the railway stations. She is seen walking
off with a notorious young fellow, by a young
southerner, who some two years before asked
her to marry him. He follows the couple to a
house, which he knew to be a den of thieves.
He enters, pretending to be one of the gang
and, after hearing Virginia's story, he aids her
to land the gang behind the bars.

The Moving Picture World, March 3, 1917, p. 1406.

No. 10 of the Mutual-Niagara series "The Perils of Our Girl Reporters," is entitled "Taking Chances." Helen Green plays the lead in this picture, the story of which tells of a pretty southern girl who attempts to run her father's country newspaper after his death. She makes a failure of this venture, but is a success in a position as reporter for a big metropolitan newspaper. In her first assignment she not only captures a whole gang of criminals, but her skilful handling of the big story also wins her a husband.

The Moving Picture World, March 1917, p. 1380

“Girl Reporter” Puts Up a Good Fight

In “Taking Chances,” tenth of the Mutual series “The Perils of Our Girl Reporters,” Helen Greene indulges in a realistic fight in true woman fashion, employing teeth and nails as well as fists and a revolver. Another pugilistic battle is indulged in by W. H. Turner and Earl Metcalfe.

Two phases of newspaper life are depicted in the series, which first shows Virginia Randolph attempting to carry on her father’s newspaper in a little town of Virginia. There is a big jump from the getting out of this little four-page paper, on which five people do all the work, to the busy, bustling office of the great metropolitan daily.

Motion Picture News, March 10, 1917, p. 1556

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Virginia Randolph). Male (Editor). Group

Ethnicity: White (Virginia Randolph, Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Virginia Randolph). Editor (Editor). Miscellaneous.

Description: Major: Virginia Randolph, Positive.

Description: Minor: Editor, Positive. Miscellaneous, Neutral

Perils of Our Girl Reporters (1917) – Serial (15 Chapters)**Episode Eleven: The Meeting (1917)**

Reporter Jane Aboin (Zena Keefe). Editor of the paper.

ZENA KEEFE AS A GIRL REPORTER.

Zena Keefe, who plays the girl reporter in "The Meeting," the eleventh story of the Mutual series, "The Perils of Our Girl Reporters," has been on the stage from the age of three. She has had a varied experience, having played in vaudeville, in stock and toured the country at the head of her own company. Her first experience before the camera was made when she was still working in vaudeville.

Miss Keefe is especially well fitted to portray the role of a reporter because she has had actual newspaper experience and is thoroughly familiar with the newspaper editorial departments. She also frequently contributes special feature articles to the newspapers.

The Moving Picture World, March 10, 1917, p. 1553

PERILS OF OUR GIRL REPORTERS (Niagara).—"The Meeting" is the title of this number of this serial. The story, while it is entertaining, is not particularly strong, and treats of how a young wife, growing tired of working to keep an indolent and vicious husband, goes to another city and finally marries her employer, believing her own husband dead. One of the old gang with which her husband associated discovers her, and looking up her former husband proceeds to stir up trouble. Finally in a struggle with the woman the former husband is shot and the domestic happiness of the woman is again established.

The Moving Picture World, April 21, 1917, p. 453

NIAGARA FILM STUDIOS.

THE PERILS OF OUR GIRL REPORTERS
(No. 11—"The Meeting"—Two parts—March 8).
—Jane Abom, whose husband is a burglar and who keeps his life a secret from her, is forced to become a writer on a newspaper. Later hearing that her husband is dead she marries the editor of the paper. An old friend of her husband turns up and tells her that he has always admired her and being rejected by her he determines to bring her to terms by revealing the existence of her husband. Husband and wife meet and in a struggle which ensues the man is killed. Later all the mystery is cleared up by Abom's friend and Jane is happy with the editor.

The Moving Picture World, March 10, 1917, p. 1668

"THE MEETING" (Mutual).

In "The Meeting," the eleventh story of the Mutual-Niagara series, "The Perils of Our Girl Reporters," Zena Keefe, as the newspaper woman, portrays a type which is quite familiar in the business world—that of a woman who finds her marriage a failure and attempts to support herself and regain her self-respect and happiness by plunging into business.

The story revolves around an Enoch Arden plot of the woman, who, hearing of her husband's death, marries again, and just when she has at last found the happiness she sought, is confronted by the man she believed dead.

W. H. Turner, who has played the villain all through the "Girl Reporter" stories, has a double characterization in this picture. First he appears as the gentleman crook, suave, well-dressed and, to all outward appearances, an upright citizen and a perfect gentleman, but in reality gaining his livelihood by burglary. Later, a victim of drink, he becomes the ragged, bedraggled tramp, with no spark of manhood left in him. Mr. Turner's extraordinary facility in facial expression is remarkably well demonstrated in these characterizations. Apparently using only his eyelids to convey the impressions he wishes to create, he runs the gamut of villainous emotions in complete and convincing fashion.

Arthur Matthews, who is usually the hero, also plays a crook's part in "The Meeting," and makes a most uncanny and convincing villain. He is a blackmailer, and not only wields his power over the woman who has at last found contentment in a second marriage, but also threatens the husband with an unknown power which he claims to hold over the wife.

The Moving Picture World, March 17, 1917, p. 1796.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Jane Abom). Male (Editor). Group

Ethnicity: White (Jane Abom, Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Jane Abom). Editor (Editor). Miscellaneous

Description: Major: Jane Abom, Positive.

Description: Minor: Editor, Positive. Miscellaneous, Neutral

Perils of Our Girl Reporters (1917) – Serial (15 Chapters)**Episode Twelve: Outwitted (1917)**

Reporter Beth Alden (Helen Greene).

THE PERILS OF OUR GIRL REPORTERS
(No. 12 "Outwitted"—Two Parts—March 12).—
Jim Adams, son and heir of a wealthy New
Yorker, is left a fortune in a will, providing
that he is married before a certain date. He
wakes the morning of the fatal day and rea-
lizes that he has forgotten to get married. He
advertises in the papers for a wife and is be-
sieged. Beth Alden, a young newspaper reporter,
is sent to cover the case, and when she arrives
Jim will not listen to her story. He thinks that
she has come in answer to the advertisement
and so carries her off to the minister's, where
they are married, and he gets his fortune.

The Moving Picture World, March 17, 1917, p. 1823

"Outwitted" is the title of the "Girl Reporter" story to be re-
leased this week. The story is a warning to young men on
several points. First, if you have to be married on a certain
date, do not forget the date. Second, if you want to get mar-
ried, there are lots of easier ways than putting an advertise-
ment for a wife in the newspapers and having all the married
females in the country descend upon you. Third, if you must
advertise, don't make the request for a wife "under urgent cir-
cumstances," or you will also be bombarded with reporters out
after a good story.

The Moving Picture World, March 17, 1917, p. 1794

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Beth Alden). Male (Editor). Group

Ethnicity: White (Beth Alden, Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Beth Alden). Editor (Editor). Miscellaneous

Description: Major: Beth Alden, Positive.

Description: Minor: Editor, Positive. Miscellaneous, Neutral

Perils of Our Girl Reporters (1917) – Serial (15 Chapters)**Episode Thirteen: The Schemers (1917)**

Reporter Palmer (Zena Keefe). Editor.

THE PERILS OF OUR GIRL REPORTERS
(No. 13—"The Schemers"—Two Parts—March
21).—Palmer, a newspaper reporter, is as-
signed to get an interview with Richard Hunt,
reform politician. Unable to get an appoint-
ment with him the girl climbs through the win-
dow one night and awaits his arrival. While

there she sees one of the rival candidate's tools
try to steal some important papers. She at-
tempts to thwart the theft and is struggling
with the man when Hunt arrives. Later the
girl saves Hunt's life and then he asks her to
marry him. Because she felt that he was in-
nocent of an attempt to poison his rival candi-
date, and because the evidence seems to be
against him, the girl promises to marry Hunt,
rather than have to testify against him. Later
everything is cleared up satisfactorily.

The Moving Picture World, March 24, 1917, p. 1985

**"THE SCHEMERS" THIRTEENTH "GIRL REPORT-
ER."**

"The Schemers," the thirteenth unit of the Mutual "Perils
of Our Girl Reporters" series, is a tale of love, political in-
trigue and newspaper enterprise in which one girl foils a
band of murderers, upholds the hands of civic reformers, brings
a murder plotter to justice and fulfills her newspaper mission.

Zena Keefe is the successful newspaper woman in this story;
Earl Metcalfe portrays the reform politician, and William
Turner is the villain.

The Moving Picture World, March 31, 1917, p. 2131

The idea of getting behind the scenes and seeing how things are really done always appeals and one reason for the great success which has been attending "The Perils of Our Girl Reporters" series is that the audience like to find out how the stories which they read in a newspaper are really obtained. Story No. 13 of this series, "The Schemers," not only gives inside information of adventures which befall the newspaper woman when she starts out to get information which will help in the campaign for the elimination of crooked politics, but also some of the schemes which are hatched by these political gangs in the lower wards of the cities.

Zena Keefe as the newspaper woman, Earl Metcalfe as a reform politician and William H. Turner as the corrupt politician, have the leading roles in this story.

The Moving Picture World, March 24, 1917, p. 1955

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Palmer). Male (Editor). Group

Ethnicity: White (Palmer, Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Palmer). Editor (Editor). Miscellaneous

Description: Major: Palmer, Positive.

Description: Minor: Editor, Positive. Miscellaneous, Neutral

Perils of Our Girl Reporters (1917) – Serial (15 Chapters)

Episode Fourteen: The Counterfeiters (1917)

Female Journalist (Helen Greene).

(No summary available)

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Journalist).

Ethnicity: White (Journalist)

Media Category: Newspaper

Job Title: Reporter (Journalist).

Description: Major: Journalist, Positive.

Description: Minor: None

Perils of Our Girl Reporters (1917) – Serial (15 Chapters)**Episode Fifteen: Kidnapped (1917)**

Girl Reporter (Zena Keefe).

"Kidnapped" is the fifteenth and final story in "The Perils of Our Girl Reporters" series which Mutual is releasing. It is a strenuous story of a caveman who, when the woman he loves will not do just as he says, kidnaps her and keeps her prisoner on a houseboat. The people who have admired the work of Zena Keefe in the previous "Girl Reporter" stories will be more than delighted with her in this picture when she does some wonderfully clever work in the water.

The Moving Picture World, April 7, 1917, p. 122.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Reporter).

Ethnicity: White (Reporter)

Media Category: Newspaper

Job Title: Reporter (Reporter).

Description: Major: Reporter, Positive.

Description: Minor: None

The Phantom's Secret (1917)

Newspaper Story of Paris' greatest criminal, The Phantom, who is terrorizing the city with his bold robberies fascinates and frightens two girls reading the story in their dormitory.

THE PHANTOM'S SECRET (5 parts—May 14).—The cast: Jeanne de Beaulieu (Mignon Anderson); Count Raoul de Beaulieu (Marc Fenton); Franz Leroux (Hayward Mack); "The Rat" (Dan Leighton); Jane Elliot (Molly Malone); Henry Marston (L. C. Shumway); Frank Van Dyk (Fred Church); Sister

(Nellie Allen). Scenario by J. G. Alexander. Produced by Charles Swickard.

Jane Elliot tells her friend, Jeanne de Beaulieu, that after she graduates from the convent school she will leave for America, to make her home with an aunt whom she has never seen. Later, in the dormitory, the two girls pour over the newspaper account of Paris' greatest criminal, "The Phantom," who is terrorizing the city with his bold robberies. Hearing footsteps, they hastily extinguish the light and cling together with fright, because of the terrible adventure they have just read.

Meanwhile, Count de Beaulieu, Jeanne's father, is battling for his life, having been shot while making his getaway from the scene of his last escapade. His chief assistant, Franz Leroux, together with his deformed servant, "The Rat," holds his life in their hands. Leroux insists that he send for his daughter, and the Count agrees.

At the school a pajama party is in progress when Jeanne receives the message. She hurries to Paris and finds her father dying. He urges that she marry Leroux. She refuses. Leroux announces that she is no better than he, being the daughter of a convict. The Count confesses he is "The Phantom." Jeanne bows obedience to her father's wishes, and he falls back dead.

A year later Jeanne awaits her husband's return with fear and hate. "The Rat" announces the police are on their trail, and that they must leave for America.

After they reach America Leroux forces Jeanne to assist him in his work. They enter a beautiful home, and Jeanne makes her way into a strange bedroom, while Leroux goes for the library safe. Gun in hand, turning her searchlight about, it rests on the word "Paris." Another instant and the room is a blaze of light.

Dazed with astonishment, she sees Jane Elliot. Explanations follow. Jane grabs the revolver, and confronts Leroux and commands him to move on. Jane plans to have Jeanne accompany her to the home of her aunt, Mrs. Marston. Hiding in the shadows Leroux learns the girls' destination and plans to follow.

The train is wrecked and Jane is killed. Jeanne decides to impersonate her friend. She removes the bracelet Leroux gave her and places it about Jane's arm. Leroux spies the bracelet, and tells "The Rat" that his wife has been killed in the wreck.

Meantime, Jeanne has been received by Mrs. Marston and her son, Henry. Frank Van Dyk, a wealthy but unscrupulous bachelor, is introduced and claims to have known Miss Elliot abroad. He is puzzled, but keeps the mystery to himself. The acquaintance between Henry and Jeanne ripens into love, but when he proposes the girl realizes the impossibility. She confesses her love, but declares they never can be married. Van Dyk also proposes and, on being refused, threatens to expose Jeanne if she doesn't marry him.

Leroux picks the Marston home for his next haul. He is astonished to find his wife, who is talking to Van Dyk, the latter having forced an entrance into her room. Leroux informs Van Dyk that he is Jeanne's husband. Henry appears, and Jeanne explains how she was forced to marry Leroux and how she took Jane's name; that Van Dyk forced his attentions with threats of exposure. Ordering Van Dyk from the house, Henry turns to finish with Leroux, when a hand comes through the window, a gun is fired, and Leroux falls dead. Later "The Rat" is discovered writhing in pain. Confessing that Leroux double-crossed him, he falls back dead.

Jeanne is leaving when Henry breaks the news of her husband's death, and explains that he loves her for herself alone.

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 Phantom Shotgun (1917)



Reporter Larkins (William Marshall)

Larkins becomes involved in a murder on board a ship. The main plot involves two men who are rivals for a woman. When one of the men, Van Buren Courtland, is believed dead, she agrees to marry the other, Hamilton Forbes. All three end up on a ship, along with the reporter, who suspects trouble. Patton, a witness to the murder, is also killed after telling the reporter he saw the killer. Larkins is shot and wounded, but solves the murders, which were committed by a man whose sister Forbes ruined. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 27

Broker Hamilton Forbes, jealous of his secretary Elizabeth Kennedy's love for his partner Van Buren Courtland, frames Courtland for forgery. When a bribed witness cracks under questioning, Courtland is released. After Courtland leaves to find the witness to clear his name, Forbes convinces Elizabeth that Courtland is dead, and she accepts Forbes' proposal. When Courtland sees the engagement announcement, he returns and boards the ship on which Forbes and Elizabeth are honeymooning. Larkins, a reporter, follows. After Forbes is killed, Courtland is suspected. The next night, the deck steward Patton, who earlier was sent to prison because of Forbes' false testimony, is murdered, and an attempt is made on Courtland's life. During a mutiny, the reappearance of the mysterious shotgun responsible for the previous deaths saves the captain's life. After Larkins is wounded, he discovers the shotgun in passenger Frank Marshall's room. Marshall confesses murdering Forbes because Forbes seduced and abandoned his now deceased sister. Because Patton witnessed Forbes' killing, Marshall murdered him also. Courtland and Elizabeth now plan to marry. *American Film Institute Catalog of Feature Films*

"THE PHANTOM SHOT GUN" (Falcon).

What some enthusiasts have described as "the fastest-stepping detective story ever screened," is presented in General Film's current Falcon Feature release, "The Phantom Shot Gun".

This is the fourth of the four-reel dramas scheduled under the Falcon brand and is one of the most admirable subjects for holding an audience spellbound that has so far been found in a detective story. It is a detective story unlike so many others which have a great wealth of mystery without the varied action of a typical drama. In "The Phantom Shot Gun" developments are continuous. Situations and new mysteries come one right after the other until suddenly the guilty person is discovered in a most cleverly built up denouement.

The story is by Stanley Clisby Arthur, noted magazine writer. The hero is Courtland, broker, a partner of Hamilton Forbes, who appears as the villainous element as far as the love interest is concerned. Both men are in love with Elizabeth Kennedy, their secretary. Forbes gets Courtland out of the way by nearly framing up a conviction for forgery. At the last moment a bribed witness becomes stampeded and flees, and Courtland sets out to find him to clear his name. Forbes makes Elizabeth believe Courtland is dead and she consents to marry him. They are on their honeymoon trip abroad an ocean vessel when Courtland, with Larkins, a newspaper reporter, comes aboard by chance, and the whole situation becomes dynamic. On the voyage Forbes and a half dozen others are shot down by an invisible gun. Forbes, Elizabeth

and others are in turn suspected. On the fourth day out Larkins, who has been a silent investigator all along, turns up the murderer with a brilliant stroke of detective work.

Kathleen Kirkham is featured as Elizabeth and R. Henry Grey as Courtland. Frank Brownlee, Wm. Marshall, Gloria Payton, J. E. Nicholson, Barney Furey and Bruce Smith are other members of a most excellent cast. The play was directed by Harry Harvey, supervised by H. M. and E. D. Horkheimer.

The next Falcon Feature will be "His Unpolished Self" from the great play "Jelf's" by Horace Annesley Vachell. This is a George Loane Tucker production, and features Henry Ainley and Mary Dibley.

The Moving Picture World, September 15, 1917, p. 1713

THE PHANTOM SHOTGUN (Four Parts).—
The cast: Van Buren Courtland (R. Henry Grey); Elizabeth Kennedy (Kathleen Kirkham); Frank Marshall (Barney Furey); Hamilton Forbes (Frank Brownlee); Betty Marshall (Gloria Payton); Patton (F. H. Gibson Gowland); Larkins (Wm. Marshall); Harding (Bruce Smith); Capt. Lloyd (Capt. J. E. Nicholson). From story by Stanley Clisby Arthur. Directed by Harry Harvey.

Van Buren Courtland, partner of Hamilton Forbes, loves Elizabeth Kennedy, Forbes' secretary, who is also loved by Forbes. Forbes has Courtland arrested for forgery and, professing friendship, finances his defense. An important state witness becoming confused, Courtland is freed, and after accusing Forbes, goes west to find the bribed witness.

Elizabeth promises to marry Forbes, having been told by him that Courtland is dead. Courtland, seeing the announcement of the engagement, comes east to stop the marriage, but is told by Larkins, a reporter, that the marriage has taken place, and he is persuaded to leave the city. Larkins, who has all along suspected Forbes of the frame-up, follows Courtland to the pier and sees Elizabeth and Forbes boarding the ship. Fearing trouble, Larkins goes along too. Elizabeth is overcome when she sees Courtland. When he explains matters to her she quarrels with Forbes and moves to another stateroom. That night Forbes is killed and Courtland suspected. Patton, a deck stew-

ard, is recognized by Larkins as an escaped convict who had been sent to prison on the false testimony of Forbes. Suspected of the murder, Patton denies his guilt to Larkins, but admits he saw the murderer.

That night Patton is also killed and an attempt is made upon Courtland's life. It is known that a shotgun is used in each case, but none can be found on board. The crew mutiny and the phantom gun saves the captain's life. Larkins is the next to be shot and wounded. Finally, the stateroom of Frank Marshall, a passenger, is fired into. Larkins promises to solve the mystery and flips a penny which rolls under the berth. In reaching for it with Marshall's cane the cane breaks, disclosing a hidden shotgun. Marshall confesses, saying that when his sister died, having been ruined and deserted by Forbes, he had sworn to kill her betrayer "in his happiest hour." Patton had witnessed the murder and Larkins' investigations were becoming alarming, so both had to be shot. Elizabeth and Courtland are now free to marry.

The Moving Picture World, September 1, 1917, p. 1424

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (Larkins)

Ethnicity: White (Larkins)

Media Category: Newspaper

Job Title: Reporter (Larkins)

Description: Major: Larkins, Positive

Description: Minor: None

Polly Put the Kettle On (1917)

Newspaper Article tells of the mystery surrounding the identity of the author of a new play, "Polly Put the Kettle On."

POLLY PUT THE KETTLE ON (Five Parts—Jan. 1).—The cast: Mr. Vance (Thomas Jefferson); Polly Vance (Ruth Clifford); Miss Johanna Webb (Miss Maddox); Chester Creigg (Douglas Gerrard); Myra Vance (Marvel Spencer); Nellie Vance (Lena Baskette); Susie Vance (Zoe Rae). Scenario by Elizabeth Hendrix. Produced by Douglas Gerrard.

Polly Vance is at a loss as to where to get the next day's food. The children scream, "Polly, put the kettle on," but she finds only a few tea leaves. The kids are disappointed when they find no jam. Polly, though only eighteen, has been mothering these children a long time. Polly enters her father's workroom, where he is pouring over the plans for the invention which he is confident will bring them riches. He becomes irritated when Polly reminds him of their poverty, and she leaves the room. Polly obtains a position with Johanna Webb, a spinster. Chester Creigg, Miss Webb's nephew, has completed his preparations for leaving home. He is returning to college, this being his finishing year. Chester is impressed with Polly's good looks and there seems to be a mutual attraction.

After some weeks Polly is overjoyed to learn that Chester is coming home. Chester has been awarded a prize at college for writing the best play. In the meantime Vance, Polly's father, has completed his invention. He takes the model to a well-known manufacturer, only to be told that the invention is already on the market.

Chester has a tilt with his aunt because he will not submit to her arrangement for him to enter a bank, as he has chosen play-writing for his profession, and she disinherits him. Polly comes in with some wool and the old lady finds it is not the right color. Chester listens as the spinster scolds Polly. Polly is told to leave, and they go off together. Chester cannot convince Polly that it is the proper thing for her to allow him to help her until she gets another job. As he walks aimlessly on he is attracted by an excited crowd. He finds a man has fallen and been injured. He takes him home and has the doctor called. Polly comes home and finds Chester at her father's bedside. She is overcome with emotion at his goodness. Later

Chester prevails on Polly to allow him to send her to the hospital for training as a nurse. While she is there Chester takes care of the family, though he is hard up, not having sold any of his plays.

On a visit to Polly's house he finds a fire started accidentally by one of the children. He is overcome by an explosion of the father's chemicals and is taken to the hospital, after risking his life in rescuing the children. One of the neighbors comes to the hospital and tells Polly she will care for the children if Polly will nurse Chester.

Chester is made blind by the fire. Polly feels it is incumbent upon her to help him, so she secretly goes to the old aunt and tells her of her nephew's plight. She says that Chester has sworn not to touch a cent of hers. They hit upon the plan to tell Chester his aunt has suddenly died, leaving all her wealth to him. In this way he is brought to her old home with Polly as his nurse. Polly in the meantime has sent his finished play to a play-broker.

A friend of Chester's, Pendleton, a famous oculist, comes rushing in his old boyish fashion and brings the newspaper speaking of the great new play, "Polly Put the Kettle On," and of the mystery surrounding the identity of the author. Of course, it is Chester's play, and he bemoans the fate that makes it impossible for him to see his first play. Pendleton suggests an operation. Polly takes care of the patient. Her sweet face is the first thing that greets Chester's restored vision. He is too overcome for words. But he finds the speech when he sees his aunt Johanna. Her spirit has been refined in the fires of adversity, and there is a happy reunion.

The Moving Picture World, January 6, 1917, pp. 132-133

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

Pots and Poems (1917) (aka Potts and Poems – The Moving Picture World Review).
Newspaper Editor

POTTS AND POEMS (Two Parts—May 3).—
The cast: Lucas Rymer (Matt Moore); Jane Doolittle (Jane Gail). Written by Samuel Greiner. Produced by Matt Moore.

Lucas is a fine poet, full of inspiration, but empty of food. He lives at Mrs. Spudds' boardinghouse, where there is a little drudge, called Jane, who adores him in secret. She steals food for him which she takes up to his attic, when the landlady denies him the privilege of her table, because he cannot pay his rent. At last she turns the poet out of the house, and in gratitude to the drudge he gives his "masterpiece" as he leaves for good. Jane is broken-hearted.

Jane sees an ad for a prize poem for Bunkum's Potted Meat for which \$1,000 is offered. She finds that with a slight alteration Lucas' masterpiece will fit the case. She sends it in, with her address. The poem is acclaimed as prize winner, and Jane is sent for. They offer her the position as ad writer at \$100 per week. She is to write another poem for that day's ad. She wracks her brains, but can think of nothing, and she tells them that she will return the next day.

The next morning she has not put in an appearance, and the editor is nearly crazy, for he is holding the paper for the Bunkum ad. Bunkum's offices are in an uproar, while Jane is studying "How to Be a Poet. By A. Barber. For Ten Cents." She finds it impossible to repeat her success, and they are frantic.

In the meantime Lucas has recognized his masterpiece in the paper as Bunkum's ad. He rushes to their office to complain of the theft of his poem. Jane sees him, and tells him that there is a hundred a week in it for him. She explains, and Lucas sits down and writes another masterpiece as wonderful as the first. Bunkum's entire force is delighted with him. Jane says, "Well, I guess this is no place for me." Jane goes home to Mrs. Spudd, finds the door locked, and sits down on the steps. Lucas comes after her, gives her half the money, and they are both happy.

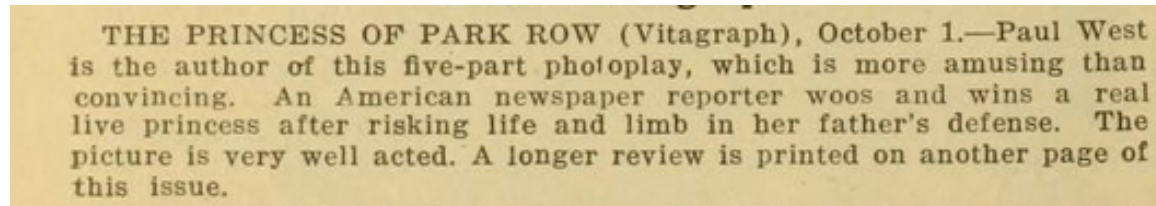
The Moving Picture World, May 5, 1917, p. 844

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 Princess of Park Row (1917)

Reporter Tom Kearney (Wallace MacDonald) works for a New York daily newspaper.



The Moving Picture World, October 13, 1917, p. 252

New York Reporter Tom Kearney mistakes the princess of Bellaria for a hotel maid. The two fall in love during a romantic outing which includes a trip to Coney Island. Kearney tries to rescue her when she is abducted, but he is caught. The princess escapes and he is rewarded with the title of Prince of Bellaria, after also saving her father from crooks. Although the film contains a serious subplot about the heroine's father trying to recover stolen land, much of the focus is on the romance between the princess and the reporter, anticipating the reporter-heiress films of the 1930s. Richard Ness, *From Headline Hunter to Superman*, p. 27

After Baron Alexis swindles the people of Bellaria out of rich mining lands, King Vladimir, who is told by his counsellor Kronski that Alexis bought the land in good faith, sends Prince Niclos to America to negotiate a loan on the king's collateral so that the land can be bought and given back to the people. Kronski goes along with Niclos and his daughter Princess Margot to prevent the loan so that Alexis can sell to a higher bidder. In New York, reporter Tom Kearney, demoted to covering hotels, meets Margot, whom he thinks is the prince's maid, and shows her Coney Island. After Niclos becomes suspicious, Kronski's co-conspirator Baraloff abducts him to an old house in the Bronx. Meanwhile, Margot, upon hearing a reference to Tom as "The Prince of Park Row," delightedly reveals that she is a princess, but their difference in rank depresses Tom, who is now in love. After Tom attempts to rescue Margot, who was caught by Kronski and Baraloff while searching for Niclos, he is captured, but Margot escapes and returns with the police. Niclos' whereabouts are revealed and he is rescued. After the king rewards

Tom with the title of Prince of Bellaria, Tom and Margot are free to marry. *American Film Institute Catalog of Feature films/TCM Overview*.

“The Princess of Park Row”

**Vitagraph Five-Part Blue Ribbon Feature by Paul West a
Piece of Unabashed Fiction of the Zenda Type.**

Reviewed by Edward Weitzel.

A PIECE of unabashed fiction is a tale that doesn't give a rap for probability and that is the precise state of mind of “The Princess of Park Row,” a five-part Vitagraph Blue Ribbon feature by Paul West, directed by Ashley Miller. A princess who hails from the mythical principality of Bellaris, comes to the United States with her father, strikes up an acquaintance with a young reporter who takes her to Coney Island, shows her the wonders of Luna Park, helps to save her father from a band of crooks, and is made a prince of Bellaris that he may wed the princess. There is a rather indistinct serious motive to the story about stolen land the father of the princess is trying to recover for his king that it may be restored to the people of Bellaris, but the love affair between the princess and the reporter dwarfs, in interest, anything else that takes place. In fact, the serious motive merely gets in the way of the real entertaining part of the story, owing to its unconvincing qualities and the disjointed construction of the plot.

Some persons will laugh with “The Princess of Park Row,” others will laugh at her and be extremely doubtful about the reporter really being made a prince and marrying a princess. It is only fair to add that Mildred Manning and Wallace MacDonald, who play the two parts, seem well suited to each other and are refreshingly human. William Dunn, John Costello (badly made up) and Anne Brody have important roles which they play very well.

Reviewed by Edward Weitzel, *The Moving Picture World*, October 13, 1917, p. 249

THE PRINCESS OF PARK ROW (Five Parts—Oct. 1).—The cast: Margot (Mildred Manning); Tom Kearney (Wallace MacDonald); Kronski (William Dunn); Nicols (John Costello); Berta (Anne Brody). Directed by Ashley Miller.

The opening scenes of the picture are laid in the palace grounds of the king of Bellaria where is revealed a plot in which the baron has succeeded in stealing from the people mining properties of a vast value. The accomplice of the baron has fled to America and is hiding in New York City. The king determines to restore the lands to his subjects, and believing the baron lost his fortune in the deal, an innocent victim of the accomplice, sends Prince Nicols to New York to raise gold on his personal collateral. The prince is accompanied by Count Kronski, who is in league with the baron, and by his daughter, Princess Margot, and maid, Berta.

Settled safely in New York, the Prince negotiates the loan without trouble, while the count secretly meets the exiled accomplice and the princess falls in love with a reporter "covering" the hotel. The count and the baron, balked in their effort to delay the consummation of the loan, kidnap the prince in a taxicab and make him a prisoner in a deserted house on the outskirts of the city. Alarmed by his absence, the princess goes alone to another rendezvous of the conspirators, whose address she accidentally learned. Her suspicions that harm has befallen her father are confirmed by seeing Count Kronski there, and she forces her way into the place.

The reporter, also on the trail of the count, enters the place but is seized by the conspirators as he tries to go to the rescue of the princess, whom he has met at the hotel and with whom he is in love. He is made a prisoner and the count, realizing the game is up, rushes away to the deserted house to extort money from the prince to kill him.

Escaping from the house, the princess summons the police, who release and capture the baron. He tells where the prince is held prisoner, and the police, the princess and the reporter reaches there just in time to prevent the count from killing the prince. There is a pretty ending when the king, apprised by cable of the plot and its defeat, makes the reporter a prince so he may marry the princess, whose love he won at Coney Island, thinking her only a maid.

Mildred Manning, Vitagraph, as Princess-Housemaid

Mildred Manning and Wallace MacDonald are not strangers in screen production for they have been seen together in several of Vitagraph's O. Henry pictures. They are now being screened in "The Princess of Park Row," for the same company.

MacDonald is the newspaper reporter who frustrates foreign blackmailers and wins the love of a princess masquerading as a housemaid.

Motion Picture News, August 4, 1917, p. 845

"The Princess of Park Row"—October 1 (five-reel Vitagraph drama, with Mildred Manning).—A Balkan prince and his daughter, Margot, come to America to negotiate a loan for their king. They are accompanied by Count Kronski. After a short stay, the Prince is kidnapped by the Count and a Baron and taken to a deserted house, where he is to be murdered. A reporter and Margot save the Prince's life and the reporter is made a prince in order that he might marry Margot, with whom he has fallen in love.

Exhibitors Herald, October 6, 1917 p. 36

ALBERT E. SMITH
presents
Mildred Manning
and
Wallace Mac Donald
in
"THE PRINCESS OF PARK ROW"

A Five Part Blue Ribbon Feature
by Paul West — Directed by Ashley Miller
A Drama of a Young Newspaper
Reporter Who Ran Across One
Romance That He Did Not "Write Up"

GREATER VITAGRAPH

The Snappiest
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VITAGRAPH'S
"BIG V"
COMEDIES
Clean, Wholesome
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Comedies by Graham Baker

In Greater Demand
Than Any Other
One Reelers
On The Screen



*He finds that even
a princess can be just
a girl—
at
Coney Island.*

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

Advertisement, *Motion Picture News*, October 6, 1917, p. 2270

Status:
 Unavailable for Viewing

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

Princess Virtue (1917)

Newspaper in Boston informs the public about the sensation “Princess Virtue” is creating in Parisian society. The flippant references to her granddaughter bothers the grandmother who decides to do something about it.

PRINCESS VIRTUE (Five Parts—Nov. 12).—
The cast: Liane Demarest (Mae Murray); Clara
 Judkins Demarest (Lule Warrenton); Basil
 Demarest (Wheeler Oakman); Countess Oudoff
 (Clarissa Selwynne); Mlle. Sari (Gretchen
 Lederer); Count Oudoff (Harry von Meter);
 Baron Strensky (Paul Nicholson); Monsieur
 Emile Carre (Jean Hersholt). Screen version
 of Louise Winter's novel of the same title. Pre-
 pared for the screen by Fred Myton. Directed
 by Robert Leonard.

Robert Demarest married against his mother's
 will. When his daughter, Liane, was six years
 old, he died and his wife migrates to Paris
 and there becomes the wife of Count Ivan
 Oudoff. Liane is reared in ultra French so-
 ciety. Her childish imagination leads her to
 write fairy stories for her own delectation; as
 she grows to girlhood her mind develops along
 visionary lines.

Count Oudoff surprises Liane in the act of
 composing one of her fairy tales in which the
 heroine is referred to as “Princess Virtue,” who
 is supposed to have three sweethearts—Prince
 Passion, Prince Desire and Prince Love. In
 Liane's fairy tale the Princess cannot decide
 between her three suitors and awaits the caprice
 of fate to aid her in her decision.

The Count delights in chaffing his step-daughter, taunts her mother with his ideas of her daughter's "genius" and tells the story to his friends as a good joke. Thus Liane, herself, becomes known in the salons as "Princess Virtue." When a newspaper in Boston carries reference to the sensation Liane is creating in Parisian society, the item falls under the gaze of Liane's grandmother.

Mrs. Clara Judkins Demarest calls her distant relative, Basil Demarest, in consultation, shows him the flippant references to her granddaughter in the newspaper and commissions him to go to Paris and find out for her if the sneers of "society" are justly aroused by Liane's environment. Basil finds Liane has two suitors—Mons. Emil Carre and Baron Strensky. As a result of rivalry, Strensky challenges Carre to a duel and wounds his adversary when he might as readily have killed him. Under the code Carre withdraws his attentions.

In Carre the girl has found Prince Passion. To her Strensky is Prince Desire, but she has finally found in Basil her long-sought Prince Love. Basil, however, has been faithfully fulfilling his mission; has been surfeited with the mockery of Parisian society, has formed his own opinions of Liane and her environment and is about to sail for America to report.

While lunching, at Liane's suggestion, Basil and Strensky clash. Liane discovers that Strensky is continuing "an affair" with Mlle. Sari, and has arranged a "farewell lunch" in anticipation of his announced marriage to Liane. The American girl has enticed Basil to the same cafe at which Strensky has staged his luncheon to Mlle. Sari—and the men clash. Strensky challenges Basil; the American toes the scratch and Liane throws herself upon Basil at the crucial moment, begging him not to "kill the man (Strensky) she loves."

The duel ends in a fiasco; Basil takes the steamer for home. When he is in mid-ocean he discovers Liane is a passenger on the same ship. The obvious follows—Prince Love finds his mate.

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 Reckless Romeo (1917)

Newsreel Cameraman (Jimmy Bryant) takes film of The Husband (Roscoe "Fatty" Arbuckle) flirting with a girl in the park. Later he takes his wife and mother-in-law to the movies only to see his flirtation showing on the screen – everything captured by a newsreel cameraman. Newsreel Director (Joe Bordeaux).

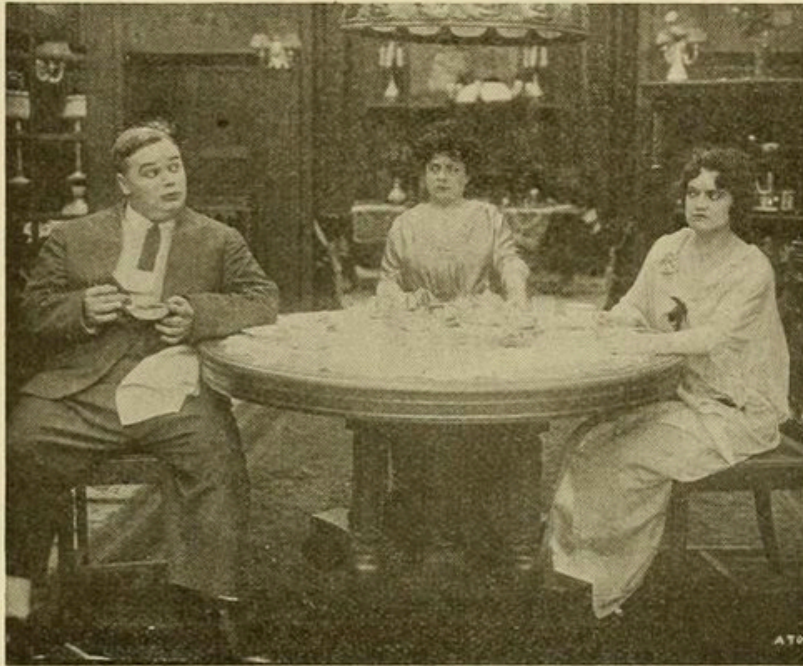
A RECKLESS ROMEO (Paramount-Arbuckle), May 21.—There is an unexpected amount of clever turns in this two-reel comedy, many scenes being laid in an amusement park. "Fatty" Arbuckle gets mixed up in a double flirtation, and then sees the whole thing run off at a picture theater while sitting between his wife and his mother-in-law. The star is as amusing as ever.

The Moving Picture World, June 9, 1917, p. 1627

ROLLICKING REELS IN ARBUCKLE'S "RECKLESS ROMEO."

Amusement-loving film fans who are accustomed to seeing Roscoe "Fatty" Arbuckle cavorting on the picture screen in the midst of whirling flour sacks and broken dishes or dodging motor cars which have run wild will have an opportunity to view him in a variation of his usual role—that of the spectator at one of his own comedies—when "The Reckless Romeo" is released—May 21.

In this, the second of the comedy two-reelers which have been made under the big comedian's own standard and which



Scene from "A Reckless Romeo" (Paramount).

are released by Paramount, "Fatty" figures in the lens-light as one of the patrons in a Broadway motion picture house, where, all unsuspectingly, he has brought his family for a pleasant evening, only to find that an episode in his flirtatious career has been caught by an energetic cameraman and is being unreel'd before the horrified eyes of his wife and his mother-in-law.

The theater scene in "The Reckless Romeo" is a faithful reproduction of the interior of one of New York's finest photoplay houses. In it is staged a fight between the big funmaker and Al St. John, the original Keystone cop, which promises to break all of "Fatty's" previous records when it comes to providing side-splitting laughter.

Those who have viewed the advance showings of "The Reckless Romeo" declare that the reproduction of the theater interior is one of the cleverest pieces of work ever shown in pictures.

The exteriors of the comedy were made in Palisades Park, the famous amusement resort on the Hudson.

A philandering husband's public flirtation with a beautiful girl—and the resulting brawl with the woman's boyfriend—are captured by a newsreel cameraman. When the husband takes his wife and her mother out to the movies, the footage is shown on-screen. The husband tries to flee the theater, only to be spotted and leaped upon by the woman's boyfriend, treating viewers to two simultaneous fights between the same two men, both on-screen and in the aisle. *Wikipedia* Plot Summary

Viewing Notes:

In an amusement park.

Fatty sees two attractive women and he flirts with them and they with him.

“A cinematographer chasing shots for the newsreels” happens by a fight between Fatty and another man over a girl. He and his assistant shoot the two men on the ground. Fatty knocks him down. The man knocks Fatty into a tree, and knocks him down again. Fatty has a blackeye.

The cameraman and his assistant chat with the police about Fatty. Fadeout. Fatty makes up a story how the fight happened. A blind man was playing a music machine. Four guys were playing craps. One of them knocked Fatty down. And then stole money from the blind person. Fatty was appalled. He got up and grabbed the man. You are a thief! They started fighting. Fatty knocked the man down and kicked him. The other three men come to the aid of their friend and all four are fighting Fatty. The blind person gets up and leaves. Fatty makes them stop fighting until the blind person passes. And then the fight continues. The blind person can see and stole all of the money the people had at the dice game. A policeman broke up the fight. Fatty's description of the fight is very graphic. All are knocked out. Fatty leaves them all on the ground. Mother and daughter congratulate him.

At the Rialto. They go to the movies.

Title Card: “Mashers flirting in our parks should be stopped.”

Fatty and women are clapping hard. Then we see Fatty sitting on a park bench flirting with a woman. (The woman are staring at Fatty in the theater). She leaves and he flirts with another woman. The man and the woman are in the audience. She is looking around. Fatty looks at her and she looks at Fatty. Fatty tries to leave the theater and is pulled back to his seat by his wife's mother.

The man in the park – his old opponent – sees him. Fatty tries to hide behind his hat.

Fatty is putting his hands over the girl's eyes. She beats him off with her umbrella.

The cameraman catches it all including the fight by the man's beau, which is continued in the theater aisle when the man jumps on Fatty and Fatty runs out of the theatre with the mother and wife angry: “Just you wait until we get home!”

He throws a brick into a store window and a policeman arrests him. He waves goodbye to the women. He is safe from their anger.

Status: Print Exists in the George Eastman Museum film archive.

Viewed on DVD

Type: Movie

Genre: Comedy

Gender: Male (Newsreel Cameraman, Cameraman's Assistant)

Ethnicity: White (Newsreel Cameraman, Cameraman's Assistant)

Media Category: Newsreel

Job Title: Photojournalist (Newsreel Cameraman, Cameraman's Assistant)

Description: Major: None.

Description: Minor: Newsreel Cameraman, Cameraman's Assistant, Positive

Redemption (1917)

Newspaper publicity is scandalous and kills a woman's husband and his mistress.

REDEMPTION.

(With Evelyn Nesbit-Thaw).

"Redemption," a feature film, is quite apt to crown the theatrical career of Evelyn Nesbit-Thaw. It is so quickly recognized as the best thing she has ever done upon the stage or screen that Miss Nesbit may be surprised when seeing herself in this picture adaptation screened by the Triumph Film Co. and exhibited preliminarily the other day. The value of the Nesbit name will be upheld by this feature, also enhanced by it, and that valuable possibility must be accredited to Julius Steger, who wrote the story, scenarioed it, directed the picture and Miss Nesbit, and placed a supporting company around the star that lends brilliancy as well as atmosphere to the film throughout. Mr. Steger is so important a part of this celluloid production he can not be overlooked nor dismissed with a word. Julius Steger is one of the film's leading directors. He has the requisites, initiative, imagination and a sense of values on the sheet. In "Redemption," for instance, Mr. Steger has created an entirely new situation, and, as far as known, one never before led up to in playwriting—that of a mother forced to confess to her grown son a misstep of her youth. It happens toward the ending of the picture when the pulsation is fast and direct from the heart. Here the situations throughout are strongly pieced together in speedy harmonious action, leading up to a throb of a final. "Redemption," by and with Miss Nesbit, is continually suggesting it may be a revamp in part at least of her life's history. In the beginning this appears to be self-evident and the interest therefrom becomes immediately unusually strong. It may be a life story, perhaps, to Miss Nesbit's liking, but it goes back only to her stage appearances with Jack Clifford, a portion of her vaudeville act with that dancing partner being shown. The picture opens with Mrs. Loring (Miss Nesbit) happily married, her husband having been informed of her earlier escapade with John Brooks. In the Loring home is a little son (Russell Thaw). This boy is very prominent in the first few reels, proving himself a film actor of no mean dimensions and thoroughly tutored for his work, which includes the drilling of a kidlet squad as young

as himself. Brooks re-enters the Nesbit life. He pursues her. She causes his arrest for annoyance. Although withdrawing her complaint, it leaks out through a newspaper story of the police station proceedings, and eventually causes the death of Mrs. Brooks, also Mr. Loring, who left his small family penniless. The widow works at anything for a while to support herself and son, finally establishing a very profitable dressmaking business. This allows Miss Nesbit to wear the "clothes" the women no doubt look for on her. She has many and expensive dresses and cloaks. Time passes. The son grows up and Mrs. Loring ages, as does Mr. Brooks, who is now surrounded by his two children, boy and girl. The Loring and Brooks boys are chums, studying chemistry in the same laboratory. Young Loring is engaged to wed Miss Brooks (the Loring at this time, to hide the past, having assumed the name of Drake). When Brooks, senior, learns who the mother of his daughter's fiance is, he forbids his children visiting them and breaks up the happy party. The children demand an explanation. He suggests the reason. Young Loring makes a similar demand. Brooks, with a cruelty unsurpassable even in pictures, tells him to obtain the information from his mother. The son tells his mother what Brooks said. She can do nothing but confess the truth, pleading her love and devotion to her son as her redemption. He remains his mother's boy as he had been from his babyhood and this portion of the story is finely written sentiment. Young Loring saves young Brooks from certain death, leading to a family reunion and a bare chance that at last, after all those years, the elders followed the example of their children, with Brooks redeeming the woman he ruined as much as in reality she had actually redeemed herself. The captions, also written by Mr. Steger, are no small part. For Evelyn Nesbit it is an elegant feature film, and for the public, with Evelyn Nesbit in the centre, a feature that is truly a feature. *Sine.*

Mrs. Loring (Evelyn Nesbit) has a happy marriage, a charmingly precocious son (Russell Thaw), and a past. Her husband already knows about the affair she had with John Brooks and has accepted it. But Brooks -- who was Mrs. Loring's partner when she was a vaudeville performer -- returns and hounds her. She has him arrested but then withdraws her complaint. A load of scandalous publicity ensues, however, and it kills both Mr. Loring and Mrs. Brooks. Mrs. Loring is left penniless and struggles for a long time until she becomes a successful modiste under an assumed name. The Loring son, now grown, makes friends with the adult Brooks boy, and becomes engaged to the Brooks daughter. But when Brooks finds out who the boy's mother is, he refuses to let his family visit with him anymore. When Loring asks why, Brooks tells him to ask his mother. He does, and Mrs. Loring tearfully explains all. The Brooks and Loring are reunited when the Loring boy saves Brooks' son from being killed. Russell Thaw, the young boy at the beginning of the picture, was Evelyn Nesbit's son in real life. This was one of many films of a sensational nature that Nesbit did -- they're the type of films one would expect from the former showgirl who became famous after her husband, Harry Thaw, murdered her former lover, architect Stanford White. Janiss Garza, *allmovie.com summary*.

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

Reel Life No. 53: The Queerest Newspaper (1917)

Newspaper. The Queerest Newspaper is a newspaper printed on a shingle.

REEL LIFE NO. 53 (Gaumont), May 3.—The subjects contained in this number, while they are interesting, are not as carefully illustrated as they might be, and are often too briefly treated. They are "Our Patriotic Maidens," showing scenes in the Y. W. C. A. Automobile School in New York; "Restoring an Old Mission," "Getting Rid of the Snow," "The Queer Tribe of Issa" and "The Queerest Newspaper," printed on a shingle.

The Moving Picture World, May 19, 1917, p. 1144

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

A Roadside Impresario (1917)

Editor John Slade (Fred Huntley) of one of the newspapers.

A ROADSIDE IMPRESARIO (Pallas—Five Parts—June 18).—The cast: Guiseppe Franchini (George Beban); Francesca Franchini (Jose Melville); Adelaide Vandegrift (Julia Faye); J. Stewart Vandegrift (Harry de Vere); Craig Winton (Harrison Ford); John Slade (Fred Huntley); Gibbs, the butler (W. A. Carroll); Lizzie Cosgrove (Adele Farrington).

Guiseppe Franchini is a fisherman on the coast of Italy where he lives with his wife, the bambino and a little pet bear. While attempting to rescue a man from an overturned boat he is picked up by a fishing schooner and is unable to return home until six months later, when he learns that his wife and baby have left for America, leaving Bruno, the bear. Guiseppe and Bruno start to go to America to search for them, and for sixteen years they wander around the country, Guiseppe playing on a flute and the bear performing a few simple tricks for the pennies of the children. Finally they reach the little town of Monterey. Here Slade, the proprietor of a roadhouse, and the editor of one of the newspapers, in attempting to ruin Craig Winton, the reform candidate for mayor, induces his butler, Gibbs, to have Lizzie, his girl, photographed in a compromising position with the young candidate. Guiseppe saves a little girl from being run over by a horse and meets Adelaide Vandegrift, the adopted daughter of a wealthy resident.

Bruno escapes, wrecks Vandegrift's pet apiary, and is promptly put in jail, and Guiseppe is informed that he must earn a hundred dollars or he will lose his pet. Guiseppe gets a job in a restaurant and after the frame-up on the candidate for mayor, finds a paper that implicates Slade in the plot. As Adelaide has befriended him, he shows it to her, and she, being engaged to Craig Winton, brings it before the young candidate.

Slade is driven out of town. In talking to Vandegrift Guiseppe recognizes in him the man whom he pulled from the water years before and Vandegrift then informs him that Adelaide is really Guiseppe's own daughter. Guiseppe is eager to take her into his arms, but when he realizes that she has had all the refinements of life, and he is only a wandering musician, he turns away and leaves her to her love. The last that is seen of them, Guiseppe and Bruno, are outlined against the sky, bound for the next town, there to amuse the little children.

Reviewed by Edward Weitzel.

"A Roadside Impresario."

THE entertaining qualities of "A Roadside Impresario," a fixe-reel Pallas photoplay written and starred in by George Beban, are equal to any of the author-actors' previous efforts. He is assisted by a trained bear who, if the truth were told, divides honors with his friend and manager.



Scene from "A Roadside Impresario" (Paramount).

Everything connected with the doings of the wandering Italian and his four-footed companion is the cause of huge enjoyment. The episode where Bruno escapes from his master and investigates a number of beehives in search of honey while the inhabitants are at home is among the most amusing moments ever put into a moving picture. For his exploit Bruno is locked up in jail and his master sets about, in great excitement, to earn the one hundred dollars necessary to secure the bear's release.

There is a serious motive connected with the heroine of the story, who turns out to be the daughter of the Italian. Although a familiar device for exciting sympathy, it is handled skillfully and acted with fine feeling and excellent art by Mr. Beban. The incident of a blackguardly newspaper editor's attempt to snapshot the juvenile hero in a compromising position is not so happy. In fact, it is crudely done and barely escapes being silly.

George Beban's reputation as an actor of Italian character parts is an enviable one, and he has honestly earned his artistic standing. In acting before the camera he has apparently lost sight of one fact. However wildly excited and rapid an Italian's movements and gesticulations in real life, when they are made so swiftly that the eye cannot follow them on the screen, such acting ceases to be good art. The production, under Donald Crisp, is of a high order. Jose Melville, Julia Faye, Harry De Vere, Harrison Ford, Fred Huntley, W. A. Carroll and Adele Farrington complete an admirable cast.

Reviewed by Edward Weitzel, *The Moving Picture World*, June 23, 1917, p. 1949

George Beban in Another Italian Characterization, "A Roadside Impresario" (Paramount Five-Reel Production)

George Beban is again seen in an Italian role. Bruno, a black bear has the chief supporting role. "A Roadside Impresario" is the title of his latest picture. Mr. Beban wrote the scenario. Giuseppe Franchini lives on the shores of Italy with his wife, a baby girl and a pet bear. He is a fisherman. While attempting to save the life of a fellow fisherman he loses his own fishing boat and is rescued by another, which takes him far away from his home. Months later he returns and finds his wife and baby girl gone. With his pet bear he starts for America. He and the bear, accompanied by a flute, give street

performances and a daily wage is realized. From town to town they travel, finally arriving at a town where politics is the main feature at the time. Bruno escapes in this town and raises trouble for his owner. Giuseppe saves a young girl from danger and meets the adopted daughter of a wealthy resident. Slade, the editor of a newspaper, is seeking to compromise the reform candidate for mayor. Giuseppe learns of the trick and makes it known to the girl. Now, what becomes of Bruno? Who is the girl and who is Slade? The _____ theatre will answer these questions on _____ of _____ week, when George Beban is seen in "A Roadside Impresario." Mr. Beban has never been seen in a more likable role.

Motion Picture News, June 30, 1917, p. 4069

A ROADSIDE IMPRESARIO.

Giuseppe Franchini.....George Beban
 Francesca Franchini.....Jose Melville
 Adelaide Vandegrift.....Julia Faye
 J. Stewart Vandegrift.....Harry De Vere
 Craig Winton.....Harrison Ford
 John Slade.....Fred Huntley
 Gibbs, the butler.....W. A. Carroll
 Lizzie Cosgrove.....Adele Farrington
 Bruno, the bear.....By himself

The Pallas (Paramount) feature, "A Roadside Impresario," at the Rialto this week stars George Beban, who wrote the story, which is directed for the screen by Donald Crisp. While the slides say it is an original story, and no doubt it is, still the plot runs so closely to what might be expected in a novel that the theme lacks the essence or originality, creation, and as pictured is merely an old tale told in a new way. Most of the new tales, however, are in the same class. The Beban picture is interesting enough, and has a touch of comedy, with the usual Beban pathos, making a nice weekly release that will bring neither recommendation nor condemnation. Mr. Beban adds some glory to his record, as the trainer of a bear, and the other roles are capably filled, with Mr. Crisp in the direction displaying an acute if not intimate familiarity with late hours at road houses. The opening scenes at Rumble Inn, near Monterey, where Gibbs, the butler, and Lizzie Cosgrove are winding up the night, were expertly staged, in Gibbs and Lizzie pantomimically expressing they were all in, without falling all over the place. The bear proved quite some actor, and just how the animal so easily adapted himself to Mr. Beban for the picture's run might be a point worth dwelling upon in the press matter. In the picture Beban is a road traveler with his trained bear. The story centres in Monterey, where there is a contest on for the mayoralty. Craig Winton is running on the reform ticket, pledged to close Rumble Inn, if elected. Opposed is the editor of a local paper, John Slade, who owns Rumble Inn. Winton is engaged to Adelaide Vandegrift, daughter of a magnate with a bug for bees. Slade frames Winton, through having Lizzie Cosgrove make a phony fall on the street, and Winton's butler, Gibbs, with his master, carry the woman into the house, when, as Winton is seated beside her, she suddenly throws her arms around the next Mayor and

throws her arms around the next Mayor and a flashlight gets the picture, which Slade's paper publishes the next morning. Lizzie, however, before entering into the frame, demanded a written guarantee of payment from Slade, which he gave, she returning it to him the next night while the conspirators were seated in a side room at Rumble Inn. Beban's bear, in their travels, invaded Vandegrift's garden, overturning the bee hives and causing the arrest of itself and its trainer. A judge sent the bear to jail for 10 years in default of \$100 to pay the damage. In looking about to secure the money to pay the fine, the trainer obtained a job as kitchen help at Rumble Inn. Hence he secured Lizzie's half burned agreement and turned it over to Miss Vandegrift, which vindicated Winton and brought to light that his fiance was the animal trainer's daughter, lost to him in Italy 16 years before (as also pictured on the screen). The girl's foster father persuaded Giuseppe to keep on traveling without interfering with his girl's happiness, and he did, the last thing shown on the screen being the bear and his partner walking toward the setting sun. There is some comedy in the bee hive scene and some more vainly attempted by the Italian's broken English on the captions.

Sime.

Sime, *Variety*, June 22, 1917, p. 23

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Slade). Group.

Ethnicity: White (Slade). Unspecified.

Media Category: Newspaper

Job Title: Editor (Slade). Miscellaneous.

Description: Major: Slade, Negative

Description: Minor: Miscellaneous, Neutral.

Rosie O'Grady (1917)

Newsie Rosie O'Grady (Viola Dana) sells newspapers on the East side.

Rosie O'Grady, a little "newsy" of the East side, idolizes champion prizefighter "Cyclone" Johnny Allen. When Rosie is insulted by a masher, her brother Chimmie gives the man a thrashing, but during the scuffle, Chimmie is badly hurt. While taking care of the newsstand for her brother, Rosie meets Johnny Allen who, after several dates, suggests that Rosie accompany him to Europe. Taking advantage of her innocence, Johnny has a mock marriage performed and then casts Rosie aside once they reach Europe. With the aid of the ambassador, Rosie returns to America where she learns that her brother has killed Johnny to avenge her and has just been brought to trial. He is sentenced to death, but just when things seem darkest, Rosie wakes up to find that it has all been a dream. *American Film Institute Catalog of Feature Films*

"Rosie O'Grady"

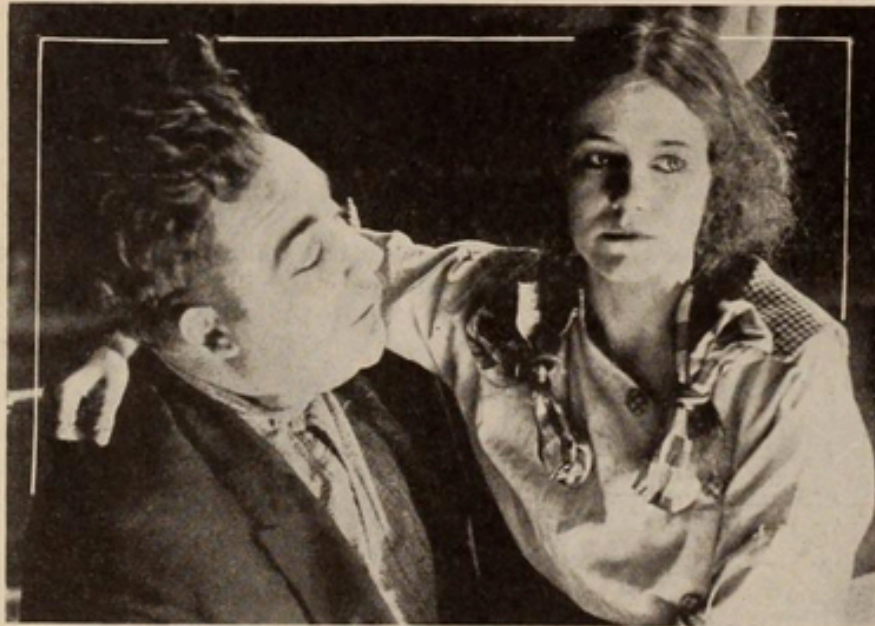
(Apollo-Art Drama—Five Reels)

REVIEWED BY GEORGE D. GOULD

WINSOME as ever, Viola Dana appears in this, her first Art Drama picture, as an East Side "newsie." Dissection of the story reveals merely a commonplace plot, and would react on the genuine merit and attraction of the feature, credit for which is due to meritorious characterizations by the principals and a rather uncommon use of the cut-back.

With her brother and protector "Chimmie," Rosie O'Grady (Viola Dana) lives in a tenement on New York's East Side. Romance hitherto unknown to her life, springs into bud on the appearance at her news-stand of "Cyclone Johnny" Allen, contender for the lightweight pugilistic title. Chimmie is wounded in an encounter with a hoodlum gang, one of whom insulted Rosie. During his convalescence, Rosie meets Allen, now champion, and coming home late is deserted by Chimmie when she refuses to tell whom she was out with.

The next scene is at the trial of Chimmie for the murder of Cyclone Allen. The cut-back is resorted to for the incidents leading up to this. Rosie has gone abroad with Allen, married by mock ceremony and been deserted by the pugilist. A realistic



Chimmie Warns Rosie of Life's Pitfalls

fight is staged when, back from Europe, Allen is attacked and killed by Chimmie bent on avenging his sister's honor. The court scenes during the progress of the trial are no better or worse than the usual motion picture court scene. Despite the dramatic revelations of Rosie, who appears in the middle of the trial, a jury convicts Chimmie of murder in the first degree. And then it turns out the whole story was a dream, as Rosie is awakened to sell the "prize fight extras."

There might be room for discussion as to the advisability of the dream ending. It is extremely sudden and unexpected. Yet the "happy ending" may justify its use. The disturbance of continuity in the leap from Chimmie's illness to his trial for murder at first appears too lengthy a jump. As the story unfolds through smoothly inserted cut-backs, it is found the innovation adds strength and character to the picture.

As Rosie, Miss Dana is appealing and sincere in even greater degree than in any former vehicle. James Harris, as "Cyclone

Johnny," in action and physical characteristics, faithfully depicts the man of the ring. Thomas F. Blake, as Chimmie, is real. This picture will bring results wherever shown.

Motion Picture News, February 17, 1917, p. 1090

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Peggy)

Ethnicity: White (Peggy)

Media Category: Newspaper

Job Title: News Employee (Peggy)

Description: Major: Peggy, Positive

Description: Minor: None

The Rotogravure Section (1917)

Magazine and Newspaper. New process for printing magazine and picture sections of great newspapers.

THE ROTOGRAVURE SECTION (Pathe), Dec. 9.—A half-reel subject which demonstrates clearly the new process for printing the magazine and picture sections of great newspapers. The making of full-page, photographic plates, etching of the cylinder and other processes are shown. This is instructive and will interest most observers very greatly.

The Moving Picture World, December 22, 1917, p. 1808

Status: Unknown

Unavailable for Viewing

Type: Movie

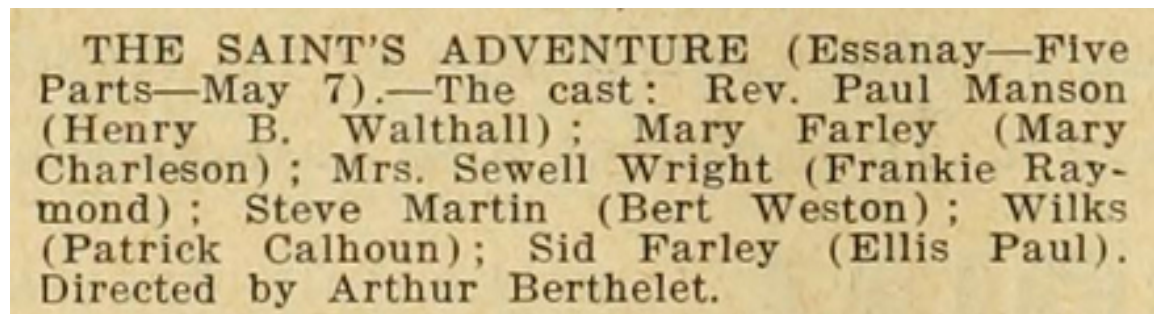
Genre: Documentary

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

The Saint's Adventure (1917)

Newspaper. Handsome rector reads a home-town newspaper report of his own death while on vacation in the North Woods.

In his battle to clean up the slums, Paul Manson, the young rector of a fashionable church, makes the shocking discovery that his own church owns the worst tenements. When his congregation refuses to renovate them, Paul has a nervous breakdown and is sent to the woods to recover. While there, his clothes are stolen by Joe Farley, a vagrant from the slums, who happens to be the minister's exact double. After Farley's dead body is found, Paul reads the account of his own death and returns to the city in the guise of a workman to set about rehabilitating the slums. Recognized by Mrs. Farley, who claims that he is her missing husband, Paul refuses to live with the woman, but enlists her aid in his work. After mobilizing the voters, he forces his former congregation to tear down the dilapidated buildings and build new ones. Finally recognized by a member of his congregation, Paul refuses to return to his old life, preferring to live among the people that he has aided, and he marries Mrs. Farley. *American Film Institute Catalog of Feature Films*



THE SAINT'S ADVENTURE (Essanay—Five Parts—May 7).—The cast: Rev. Paul Manson (Henry B. Walthall); Mary Farley (Mary Charleson); Mrs. Sewell Wright (Frankie Raymond); Steve Martin (Bert Weston); Wilks (Patrick Calhoun); Sid Farley (Ellis Paul). Directed by Arthur Berthelet.

Rev. Paul Manson, pastor of St. Mark's Church, is ordered to the country for his health. While he is sojourning in a lumber camp with Wilks, his guide, he reads of his "sudden death" in his home-town newspaper. Rev. Manson has longed to clean up the slums of his city, and decides to return incognito and do so.

Upon his return he is met by a street urchin, Sid Farley, who recognizes him as his missing father, Joe Farley. Rev. Manson is recognized by the boy's mother, Mary, also, as her husband, and he does not deny it. Under the guise of Joe Farley, Rev. Manson begins the work of uplifting the slum district. Though he does not live at Mary's home—declaring he is tired of her—Manson gradually recognizes her good impulses and falls in love with her. Manson has just triumphed over an evil political ring in the slums when he is recognized by Mrs. Sewell Wright as the supposedly dead Rev. Manson. But having attained his ambition in the slums he remains there, marrying Mary.

The Moving Picture World, May 12, 1917, p. 1022

"The Saint's Adventure"

(Essanay-K-E-S-E—Five Reels)

REVIEWED BY PETER MILNE

HENRY WALTHALL'S performance as the minister in this feature is its outstanding feature, and it has many other good points. Mr. Walthall never made his reputation on any one director. He has proved that often enough. Here as the Reverend Paul Martin he acts with the same nice restraint and the same telling use of gesture that makes every one of his created characters stand apart from the ordinary. It is indeed hard to tell what "The Saint's Adventure" would have been minus the services of the star, although in many respects the story is unusual.

Its suspense is derived through the mistaken identity trick, which, however, has a real theme behind it. The Reverend Martin is one of the ministers preaching to a congregation that advances social gayety before religious sincerity. The minister is easily capable of penetrating the falseness of it all, and soon sickens of it. Consequently, when by the hand of fate he is suddenly forced to act as Joe Farley, a stevedore, he is given a chance to put into practice those ideals he would have liked to bring to the fashionable congregation. His love affair with the real Joe Farley's wife and the final climax of the story are elements that serve to heighten the suspense and stimulate one with a mental thrill.

The story was written by ex-Judge Willis Brown and directed by Arthur Berthelet.

THE STORY AND PLAYERS

Reverend Paul Martin (Henry Walthall), on a hunting trip, reads of his death and realizes the mistake was caused through mixed identities. He returns to the city, and while getting off the boat sees a newsboy being bullied. He goes to his rescue, and the newsie claims him as his father, Joe Farley. Accepting the adventure which the situation affords, Martin acts the part. During his existence in the slums he wins the love of Mary Farley (Mary Charleson), gains the respect of his fellow men and becomes their leader. When at last his secret becomes common knowledge he prefers to stay with his people, making Mary his wife, than to return to his former position.

Frankie Raymond, Bert Weston, Patrick Calhoun and Ellis Paul are others in the cast.

Motion Picture News, May 26, 1917, p. 3311

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

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

Sally in a Hurry (1917)

Newspaper. Sally cherishes a newspaper picture of an English Lord and thinks his brother is the lord in the picture when she sees him in the diner where she works.

SALLY IN A HURRY (Five Parts—April 16).
 —The cast: Sally (Lillian Walker); Walter (Don Cameron); Bill (Thomas Mills); Peter (William Shea); Aunt Mary (Mrs. West); Clara (Eulalie Jensen). Directed by Wilfrid North.

Sally, who works in a hashery and never gets a minute to herself, lives with her Aunt Mary, little brother Bobby and tiny sister Lucy. She cherishes a newspaper picture of Lord Richard, an Englishman, and takes his brother, Walter, to be the lord when she sees Walter in Pete's place, where she scuttles to and fro as waitress. She spills soup over "His Lordship," and later warns Walter against Bill, an old suitor of hers, who is trying to "work" Walter, thinking he has money, while Walter is really in America to make his own way.

Walter does not disillusion Sally as to his identity. She learns to worship him when he pays her humble home a visit, and she has a great time keeping him entertained. Later, Bill fixes up a scheme with Clara, a siren-like woman, who is really a female crook, to "cop" the lord's cash and show Sally where she gets off. Clara contrives to meet Walter, as if by accident, at the restaurant, and from that time on Sally mourns her lost romance, for Walter, thinking Clara is really the "lady" she pretends to be, pursues her and falls under her spell.

Sally even gives Walter her hoarded money, though he does not know it is her gift, when he, broken down and out of work, finds his steps lead him to the hash house. Sally is asked that night to take the place of a maid whose mother is ill, and so goes to help serve at Mrs. Astervleck's dinner. There, seeing Walter with Clara, she is unable to face them, and goes off to cry in a smoking room.

She sees Bill sneaking in through a window. He cuts the electric light wire, and, while the place is in darkness, Clara steals the hostess' necklace. Sally sees her at the window as she shows it to Bill. The two struggle over the loot, Clara retaining it. When the robbery is discovered, Sally denounces Clara, who is exposed. Walter becomes really "lord" on the death of his brother, and Sally agrees to be his bride.

The Moving Picture World, April 28, 1917, p. 680

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

Scandal (1917)

Newspapers cover the indiscreet visits of a young heiress to an artist's loft. She fakes a marriage to extricate herself, but the marriage announcement is published in the newspaper and the couple is compelled to continue their deception.

Beatrix Vanderdyke, an irresponsible young heiress, creates a scandal with her indiscreet visits to artist Sutherland Yorke. To extricate herself, Beatrix claims that she was actually visiting Pelham Franklyn who has an apartment in the same building and to whom, she states, she is secretly married. Pelham, an old friend, is dumbfounded by the news, but continues the ruse for Beatrix's sake. That night, he accompanies his new bride to her bedroom, but after alarming her, announces that she is quite safe and retreats. After the marriage announcement is published in the paper, the couple is compelled to continue their deception, finally taking an enforced honeymoon cruise on Pelham's yacht. Meanwhile, Yorke has been sending anonymous letters to the family which cast doubt upon the marriage. Upon returning from his honeymoon, Pelham, who has fallen in love with his bride, discovers this and goes to Yorke's apartment, arriving just as the scoundrel has been shot by a jealous husband. Before dying, Yorke writes an apology to Beatrix. Pelham then kidnaps Beatrix, and the two are married at sea. *American Film Institute Catalog of Feature Films*

SCANDAL.—The cast: Beatrix Vanderdyke (Constance Talmadge); Pelham Franklin (Harry C. Browne); Sutherland York (J. Herbert Frank); Ida Larpent (Aimee Dalmores); Malcolm Fraser (Gladden James); Mr. Vanderdyke (W. P. Carleton); Mrs. Vanderdyke (Ida Darling).

Beatrix Vanderdyke is the spoiled daughter of a wealthy New York family. As a result she barely knows her mother and father, so completely occupied with social affairs that they have little to spare for their daughter. She is allowed the companionship of a more or less weak-willed English woman, Mrs. Keane. Another strong factor in her life is the whole hearted devotion of her mother's sister, Aunt Honoria.

Beatrix indulges in a gay little flirtation with Sutherland Yorke, a successful but unprincipled portrait painter. With a fine disregard for the conventions, she visits his studio apartment in the evenings, and her disillusionment is accomplished. Yorke, believing her to be sufficiently fascinated, attempts a passionate love scene, whereupon Beatrix, incensed at the effrontery, gathers up her wraps and sweeps from the room.

A couple of days later she is summoned to a family council. Here Beatrix learns that her visits to Yorke's studio have been found out, and the family, determined to avoid even a breath of scandal, has arranged to send her West until the gossip is laid. Beatrix is aghast. Her denials make no impression. Suddenly she catches sight of Pelham Franklin in the great entrance hall, and a daring plan enters her head. Franklin is a wealthy young American whom her parents have suggested to her as a possible husband. She tells them that she *has* been to the apartment house, but that instead of visiting Yorke she had been in Franklin's rooms, which were directly across the hall from the painter's. Furthermore, she asserts that she *has* been secretly married to Franklin.

She speeds across the room to meet Franklin, and put him on his guard. He is inwardly infuriated at the role he has to play. That night at bedtime he accompanies Beatrix in to her room, locks the door, pockets the key, then tells her that since she has declared herself his wife she must play the game.

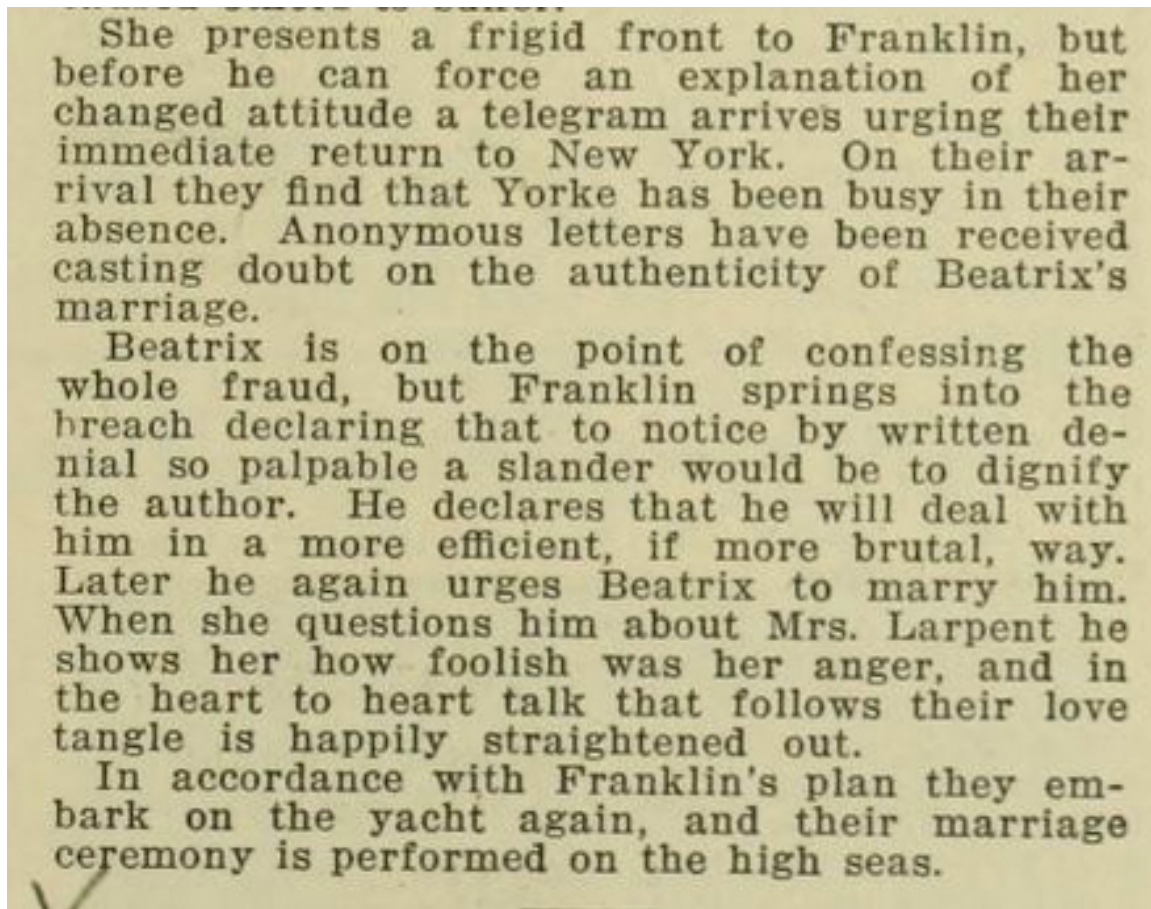
Beatrix, horrified, puts her wits against his. He orders her maid to prepare her for bed, but by a ruse succeeds in summoning Mrs. Keane. Franklin, by sheer brute strength puts the latter out of the room, and savagely orders Beatrix into bed. Then he lashes her with scorn, and declares that she has nothing to fear from him. He quits the room, leaving Beatrix undeniably relieved, but with food for unpleasant cogitations.

Franklin in the morning receives a call from his neighbor. Yorke has seen the newspaper accounts of Franklin's supposed romantic elopement with the daughter of Vanderdyke, and, smarting from his rebuff at Beatrix's hands, attempts to blackmail Franklin. The latter thrashes and throws him out bodily. Yorke vows vengeance.

Franklin returns to the Vanderdyke home and, seeking Beatrix out, declares that they must really be married in order to quiet the gossip. Beatrix gaily refuses, and the family later complicates the situation by suggesting that the young couple go away on Franklin's yacht for a honeymoon cruise. Unable to sidestep the issue Beatrix agrees to the arrangement, but adds to the party her chaperon, Mrs. Keane, Franklin's chum, Malcolm Fraser, and Ida Larpent, a handsome young widow in love with Franklin.

Afterward Franklin takes her on a fishing trip he had planned, and little by little Beatrix begins to like his brusque masterful ways.

After a short cruise they put into the little port where they had left the others. Malcolm Fraser comes aboard almost immediately with news of Mrs. Keane's serious illness, and Beatrix hurries to her side. That night she sees Ida Larpent leaving Franklin's room, and swayed by jealousy knows that she is in love with the man whose life she has so recklessly invaded. Believing now that he cares nothing for her, she begins to pay in part for what she has caused others to suffer.



The Moving Picture World, November 17, 1917, p. 1075

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Romance

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

The Scarlet Car (1917)

Editor Samuel Winthrop (Al W. Filson) owns the *Bolton Argus* in a small New England town.

“THE SCARLET CAR” (Bluebird).

One of the most widely read of all the books by the late Richard Harding Davis is “The Scarlet Car,” the photoplay rights to which have been secured by Bluebird Photoplays, Inc. In preparing the novel for the screen, William Parker has arranged the incidents of the book into a most absorbing and exciting story, filled with tense situations and thrilling action. Production work already has begun under the direction of Joseph De Grasse.

Franklyn Farnum will play the leading role—the carefree son of a newspaper owner in a New England town who, finally realizing what a useless sort of a fellow he is, gets busy and cleans up a supposed murder mystery, and, incidentally, a political row. Al Filson has been engaged especially for an important part in the production, and Edith Johnson will play opposite Mr. Farnum. Others in the cast are Lon Chaney, Sam De Grasse, Jack Francis and Howard Crampton.

The Moving Picture World, November 3, 1917, p. 722

“The Scarlet Car”

Bluebird Five-Part Screen Version of Story by Richard Harding Davis, Featuring Franklyn Farnum, Is Good Melodrama.

Reviewed by Edward Weitzel.

IN “The Scarlet Car,” Richard Harding Davis turned out a story which William Parker has made into a good melodrama. Bearing the Bluebird brand, directed by Joseph DeGrasse, and featuring Franklyn Farnum this five-part photoplay has for a hero a young chap in a small town whose chief occupation in life is playing Kelly pool. His father is the proprietor of the *Bolton Argus*, and when the old gentleman gets into financial difficulties his boy, Billy, braces up and helps pull him out. Billy also takes a hand in straightening out a bank robbery in which his future father-in-law is involved. The president of the bank and his son are the real criminals, but they manage to fasten the crime on the cashier after knocking him insensible and having him carried off in a scarlet car belonging to a man from the city who is interested with the banker in a number of speculations.

The car is wrecked, and the owner killed. The cashier is not to be found, and his daughter is prevailed upon to accept an offer of marriage from the banker's son. Billy is in love

The middle section of this review is missing from *The Moving Picture World* December, 1917 volume.

A heavy rain storm is one of the features of the production, and is handled with excellent effect. Franklyn Farnum puts the requisite amount of energy into the part of Billy, and Edith Johnson is an engaging Beatrice Forbes. Lon Chaney makes a strong character study of the cashier, and Al Filson is a familiar type of small time editor. Competent impersonations are contributed by Sam DeGrasse, Howard Crampton, and William Lloyd.

Reviewed by Edward Weitzel, *The Moving Picture World*, December 15 1917, p. 1643

THE SCARLET CAR.

Richard Harding Davis is credited with the authorship of the story of "The Scarlet Car," a Bluebird which stars Franklyn Farnum in type much larger than the piece. It was directed by Joseph DeGrasse. As a scenario it is an awful conglomeration of clatrap melodrama. Hero is first revealed as a wild young man who spends his time playing pool. "The girl" is the daughter of the cashier of the bank, whose name is Paul Revere Forbes, a lineal descendant of the historical Paul Revere of Revolutionary fame. The bank president and his son have speculated with the bank's funds. Cashier finds it out, threatens to tell the directors, is struck on the head, supposed to be dead and placed in an automobile by the two men with the aid of the broker handling the stolen funds. Broker is told to take the body down the road and leave it there. The embossment is laid at the cashier's door. Broker's car is wrecked

and he is killed. Forbes is nowhere to be found. Girl is given a home with the bank president's family and her engagement is announced to the son. Meantime the hero, whose father runs a small newspaper in the town, learning his father's affairs are in a critical condition, buckles down to work. When the bank president calls at the newspaper office and requests a notice of the engagement party the hero, for no sensible reason, tears the list of those present into shreds and throws it into the president's features. Pure horseplay that doesn't belong. The wrecked auto is sold at auction and hero's father buys it. Chauffeur engaged by father finds in the car the broker's wallet. The corner or police never thought to look in the car for any clues as to the identity of the victim. In the car is also found the missing cashier's hat with his name on the sweatband. Hero has the "clue," goes to president's home night of the engagement party and tells girl he believes president and son are the embossers. She agrees to elope with him. Son

overhears and gets into car instead, driving girl to a roadhouse in storm, gets minister and tries to make her marry him. Hero rescues her, beats up son. In adjoining cabin girl sees "ghost" of her father, with long whiskers. This is played by a very poor character actor. There are no programs at the Broadway by which he can be identified, which is a merciful provision. Sure enough it is her father, who has lost his mind and believes himself the original Paul Revere, the midnight rider. Father had torn out of the bank's ledger the page on which was recorded the deficit of \$35,000 used for the speculation. He had hidden it, but doesn't remember where he hid it. A Paul Revere "midnight" ride is staged for him; he is asked for "the papers" and rushes into the house to bring it from its hiding place and the villains are thereby "confronted." Does the hero get the girl? Guess. A tiresome feature, made especially so through the ravings of the demented cashier. Jow.

Variety, November 3, 1917, p. 43

Billy Winthrop, the town idler of Bolton, resolves to reform after his antics practically drive his father, Samuel Winthrop, into bankruptcy. About this time, Paul Revere Forbes, a cashier at the Boulton bank and the father of Beatrice, whom Billy loves, discovers that Cyrus Peabody, the bank's president, has lost \$35,000 of the bank's money in speculation. Forbes confronts Peabody and, in the fight which follows, the cashier is apparently killed and the body placed in a car. The following morning, however, Forbes's body is missing. Beatrice, now presumably an orphan, is about to be coerced into a marriage with Peabody's son Ernest when Billy rescues her, and the two escape into a storm. Seeking refuge, they take shelter in an old abandoned cabin where they find Forbes, his mind gone. In the meantime, the missing funds have been discovered by the bank's depositors, and to clear themselves, the Peabodys claim that Billy has stolen the money. They lead the angry mob to the cabin where Billy has taken refuge, but he discovers a document in Forbes's possession which incriminates the Peabodys of theft. The Peabodys are then tarred and feathered while Billy wins Beatrice. *American Film Institute Catalog of Films*.

Viewing Notes:

Title Card: Ernest Peabody was not QUITE as shrewd as his father, -- but then he was young yet.

Cyrus Peabody, his father and President of the bank. Paul Revere Forbes, the cashier, who bore with scrupulous pride the weight of an illustrious ancestry (Lon Chaney).

Beatrice, his daughter, really didn't care whether she descended from Paul Revere or not.

“Billy, why do you waste all your time? You could be such a help to your father if you only would,” Beatrice tells Billy. (Billy Winthrop, town idler, son of Publisher Samuel Winthrop who owns the *Bolton Argus* in a small New England Town.)

More on banking crisis. Man who would expose bank is accidentally killed by falling down and knocking his head.

Party taking place. Billy is there with Beatrice. At the bank, they are trying to figure out what to do with the dead man – Paul Revere Forbes. Beatrice is beside herself. Her father is missing. Cashier and \$35,000 disappearing at the same time.

Newspaper office. Bolton Argus. Winthrop the editor. “I hope you’re ready to pay the bank what you owe Winthrop,” says banker Ernest Peabody. “I refer you to my bookkeeper,” the editor says.

Other men come in. “There’s been a terrible automobile accident. Just brought in a big scarlet car – dead man in it!” “And Billy’s up at court – he got in a fight again and was arrested” (the editor’s son Billy Winthrop).

Winthrop’s available funds suddenly disappeared when the judge demanded a cash bond for Billy’s release. “William, I hope this will be a lesson to you. Brace up and help your father – he needs you,” says the judge. Billy answers, “I’m going to go to it! Watch me!” Back at the newspaper office, “Billy was really aroused....” The banker tells him, “Your father’s note is due today – and he can’t meet it because of your escapade.” Billy turns to the editor: “Dad, I know I’ve been a loafer – but now I’m a business man! Give me all your unpaid accounts and watch little sonny collect a few!” Then Billy turns to the banker, “As for you, old Shylock, you’ll get every cent that’s coming to you inside of six hours!”

Title Card: Billy collected the accounts – in money and various other negotiable material. Newspaper office. Billy comes in with money in his pockets. “Now I’m going to auction off the rest of the stuff I’ve collected – and I’ll have enough money to buy the old bank!” “When Billy said he was going to go to it, he meant it.”

Billy working in an office. “Hello, dad, you old loafer! I suppose you’ve been idling away your time in a pool room again!” The editor laughs.

Later, Peabody argues with Billy over Beatrice. He calls him a good-for-nothing. Billy goes out, “This is the big scarlet car that was wrecked – I won it in a raffle! Whadda ye know about that?”

The man who brought in the car found a hat: “I found it in the scarlet car – and this wallet too.” Billy finds a note about the \$35,000 and the cashier. Billy finds the news story about the money: “Cashier Absconds with Bank’s Money. Paul Revere Forbes Makes Away With \$35,000. The mysterious disappearance of Paul....”

Engagement party. Billy followed up the clue. Billy wants Beatrice to get a note from him. She sneaks away from the party to go to the kitchen where Billy is. Billy tells Beatrice: “I’m sure your father didn’t take that money! I’ve got a clue!” “I’m going to

prove that the Peabodys are the crooks!” Beatrice: “Oh, Billy! I’m so miserable about this engagement.” Billy: “Will you marry ME?” “I have a car waiting out there and a minister at the hotel – get your cloak!”

Peabody sics a dog on Billy. “Give this to my father in 10 minutes,” Peabody tells a maid. The dog has Billy treed. Peabody takes the car with Beatrice in it. The note is delivered to his father: “We have put one over on you. When we return, we will be man and wife. Ernest and Beatrice.”

Billy gets in a horse-pulled carriage to stop the wedding. Billy rushes in and grabs Peabody. They fight. Beatrice is out in the rain trying to escape. Billy is beating up Peabody. Beatrice goes into a warm cabin to get out of the rain. An apparition scares her. It’s her father. Billy tries to find Beatrice. Billy and Beatrice reunite. “Billy – in that cabin – a ghost. The ghost of my father!” They go into the cabin. It is Beatrice’s father – Alive! He says to Billy, “General, in the name of the Continental Congress, I salute you! What news from Bunker Hill?” “My servants are away, General, but there is hospitality here for the messenger from Lexington.”

Title Card: “Years of blind hero-worship, the shock of the accident and the ensuing solitude – all had combined to cloud that simple mind.”

Father: “Aha – my suspicions are correct!” “I have a page from the ledger that will damn you, Peabody.” “The book! The book! Give me that book!” “But I have that page – I hid it where you’ll never find it.” Beatrice is besides herself. “Do you know Beatrice?” Billy asks. Your daughter is here. They embrace. He remembers. Beatrice: “Tell us all you can remember about that night.” “He struck me – but I recovered...” He woke up in the car, the driver crashed and he crawled out of the and stumbled away. “And I brought the proof here...” The scene is seen in flashback. He takes the paper and hides it. “Won’t you tell us where you hid the proof?”

Peabody goes back to the engagement party and spins a tale: “We were just getting married when...” Billy and a gang of thugs beat him up.... “and he carried her off to a little cabin...”

Young Peabody had a card up his sleeve. “I’d like to see that page from the ledger, General.”

Meanwhile it is daybreak and the banker’s son is getting the crowd riled up to get Billy. The editor protests. “We’re going to tar and feather that fine son of yours,” shouts the banker’s son. The editor: “I’m going to ride out there and warn Billy.”

Back in the cabin, Billy tells Beatrice, “I’ve got an idea that may work!” Beatrice to her father: “See – a messenger from Paul Revere is approaching!” It’s Billy and he says, “Paul Revere demands that paper.” Billy gives Beatrice her cloak: “We’ll go down to the hotel and phone for a doctor.” The crowd is riled up. They are after Billy who with Beatrice is calling for a doctor.

Cars and horses go to get Billy. The banker’s son points him out and the crowd chases after him. They grab him. The entire town is there. They have the tar and feathers. The banker’s son runs to the cabin and comes face to face with the man he thought dead. “I’ve seen Forbes’ ghost,” he tells his father.

Boiling tar and feathers. Forbes cries out, “Look! At last – Paul Revere!” after seeing a man on horseback. Billy runs to the horseman and says, “Ride up there quick and ask that old man for a paper he’s hiding!” The horseman goes to Forbes: “General, I have come for that report you have been hiding for me.” He finds the paper. Billy rips from the crowd and shouts, “That old man has a page from the bank ledger that will send old Peabody to jail for twenty years!” “Sir, here it is! You will find it of exceeding importance,” Forbes says.

The banker’s son flees followed by his father. The crowd lets Billy go and goes after the bankers.

The editor runs up and embraces his son. The bankers run away and Billy and Beatrice are together with her father. “And there came a rift in the clouds that fogged the simple mind.” The father remembers who he is. The editor comes by leaving Billy and Beatrice alone. End of Film.

Status: Print exists

Viewed on DVD

Type: Movie

Genre: Drama

Gender: Male (Samuel Winthrop, Billy Winthrop)

Ethnicity: White (Samuel Winthrop, Billy Winthrop)

Media Category: Newspaper

Job Title: Publisher (Samuel Winthrop). News Employee (Billy Winthrop)

Description: Major: Samuel Winthrop, Billy Winthrop, Positive.

Description: Minor: None.

The Secret Kingdom: Chapter 13: The Tragic Masque (1917)

Newspaper in New York contains a story of a romantic love affair between a princess and a man fighting to regain his throne. A crook reading the story discovers he resembles the man and this gives him an idea.

THE SECRET KINGDOM (Thirteenth Episode, THE TRAGIC MASQUE. 2 Parts, March 26).—As Count Ramon, Madame Savatz and their prisoner, Princess Julia, arrive in New York, Phillip and Juan arrive by train, having crossed from Havana to Key West. A New York newspaper, containing a story of the romantic love affair between Princess Julia and Phillip, fighting for his throne, usurped by Simond, gives Arthur Droyd, a crook who finds that he resembles Phillip, a chance to put up a game.

In the hotel room adjoining Phillip's, Droyd hears Phillip tell Juan of his wire to the Arizona bank for funds, and he plans with his confederate to do away with Phillip and Juan, collect the money and impersonate him. Ramon and his party go to the same hotel where Phillip is stopping, but when Ramon sees Phillip's name on the register he is surprised and enraged, and walks out to go to another hotel. But Droyd recognizes Julia and slips the word to her that Phillip is in this hotel.

Droyd follows and ascertains where Julia's party is stopping, then he returns, secures access to Phillip's room with his confederate, and renders him insensible, then chloroforms him. Juan returning, tries to fight, but he, too, is overpowered and accorded the same treatment. Droyd hastily perfects his resemblance to Phillip by some make-up and then awaits the money from Arizona. Detectives searching for Droyd break into his room, where Phillip and Juan are now lying. The two, awakening, think they are being framed-up, and put up a hot fight, but are dragged to the station by the detectives, who think they have taken Droyd.

Julia writes a note to Phillip requesting him

to call, but Ramon intercepts the note and changes it to read for an appointment at a lonely spot. Then he hires a gang of thugs and when Droyd, in disguise as Phillip, goes to the spot, he is killed, and Ramon thinks he has killed Phillip.

Phillip is shortly released when the officials become aware of their mistake, and he and Juan set out in search of Julia, but Ramon, fearing the consequences of his crime, has started already for Europe with his party, and Phillip is left alone, disconsolate.

The Moving Picture World, March 24, 1917, p. 1991

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

The Secret of Eve (1917)

Newspapers denunciate a woman's husband who treats his workers poorly and this humiliates her and causes her to take action.

METRO PICTURES CORP.

THE SECRET OF EVE (Popular Plays and Players—5 Parts—Feb. 26.).—The cast: Eve and Hagar (Mme. Petrova); Arthur Brandon (Arthur Hoops); Robert Blair (William Hinkley); Fothergill (Edward Roseman); Deborah, wife of Fothergill (Laurie Mackin); Rosa (Florence Moore); Beppo (George Morrell). Scenario by Wallace C. Clifton. Directed by Perry Vekroff.

Hagar, a gypsy woman, is determined that her child, Eve, shall have a better chance for happiness than her wandering life has afforded her. She leaves her baby on the doorstep of a Quaker family, the Fothergills and little Eve is brought up as their daughter.

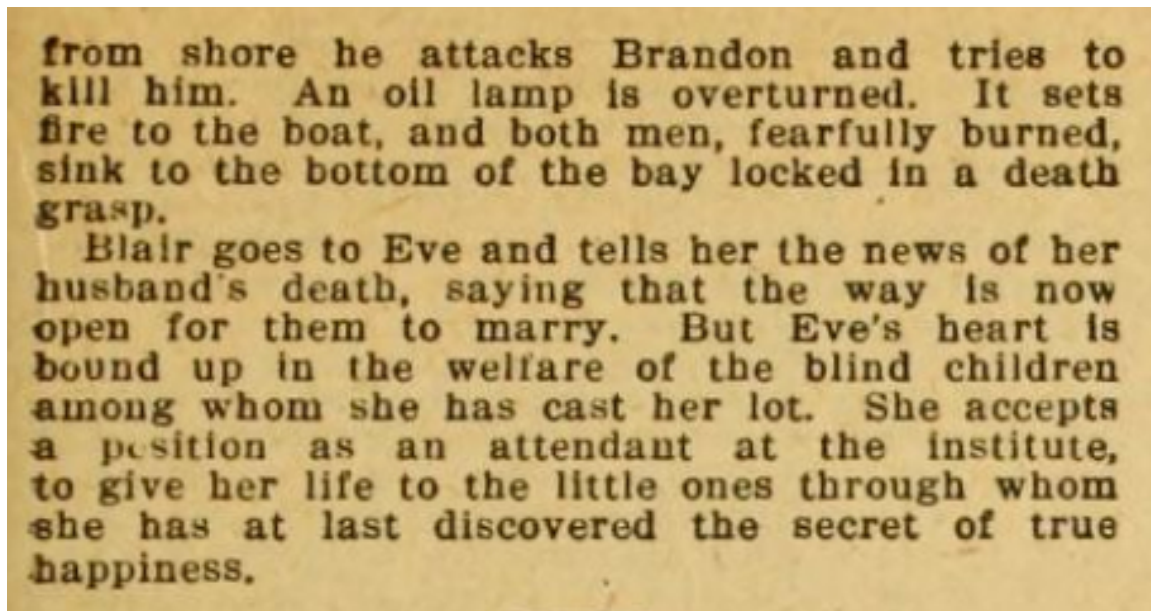
The ways of the Quakers pall upon Eve when she grows up. She sees merrymaking in the home of the Brandons one evening, and lured by the lights, peers in at the window. The gay crowd notice the Quaker girl, draw her into the house, and amuse themselves by dressing her up in finery. She confesses her loneliness to Arthur Brandon, who tells her of the fascinations of a great city. As their friendship grows, he asks her to marry him.

She consents, and for a time revels in gaiety. But it finally becomes clear to her that there is no real happiness in such a life. Brandon is a factory owner, and he is conscienceless in his treatment of his workers. Eve is humiliated by the denunciations of her husband that appear in the newspapers. He also drinks heavily.

Richard Blair, a young philanthropist, starts an investigation. While he is visiting Brandon's factory an Italian child, Rosa, is blinded by an accident. Rosa is granted a miserable pittance in compensation for the accident, and Blair tries to force Brandon to do more for her. He refuses. Blair finds work for Beppo, Rosa's father, and sends the child to an institute for the blind.

Eve admires the nobility of Blair's nature. Brandon, misunderstanding the friendship of the two, insults her in the presence of Blair, who knocks him down. Eve offers to go away with Blair. He says he loves her, but he will not take her unlawfully. She will not return to her husband, so she goes to the city to fight her own way. She soon finds out, however, that she is unfitted for the rough work she undertakes. Deciding that suicide is her only way out, she goes to a park lake intending to drown herself.

She hears a girl calling out in distress, and sees the child, who is blind, walking toward the lake. Eve goes to her and finds it is Rosa, who has wandered away from the other children. Eve takes her back to the Institute. Beppo has never ceased to seek for revenge against Brandon. He follows him on board his motor boat, and when the boat is well away



The Moving Picture World, March 3, 1917, pp. 1410-1411

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

Seven Keys to Baldpate (1917)

Reporter Mary Norton (Anna Q. Nilsson) for the *Reuton News*. George Washington Magee (George M. Cohan), a writer.

Reporter Mary Norton (Anna Q. Nilsson) for the *Reuton News* is one of many interruptions faced by writer George Washington Magee (George M. Cohan) while trying to win a bet to write a novel in twenty-four hours. The intrepid reporter is on the trail of a bribe story. Norton initially reviews Magee's latest book in her paper and accuses him of prostituting his writing talent. After a series of melodramatic incidents at the inn where Magee has gone to win his bet, he convinces the reporter that the world he writes about is as real as the one depicted in more serious books. In the end, Norton demonstrates her dedication to her profession by rushing back to her paper with the biggest scoop it has had in years, rather than remaining for the expected embrace with Magee. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 27

Writer George Washington Magee arrives at Baldpate Inn to win a bet from its owner by beginning a novel at midnight one day and finishing it by midnight the next. He is interrupted in his endeavor by John Bland, who comes to the inn to bribe Mayor Jim Cargan into awarding his boss, Thomas Haydan, a building contract. Magee locks Bland in a room, only to be interrupted once more by Mary Norton, a newspaper reporter on the trail of the bribe story. A series of interruptions follow which include gunplay, the theft of money and visits by Myra Thornhill, her accomplice Lou Max and the mayor himself. As the clock strikes twelve, however, Magee finishes his book and it is revealed that the entire proceeding has been a fantasy which he embodied in the book. *American Film Institute Catalog of Feature Films/TCM Overview*

SEVEN KEYS TO BALDPATE (Five Parts).

—The cast: George Washington Magee (George M. Cohan); Mary Norton (Anna Q. Nilsson); Myra Thornhill (Elda Furry); Mrs. Rhodes (Corene Uzzell); Mayor Cargan (Joseph Smiley); Lou Max (Armand Cortes); Thomas Haydan (C. Warren Cook); John Bland (Purnell Pratt); Hall Bentley (Frank Losee); Peter, the Hermit (Eric Hudson); Chief of Police Kennedy (Carlton Macy); Langdon, U. S. S. S. (Paul Everton); Quimby (Russell Bassett).

George Washington Magee, a writer, arrives at Baldpate Inn to win a bet from its owner by beginning a novel at midnight one day and finishing it by midnight the next. Magee has hardly gone to his room when there enters John Bland, "right hand man" of a street railway builder, with two hundred thousand dollars. Jim Cargan, mayor of Reuton, is to call for the money and to give a franchise to the railway builder, Thomas Haydan. Surprised by the novelist, Bland presses his revolver against the digestive organs of Magee, who declines to be frightened because, as he remarks, "I've written this situation over and over again." He entraps the bribe giver, and locks him in a room, only to be confronted by an intruder with a third key—Mary Norton, a newspaper reporter on the trail of the bribe story. Mary is accompanied by Mrs. Rhodes, the fiancée of the mayor. George falls in love with the reporter.

Myra Thornhill, working in conjunction with Lou Max, accomplice of the mayor, lets herself in with a fourth key, and is toying with the safe combination, when the author bids her stand and deliver. Myra persuades him of the honesty of her motives, and he promises to get the money for her. The same promise he makes later to Mary. Then the inn is invaded by Cargan, and Max, and the escaped Bland. Magee secures the incriminating roll, turns it over to Mary, and, outwitting the villains, compels them to sit in a semi-circle staring at the audience until the telephone shall notify him that Mary is at the office of her newspaper.

Facing defeat and imprisonment, the scoundrels turn on one another, Haydan calls Bland a blockhead. Cargan accuses Max of having "double-crossed" him and Myra admits she meant to "triple-cross" Max.

A telephone call from Mary announces that Mrs. Rhodes has stolen the money. Max shoots Myra for "squealing" and the shot brings the chief of police. The money is located, the

officer of the law takes possession and telephones his wife to meet him in Canada. With a cry of rage Peter, the half-crazed hermit, snatches the money and throws it into the fire. Then the dead Myra promenades around the balcony when Magee is about to collapse, the owner of Baldpate arrives and informs him that the affair has been a melodrama staged by himself in order to win the bet, the participants being members of a theatrical company. In the next scene we see Magee finishing his book at the stroke of twelve and learns the entire proceedings have been his imaginations which are embodied in the book.

The Moving Picture World, October 27, 1917, p. 582

“Seven Keys to Baldpate”

(Artcraft—Five Reels)

REVIEWED BY PETER MILNE

GEORGE M. COHAN'S second appearance on the Artcraft program is by way of an adaptation of the comic-mystery play, “Seven Keys to Baldpate,” which enjoyed a remunerative run on Broadway not so many years ago. It is, indeed a laughable and, at the same time, intensifying piece of work. The various mysterious characters and mysterious events that respectively visit and involve the abstracted author while in the seclusion of Baldpate Inn come thick and fast, while the general tone of the production swings alternately between the surprisingly melodramatic and the ridiculously farcical. The ending which displays a fade-in to the author finishing his book and which reveals the fact that the wild happenings of the previous scenes were manufactured by the man himself, is big in its quality of surprise, but not so startling in its effect as it was on the stage. Such a trick has been employed too often in pictures to draw more than a passing “Oh” from an audience.

The only George M. has improved his picture work over his first production by holding himself in check. He still, however, utilizes his hands as much if not more than his face and is constantly on the go. But such traits are identical with the actor, and while he would certainly appear to better advantage if he held himself still more in restraint, his personality then would not be the thing peculiarly Cohan that it is now. On the whole, he puts over every humorous point with a significance that the spectator can never doubt.

The staging of the picture under the direction of Hugh Ford is modeled after the original play as much as possible. The hotel set is excellent, and the many rapid entrances and exits of the characters have been handled deftly. The photography and lighting merits the warmest praise.

Anna Q. Nilsson makes a most suitable opposite for the star and of the remainder of the supporting cast Armand Cortes is the outstanding figure because of the extreme manner in which he burlesques a heavy's role. “Seven Keys to Baldpate,” with George M. Cohan, should, all in all, prove an attraction over any theatre—and likewise in any theatre.

THE STORY AND PLAYERS

George Washington Magee (George Cohan) makes a bet that he can write a novel in twenty-four hours. His adversary sends him to his summer hotel, Baldpate Inn, where he may have absolute quiet. There is only one key to it, he is told, and that is in his possession. But as soon as G. W. Magee starts writing, a succession of startling events occur. There proved to be seven keys to Baldpate, and when the seven persons gain admittance to the lonely inn, a wild and furious melodrama is unfolded before the eyes of the bewildered author. All he succeeds in doing is to fall in love with the heroine of it. Then the characters disappear, and it is discovered that Magee has been writing all the while. The heroine of the story turns out to be a newspaper woman, who comes to interview him later on.

The various characters of the melodrama are enacted by Elda Furry, Corrine Uzzell, Joseph Smiley, C. Warren Cook, Purnell Pratt, Frank Losee, Eric Hudson and Carlton Macy, besides those already mentioned.

Motion Picture News, September 15, 1917, p. 1856

George M. Cohan in

"SEVEN KEYS TO BALDPATE"

Artcraft comedy-drama; six parts; published August 12

As a whole.	Brimsful of good things
Story	Earl Derr Biggers' novel
Star	Never better
Support	Carefully selected
Settings	Elaborate
Photography	Clear

The Artcraft program has another winner in "Seven Keys to Baldpate." Dull indeed must be the picture "fan" who cannot enjoy Mr. Cohan's second contribution to the cinema. The story, first told in book form, then upon the speaking stage, loses none of its appeal or mystery or action by being transferred to the screen. In fact there is added mystery by reason of the scope of the camera, as all of the action was confined to the one scene upon the stage.

George M. Cohan is cast as George Washington Magee, the author of "best sellers," who bets a clubman \$5,000 he can write a novel in twenty-four hours. Other capable actors in the cast are Frank Losce, who takes Magee's bet, Anna Q. Nilsson, who is Mary Norton, a girl reporter; Russell Bassett, as Quimby; Elda Furry as Myra Thornhill; Corena Uzzell, as Mrs. Rhodes; Joseph Smiley, as Mayor Cargan; C. Warren Cook, as Thomas Hayden and Eric Hudson, as Peter, the Hermit. The story is clearly told and one complication follows upon the heels of another. A brief outline of the story here will suffice.

The story: George Washington Magee bets a companion \$5,000 he can write a "best seller" in twenty-four hours. He goes to an isolated summer hotel in the mountains, there is delivered the only key to the place and sets about his task. The incidents that follow are hair-raising, and follow so closely one after another one wonders how it is all coming out, which is the story the young author is transferring to paper. Guests arrive, uninvited and unexpectedly, each with his own key to the deserted hotel. Two hundred thousand dollars in bribe money is deposited in the hotel safe, a young girl is shot and while the author holds the crooks at bay until the police arrive, they hatch up a scheme to turn the tables on him. The body of the girl disappears from the room, and finally all are marched off to prison by U. S. secret service men. The caretaker returns the following night and congratulates the author on his success and the lady reporter capitulates under the smiles of the industrious writer.

SEVEN KEYS TO BALDPATE.

George Washington Magee.....	George M. Cohan
Mary Norton.....	Anna Q. Nilsson
Myra Thornhill.....	Elda Furry
Mrs. Rhodes.....	Corrine Uzzell
Mayor Cargan.....	Joseph Smiley
Lou Max.....	Armand Cortes
Thomas Haydan.....	C. Warren Cook
John Bland.....	Purnell Pratt
Hall Bentley.....	Frank Losee
Peter, the Hermit.....	Eric Hudson
Chief of Police Kennedy.....	Carlton Macy

"Aw, go to H——" was the biggest laugh in the original stage version of "Seven Keys to Baldpate," but in the picturization which has been produced by Artcraft with George M. Cohan as the star, that punch line has been eliminated, and, incidentally, the original play has been somewhat altered in other respects for film purposes, withal retaining considerable of the mystery, if not quite as much of the farce that there was in the spoken drama. The laughs that came so freely in the original play are not to be found in the film, but George M. Cohan, as the hero-author of the piece, does deliver a likable performance and his supporting cast is all that could be asked. Naturally with the name of George M. Cohan as the star, co-author, etc., "Seven Keys to Baldpate" is bound to get money. The picture has a lot of appeal that will attract patronage to the box office, and the audience will enjoy the feature, although those that saw the original play will be somewhat disappointed because they do not get a chance to get the laughs out of the situations that they did out of the dialog when it was spoken. Fred.

Fred. Variety, August 31, 1917, p. 29

Viewing Notes:

It all began with a "best seller" entitled "The Scarlet Satchel."

Mary Norton of the Reuton News reviews author Magee's latest success.

Mary is sitting in an editorial room at her desk. Man at a desk next to her and a man in the background all working on copy.

Man at other desk comes over to her and she shows him the book and they read a bit of it together.

Hall Bentley, who believes that the owner of a summer resort should be well-posed on popular fiction. Sitting in his club. All the men are reading the same book. He doesn't seem to think much of the book. Picks up a newspaper and reads, "We regret that its

author, George Washington Magee, again confines himself to sensational melodrama and prostitutes a gift which might be used to produce a book of real merit.”

The man of the hour arrives at the summer resort, George Washington Magee (George M. Cohan). He is greeted by all the male members of the club. He comes up to Bentley and asks, “What do you think of my latest “Best Seller?” “Same old melodrama – kind they sell in department stores by the pound. Why don’t you write something worth while – life the way it really is?” asks Bentley. Bentley then shows Magee the review in the newspaper. Magee: “Anyone can write this stuff this critic means. Mine is the work of genius – real blood curdling situations – plot and counterplot – hair raisers!” Men come up to congratulate him. “I could write one of those HIGH-BROW books in twenty-four hours,” he tells Bentley. “You couldn’t write ANY book in twenty-four hours,” Bentley says. Magee: “I couldn’t? – I’d like to lay you a little wager on that.” “Will you cover a bet of \$5,000?” They shake hands on it. Each writes out a check and gives it to a third party to hold. Magee: “Now to find a quiet spot – solitude – a place to think seriously.” “My place – Baldplate Inn – closed tighter than a drum and the loneliest spot on earth. The season won’t open for a month.” Magee: “I’ll catch the first train – start work at 12 o’clock sharp and finish the book tomorrow at midnight – or lose the \$5,000.” He gets ready to leave and says to Bentley: “You’ll find your ‘real people’ more exciting than my melodrama. Truth is always stranger than fiction.” All the men walk Magee out to his car. “Remember – to-morrow at midnight!” says Bentley to Magee.

He arrives at Baldplate Inn. A man welcomes him. A woman comes running up. “You are Mr. G.W. Magee, aren’t you? I came from Reuton to interview you about your wager to write a book in twenty-four hours.” It’s Mary Norton. Magee: “Sorry I can’t stop now. I’ll give you all the time you want when I finish tomorrow at midnight.” He bids her goodbye and walks on the road to Baldplate Inn. They pass a hermit’s hut – “his wife ran away with a traveling man and it made him a woman hater,” the man tells Magee. “He often plays ghost to frighten us natives hereabouts.” The Inn is vacant. “Well, this is Old Man Seclusion himself,” Magee says to the man. “You won’t be disturbed here – this is the only key in existence to Baldplate Inn.”

Bentley calls to see how things are going. “You’re right about the Inn – got anything that Jack London ever wrote about, or Dr. Cook lied about, beaten to death.”

Man to Magee: “I suppose you’re up here of your own free will – But I can’t make out if you’re a smart man or if it’s the act of a damn fool.” Magee: “I’ve been stalled between those two opinions of myself for years.” Magee: “You understand you are to return at 12 o’clock to-morrow night and see the finished manuscript.”

Magee sits down at his typewriter and puts in a piece of paper and begins to type. He hears noises and looks downstairs. There is a man on the phone. He is talking to a mayor: “Yes, Mayor – got the \$200,000 bribe money right here – in my pocket.” “I’ll put it in the safe – you can get it in the morning as arranged.” Magee comes downstairs and goes up to the man counting the money. He sees him putting the money into the Inn’s safe. The man sees him. The man pulls out a gun and shoots at him. Magee runs into his room and locks the man in the room. He rushes downstairs and calls police headquarters.

Meanwhile, a woman is telling Mary, “Perhaps, Mrs. Rhodes, you had better wait here until I explain to him.” Mary ignores her and goes up to the door. Magee finishes his call to police. She says hello to him. He shakes her hand. Another key is found. The man, now her, both have keys to the Baldpate Inn. “Please don’t ask me where I got it – I mustn’t tell,” Mary says to him.

“I am so anxious not to miss the story of your book.”

Mary gets up, “Oh, I left a friend waiting outside. She chaperoned me here.” “She has a key, also.”

The crook escapes dropping his gun. Mary’s friend comes in and explains about the man running away. “May I tell him why you came” Mary says to her friend. Magee goes upstairs, finds the man missing and the gun he left behind.

“He put \$200,000 in that safe – bribe money for a Mayor Cargan. There’s a good story for your paper,” Magee tells Mary. “Mrs. Rhodes is engaged to marry Mayor Cargan,” Mary tells Magee.

“May we not stay here tonight – so Mrs. Rhodes can meet Mayor Cargan – and save him?”

Magee to Mary: “Do you believe in love at first sight?”

“I’ve written about it a great many times, but never believed it before – isn’t it wonderful!”

Mary to Magee.

A ghost is seen outside the window. “That’s not a regular ghost – it’s the hermit – Quimby told me all about him.” He has another key. “There are more keys to this blooming flat than in a Steinway piano,” says Magee who unmasks the ghost. “I don’t blame your wife for running away – even with a traveling man,” he tells the hermit. The ladies come downstairs. “If you ladies will go into the parlor, I’ll either kill it or cure it.” (Magee).

Outside a man shoots at a woman. Magee hears the shot. The woman has a key and comes into the inn. She goes to the safe and opens it. Magee sees her and she sees Magee. “I was just going to ask who you are?” Magee tells her. Mary is listening. “Where did you get your key? Magee asks the woman. “Don’t ask me – I can’t tell you.” “My husband, Mr. Hayden, is president of the Traction Company. He sent that money to her to bribe Mayor Cargan for a franchise for his road. You must help me get that money and save my husband from disgrace.” “You must help me get that money.” Mary and the mayor’s fiancée. “That woman lies – she is not Hayden’s wife! Someone is playing a desperate game here,” the fiancée says. “Yes, and it’s costing me a cold \$5,000” says Magee. The woman faints.

The man outside talks to a cohort: “There are others in the Inn with Myra – her accomplices – thought I’d lay for them here and shoot as they came out.”

At Hayden’s house. “Mr. Hayden, an excited person, named Bland, insists upon seeing you, sir.”

The man is the one on the phone at the Inn who escaped. “—then he locked me in a room and I’m afraid he’ll get the money.” They leave.

Mary to Magee: “If you’ll get that money for me to use as evidence – I’ll publish a story that will wipe out the Traction crooks and prevent Mrs. Rhodes from marrying a thief.”

The hermit opens the safe and takes the money. Magee sees him with the money.

Meanwhile the two men outside, one with a gun, come into the inn (he has a key).

Magee: “I’ll get that money for you, or die in the attempt!”

The two men grab the hermit and wrestle him for the money. They lock him in a closet.

The two men argue about the money: “Don’t forget that I’m in on that – and I’ll take my share now.”

The woman is revived and leaves the inn.

One man to the other: “If you ever try your dirty tricks on me – I’ll kill you.”

Magee surprises the new arrivals – He holds them at gunpoint. He says to Mary: “Go to Reuton with the money as soon as you can. When you get there phone me – I’ll hold these bandits until then!” He gives her the money. Two more men are coming towards the inn. One of the new arrivals also has a key. Magee: “I won’t ask where you got this – I know, you promised not to tell.”

Magee to Mary: “Never mind my book. So far as the bet is concerned I can lose that and still be repaid a million times over – I’ve met you – Now go!” Mary and the mayor’s fiancée leave.

The four men stay at gunpoint. “We’re going to sit right here until that phone rings – though it’s all night tonight and all day tomorrow.”

Mary and the fiancée go down the hill. The four men are held at gunpoint. One of them tells Magee: “Confound it, sir. I’m president of the Reuton-Asquewah Railway Company.” Magee: “I wouldn’t care if you were president of the National League – sit down!”

The woman who fainted comes in laughing. “Say, president, meet your wife – Mrs. Hayden who came here to save you!” Magee says. Another man stands up (the one who was shooting at her): “You tried to double-cross me – I’ll kill you for this!” Magee: “Cut out the rough-house and act like ladies and gentlemen. Sit down!” The hermit comes in. “There’s no law against killing ghosts – so sit down and be a good little hermit,” says Magee.

In town, Mary says to a hotel clerk, “Get me a taxi – anything – I must get to Reuton at once!”

While Mary falls asleep, the woman with her takes the money out of her purse. She wraps the money in a newspaper. “Put this package in the safe – I’ll be back for it later.” She wakes up Mary. Mary discovers the money is missing. The other woman: “I fell asleep too.” Mary makes a phone call.”

“You don’t like this bunch any better than I do – watch them while I get this message. Kill the first one that makes a move!” Magee says to the hermit. A struggle for the gun. Magee is fighting them off, but is captured. He cannot answer the phone. Mary gives up trying to reach him.

They put Magee into the basement and lock the door.

Police are calling the Inn. The woman picks up the phone but doesn't know what to say. The man who had been chasing her outside, takes the gun and shoots her. At the police station: "I just heard a shot and a woman's scream at Baldpate." The police leave at once. "You're a damned good shot, Max – she's dead!" one of the men says to the shooter.

Magee created such a noise in the basement, the crooks let him out to keep him quiet. Magee to the men: "This is murder – you're all guilty – I heard every word and will swear to it on the witness stand." The four men discuss what Magee has just said. Another man shows up and looks at the dead woman's body. He hides. The hermit takes the body.

Four men talk to Magee: "You killed her all right – better plead insanity, old man." Another man adds, "I'm sorry for you, young fellow. I tried to knock the gun from your hand but I wasn't quick enough." Magee: "No – no – gentlemen, you can't get away with it. It's good melodrama, but old stuff. I've written it by the yard, myself." "Bad business – this carrying guns. Who was the woman – your wife?"

The police arrive. "I heard a shot and a woman scream. What has happened up here?" he asks the men. Magee: "I charge these men with murder – it's your duty to arrest everybody here – including myself." One of the men: "He shot a woman a few minutes ago – been raving ever since and accusing the rest of committing the crime." "The body is upstairs in Room Eight."

The hermit comes up to Magee: "I heard them accuse you so I hid the body in the cellar." Magee tells the policeman the body is in the cellar. "What are you trying to do – trap me in the cellar." The policeman tells the other police: "Search the cellar for a woman's body." The hermit removes the body.

Mary and the other woman arrive at the Inn. Mary to Magee: "I've lost the money." Man to police: "She has \$200,000 that belongs to me, Chief and...."

The hermit returns the body to Room Eight.

Mary: "I don't know how I lost it – We went to the Commercial House – I fell asleep and...."

The policeman calls the hotel: "Yes, Chief, two women were here – one left a package with me" Policeman to the group: "There's a package on its way up here that may clear things up a bit."

The other woman: "I stole the money from this girl, but it was to save you, Jim Cargan, from disgrace!" (Cargan is one of the men).

Policeman to Chief: "No body in the cellar, Chief."

Magee: "Did you search thoroughly?"

Man from hotel with package comes in. "Say, if this turns out to be a bunch of cigar coupons, you're all going to jail."

Police Chief to woman on the phone: "Hello, Betty, someone has just handed me \$200,000 – Pack up and catch the first train for Canada – I'll join you there."

"With so many greedy eyes on the \$200,000, it was surprising nobody noticed the old hermit snatch the money and throw it into the fire!!"

The woman who was shot and was pronounced dead now comes into the room.

She tells the man hiding on the second floor: “This suit of chain mail caused the bullet to glance and saved my life.” Man to woman: “They don’t suspect a thing – now is the time to strike.”

The man and a group of other men capture the police. The man tells Magee: “My name is Langdon of the U.S. Secret Service. I’ve been after Kennedy and these crooked officials for some time – sorry to have interrupted your writing, Mr. Magee, but this is government business.”

Magee: “Why this is just the material I’ve been looking for. I might have written it myself.”

The woman who was shot is there. “No – Miss Barclay is one of my cleverest assistants. She had to work hard to land such a slick article as you,” the secret service man says to the man who shot her. They all depart.

Magee and Mary are alone. Magee: “This is my world – just the people I write about – all true – even love at first sight.” He holds her hand. They kiss. “I must hurry back to the office. This will be the biggest scoop *The News* has had in years,” Mary says.

Magee is now left alone.

Magee is pounding out page after page at the typewriter. He is exhausted, but the book is finished. The man who let him into the Inn, returns. Magee lets him into the Inn. He shows him the manuscript: “You wrote all that in twenty-four hours?” the man says.

Magee: “Didn’t hear a sound since you left me last night.”

On phone to Bentley: “Yes – just finished – no same wild, terrible, horrible melodrama as usual – just what the public wants – going to sell over a million copies.”

Magee: “I’ll stay here for the rest of the night. Send me up something to eat – I’m starving!” The End.

Status: Print exists

Viewed on DVD

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Female (Mary Norton). Male (Editor, Editorial Assistant)

Ethnicity: White (Mary Norton, Editor, Editorial Assistant)

Media Category: Newspaper

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

Description: Major: Mary Norton, Positive

Description: Minor: Editor, Editorial Assistant, Positive

The Seven Pearls: Chapter Three: The Air Peril (1917)

Morning newspapers run a story that a man's brother has been murdered and a burglar is arrested for the crime. Harry Drake (Creighton Hale) and Ilma Bay (Mollie King) pretend to be reporters, call on Perry Mason and are recognized by him.

THE SEVEN PEARLS (Episode Three—"The Air Peril"—Two Parts—Sept. 30).—Ilma had just recovered two of the pearls from the burglar when they were taken away from her. She joins Harry and tells him of her loss. They are accosted by an old woman, who is strangely disappointed when she finds they did not recover the pearls. Harry escorts Ilma to her apartment after trying in vain to console her. The next morning Ilma is puzzling out a note of sympathy she has received from some one who signs himself "Nemesis," when the Sultan's executioner drops an envelope into the mail slot in her door. Ilma opens the envelope and finds in it the two pearls and a note which reads: "Here are your pearls. Nemesis is not a woman, but a dangerous man. Don't trust him. Kis-met."

Ilma 'phones Harry, telling him she has the

two pearls. While she is talking Stayne, a member of the Grady gang, is announced by Harry's butler. Harry tells Ilma of Stayne's coming and imparts the information that this member of the gang had two of the pearls. Ilma says she will visit him at once to help him recover the pearls from Stayne. Stayne tells Harry that the night before he attempted to rob the Mason home, but was caught by Perry Mason and his brother. He was searched and the pearls found on him. Perry kept one and gave the other back to Stayne and after taking his finger prints released him. In the morning papers was a story that Perry's brother had been murdered and Stayne was accused of the crime.

Ilma arrives and learns of Stayne's predicament, who offers them the pearl he has if they will clear him of the charge of murder. Harry and Ilma, pretending to be reporters, call on Perry Mason and are recognized by him. He tells his story and shows them the pearl. As they are leaving the Mason home Ilma secures a key to the front door. Later she tries to persuade Harry to return to the Mason home, but when he refused, she goes alone. In the Mason home she hears a conversation between Perry Mason and his servant which convinces her that the man killed his brother and that the servant helped him.

When Perry and the servant leave the room Ilma recovers the pearl from a vase in which Perry placed it, and is about to depart when Perry returns and captures her. Perry is about to call the police when Ilma warns him that if he does she will tell he murdered his brother. Perry decides to get her out of the way, and with the aid of her servant he ties Ilma with a rope which is attached to a ring at the bottom of a balloon. The room in which Ilma has been captured has a sliding roof and when this is shoved to one side the balloon is inflated. Before it is released a tube filled with acid is fixed so that by degrees it will eat away the rope with which Ilma is attached to the balloon while it is in midair. Perry cuts the rope and the balloon rises, carrying the struggling body of Ilma up toward the unknown.

Status: Unknown.

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Harry Drake). Female (Ilma Bay). Group

Ethnicity: White (Harry Drake, Ilma Bay). Unspecified.

Media Category: Newspaper

Job Title: Reporters (Harry Drake, Ilma Bay). Unidentified News Staff

Description: Major: Harry Drake, Ilma Bay, Positive

Description: Minor: Unidentified News Staff, Neutral

The Silence Sellers (1917)

Editor of the *Tattle Tale*. Donald Loring (Mahlon Hamilton), sent by the editor to spy on a party – it turns out Loring is a secret service man trying to expose a foreigner.

Editor of the *Tattle Tale* threatens Laura Sutphen with a scandal after she is forced to spend the night with rich foreigner Vaon Kolnitz during a rainstorm. He agrees to suppress the story if Sutphen arranges for him to meet Kolnitz and society girl Sue Schuyler, who is rumored to be involved with the foreigner. After several complications, it is revealed that Donald Loring, who first tipped the editor to the story, is a secret agent trying to expose a blackmail ring, of which Kolnitz is a part. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, pp. 27-28

Because of Donald Loring's excessive drinking, Laura Sutphen breaks off her engagement with him and refuses to see him socially. When her automobile breaks down in front of a friend's empty estate during a storm, Laura is forced to spend the night with Von Kolnitz, a rich foreigner also stranded by the weather. After ignoring Donald's advice to get out, Laura receives a threatening phone call from the editor of the *Tattle Tale*. To keep her name out of the gossip newspaper, Laura agrees to invite Sue Schuyler, her best friend and an incurable flirt, and Von Kolnitz to a party and to allow Donald to attend as an employee of the *Tattle Tale*. At the party, Sue and Von Kolnitz arrange a compromising midnight rendezvous at which Donald appears with a camera. After a series of misunderstandings with Laura, Donald reveals himself to be a secret service agent and exposes Von Kolnitz as a social blackmailer. Her faith restored, Laura is reconciled with Donald. *American Film Institute Catalog of Feature Films/TCM Overview*

THE SILENCE SELLERS—(5 Parts—Sept. 24).—The cast: Laura Sutphen (Mme. Petrova); Donald Loring (Mahlon Hamilton); Sue Schuyler (Violet Reed); John Sutphen (Charles Dungan); Walton Schuyler (Myles McCarthy); Herr Von Kolnitz (Wyndham Standing); Hoffman (Henry Leone); Butler (Edward James). Adapted by Wallace C. Clifton from the story by Blair Hall, in "Snappy Stories." Directed by Burton L. King.

Laura Sutphen, daughter of wealthy John Sutphen, breaks off her engagement with Donald Loring because of his dissipation. Loring is visited by Reyburn, the district attorney, who gives him some sound advice.

Laura's friend, Sue Schuyler, has aroused the comments of the gossips by her flirtation with the distinguished foreigner, Von Kolnitz. Laura's runabout breaks down in front of the Grandin home, while the Grandins are away, and a storm forces her to remain overnight. Von Kolnitz calls to see Mr. Grandin. The last train has gone, so Laura bids him remain for the night. Donald Loring also calls and after explanations, he suggests that he had better escort her home. Laura refuses, and he leaves alone.

At her home next day, Laura is threatened over the telephone by the editor of the "Tattle Tale," who says a full account of her adventure will be published if she does not meet his terms. As she enters the office, she sees Donald Loring leave by another door, showing that it was he who gave the information. The editor agrees to suppress the story if she will invite Herr Von Kolnitz and Sue Schuyler to her next house party, also Donald to represent the "Tattle Tale." Laura consents.

Sue Schuyler and Von Kolnitz are unduly friendly at the house party. That evening, Laura overhears them agree to a secret meeting in the alcove off the drawing room at midnight. She sees Donald conceal himself near the alcove, and to punish him for spying, Laura dons a negligee and meets Von Kolnitz herself. Sue hears Von Kolnitz talking and sees Laura evidently making love to him while he repulses her advances. Donald is puzzled, but keeps in hiding and soon retires without being seen. The next morning, when Sue requests an explanation of Von Kolnitz, he replies that since she overheard all, no explanation is needed, and begs her to meet him that night. Laura suggests that Donald leave. He is hurt, but refuses, claiming that she will need him. At midnight, Laura is shocked to see Sue in Von Kolnitz's embrace, and Donald preparing to take a flashlight of them. She tries to stop him but too late, and Donald takes the picture. Sue and Von Kolnitz are startled, and Laura, not understanding Donald's motive, urges Von Kolnitz to take the camera away from him.

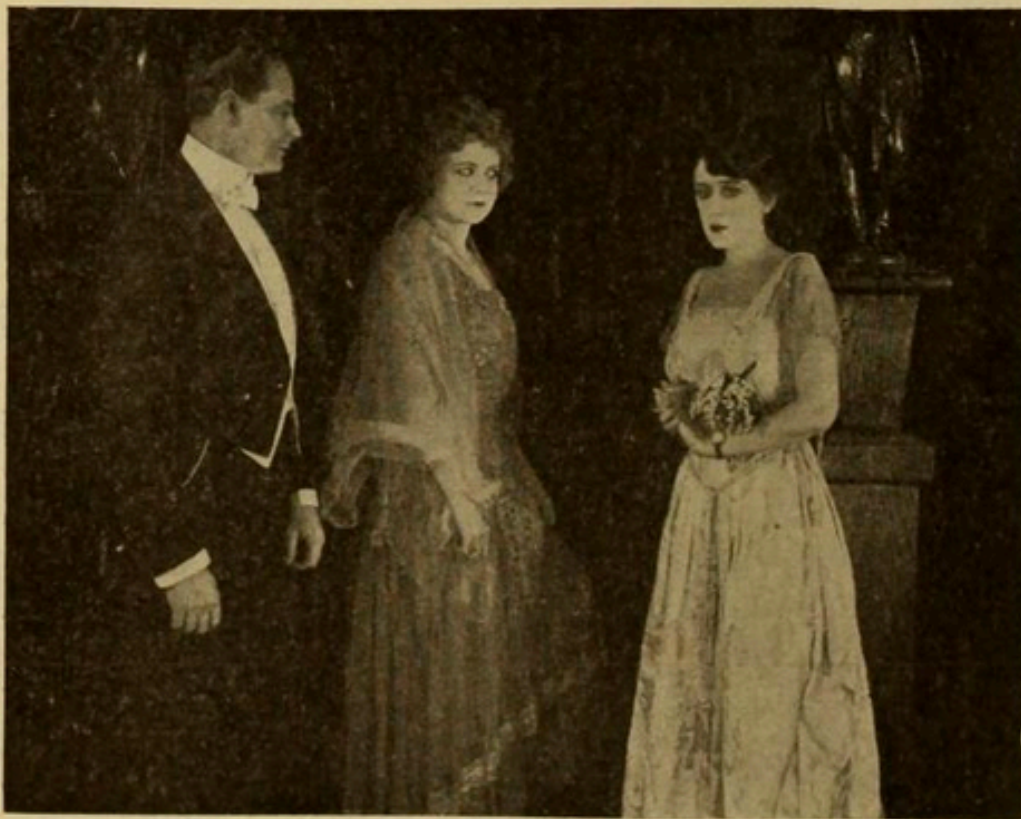
Donald explains that he is a secret service agent and that he has caught Von Kolnitz about to take a photograph of his compromising position with Sue for the purpose of levying blackmail. Von Kolnitz, quickly regaining his composure, declares that despite all their efforts, Sue's name will be mentioned. Laura promptly comes to the rescue by saying that Mrs. Schuyler has been assisting her and Donald with this case for the purpose of exposing Von Kolnitz. Donald gives a signal and plainclothes men seize the distinguished foreigner. After all are gone, Donald asks permission to place the engagement ring again on Laura's finger, and realizing that her lover has now made a man of himself, she consents.

"The Silence Sellers"

Five-Part Metro Photoplay from Story by Blair Hall Starring Mme. Petrova Is Mildly Entertaining.

Reviewed by Edward Weitzel.

A DECIDED improvement would have been observable in "The Silence Sellers," a five-part Metro photoplay founded on a tale from "Snappy Stories," if Mme. Petrova, the star, had shown more animation during the performance. The story is mildly entertaining and exposes the methods of a class of social blackmailers that work by threatening to publish any bit of scandal in a sheet called "Tattle Tale" that they are able to unearth. The heroine, Laura Sutphen, is obliged to dismiss



Scene from "The Silence Sellers" (Metro).

her lover, Donald Loring, on account of his drinking, and finds out later than he is employed by the blackmailers. A wealthy married woman becomes involved with one of the gang, a foreigner of birth and breeding, and he also gets a hold over Miss Sutphen. She is forced to assist him for a time but manages to help prevent him from compromising the other woman. She is also delighted to learn that young Loring has been misleading her and the blackmailers as well and is instrumental in

effecting their capture. He is quickly forgiven after that and restored to favor.

Blair Hall, the author of the story, has not contributed anything new to the large supply of modern fiction, but his surprise finish will please some persons and they will enjoy many of the incidents in "The Silence Sellers." Burton L. King has directed the production in good style, and it has been given a fair cast. Mme. Petrova looks and dresses the part of Laura Sutphen admirably, but considerable more animation in her acting would be appreciated. Mahlon Hamilton, Violet Reed, Charles Dungan, Myles McCarthy, Wyndham Standing, Henry Leone and Edward James are other members of the cast.

Reviewed by Edward Weitzel, *The Moving Picture World*, October 13, 1917, pp. 246-247.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Editor of the *Tattle Tale*, Donald Loring)

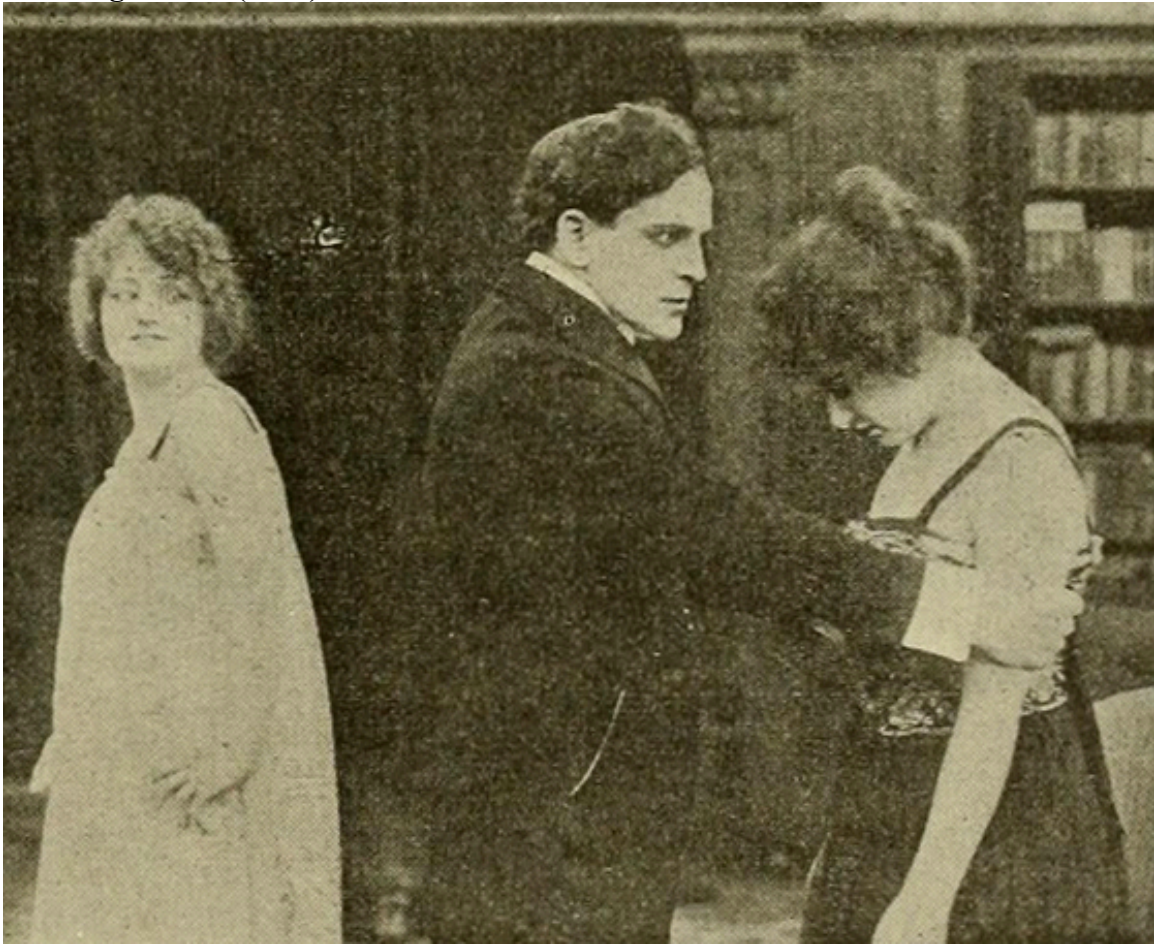
Ethnicity: White (Editor of the *Tattle Tale*, Donald Loring)

Media Category: Newspaper

Job Title: Editor (Editor of the *Tattle Tale*). News Employee (Donald Loring)

Description: Major: Donald Loring, Positive

Description: Minor: Editor of the *Tattle Tale*, Negative.

The Single Code (1917)

Editor Hugh Carrington (Crane Wilbur) of the *Purist Magazine*.

After listening to a lecture on tolerance and understanding given by Hugh Carrington, editor of *The Purist Magazine*, Lorrie Stuart, who had been betrayed as a young girl, is inspired and volunteers to work in Carrington's rescue mission. Lorrie and Carrington fall in love and are married without Lorrie ever disclosing her shameful past. After the wedding, Lorrie learns of Carrington's previous illicit relationship with vamp Olga Kilday, but following her husband's teachings, she forgives him. However, when Carrington discovers his wife's transgressions, he lacks the courage to follow his own convictions and leaves her. Later, after realizing his hypocrisy, he returns to be reconciled to his wife and to the single code. *American Film Institute Catalog of Feature Films*.

THE SINGLE CODE (Horsley—Five Parts—April 16).—The cast: Lorrie Stuart (Florence Printy); Malcolm Stuart (F. A. Johnston); Doctor Allen (Harrish Ingraham); Margaret Winfield (Nan Christy); Dick Baxter (John Oaker); Olga Kilday (Olive Stokes); Rodman Wray (Ernesto Garcia); Hugh Carrington (Crane Wilbur).

After he leaves college Hugh Carrington falls into the toils of Olga Kilday, an adventuress, but after a month of her his manhood awakens, and he offers to marry her. She tells him she cannot as she is already married. Hugh starts to leave her, but she threatens him with imprisonment if he carries out his plan, declaring that his act of paying her transportation across the state line constituted an offense against the Mann act. Hugh calls upon his attorney, who with Hugh's consent, arranges a money settlement.

Believing this episode in his life now a matter of the past, Hugh starts out anew and becomes editor of the Purist Magazine. He advocates a single code of morals. Lorrie Stuart starts from her country home for school. Dr. Allen, a friend of Malcolm Stuart, an aged scientist and Lorrie's father, loves her and asks her to become his wife. But she does not love him, she explains, and cannot agree.

In the school town Lorrie meets Dick Baxter, whom Margaret Winfield, Lorrie's chum, admires. Dick is infatuated with Lorrie and disregards Margaret altogether. As he promises to marry her, Lorrie trusts Baxter, but he betrays this trust and then leaves town. Lorrie goes to Margaret for aid and comfort but is shunned. Dr. Allen visits Lorrie and learns her secret and then remains to help her until after her child is laid to rest on the hill. After this experience Lorrie goes to live with her aunt, her father having died. There she meets Hugh. She offers to help him in carrying out his preachments. The two become friends and their friendship finally ripens into love and they are married.

Olga reads of the marriage, as does Margaret. Olga demands blackmail and to keep her silent Hugh submits. He then consults his attorney, Rodman Wray, who, instead of serving his client, enters into a pact with Olga to extort more money for her from Hugh while he sets his ground to lure Lorrie away from her husband. Olga and Wray play their hands when Hugh is called away one evening on business. But Hugh misses his train and returns to his home to find his wife struggling in Wray's arms. He denounces Wray, who informs Lorrie that Olga was Hugh's mistress. Hugh turns them out of the house, then sadly turns to Lorrie for forgiveness, which she readily gives.

Margaret comes to visit Lorrie and, ever remembering that it was Lorrie who stole Dick Baxter from her, taunts her of this frightening part of her life. Lorrie leaves the room and

Margaret follows. Lorrie berates her guest, an argument follows and Hugh overhears the worst. He demands the truth from Lorrie, who tells her story. But unlike the woman, he could not forgive. In a rage he left his home and Lorrie.

Days passed before the meaning of his action dawned upon Hugh. Guided by Dr. Allen, he returned to Lorrie, again to be forgiven, thus gaining a victory for the single code.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Hugh Carrington)
Ethnicity: White (Hugh Carrington)
Media Category: Magazine
Job Title: Editor (Hugh Carrington)
Description: Major: Hugh Carrington, Positive
Description: Minor: None

The Sixteenth Wife (1917)

Reporter Jimmy Warburton (George J. Forth) is a breezy, ingratiating American newspaperman.

Warburton helps dancer Olette (Peggy Hyland), who once worked for a weekly paper in his hometown, escape from Kadir El Raschid, a Turk who wants her to be his sixteenth wife. Warburton first meets Olette when he comes to interview her about her alleged engagement to the Turk. Warburton disguises himself as a rival Turk to scare off El Raschid, but the Turk counters by disguising himself as Warburton to get in to see Olette. After several complications, Olette pretends to sail for Europe to get rid of El Raschid, then sneaks back on the pilot boat and ends up with the reporter. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 28

Olette, an American dancer who is the star of the Russian ballet, attracts the attention of Kadir El Raschid. Engaging the dancer for an appearance in Turkey, Raschid offers her the honor of becoming his sixteenth wife. When she refuses, he imprisons her in his harem where her presence ignites a mutiny among his other fifteen wives. Olette escapes by jumping from a window and returns to America where she encounters reporter Jimmy Warburton, who knew her when she was merely Mary Ann and worked on a weekly newspaper. When Raschid follows her to America, Jimmy and Olette concoct a wild goose chase for the Kadir. Olette boards an ocean liner to Europe, followed by Raschid. As soon as the ship leaves the harbor, she drops aboard the tugboat and returns to New York where she marries Jimmy, leaving Raschid to continue his voyage alone. *American Film Institute Catalog of Films/TCM Overview*.

THE SIXTEENTH WIFE (Five Parts—May 14).—The cast: Olette (Peggy Hyland); Kadir (Marc MacDermott); Warburton (George J. Forth); Hackel (Templer Saxe). Written by Molly Elliott Seawell. Directed by Charles Brabin.

Olette is posing in Russia as a dancer of the ballet. She is supposed to be French. She has as a maid a black woman, Zula, represented to be a Nubian. Hackel, her manager, plays up Olette's proclivities in dress and mood and makes a great success of her. Kadir Il Raschid, a noble and wealthy Turk, falls in love with her and showers rich gifts upon her. He pays Hackel a great sum to cancel her engagement in Russia and come to the ballet at Constantinople. There he offers her as a treat a view of the harem. Once inside among his fifteen wives he offers Olette the honor of becoming the sixteenth. Olette's embarrassment is heightened by the violent jealousy of Mimi, the fifteenth wife. She wants to escape, but huge slaves bar her way.

Although Kadir has trapped Olette he intends to win her fairly or not at all. Olette forms an alliance with Mimi, who aids her to escape. She flees to America, followed by Kadir. Here he renews his wooing. Jimmie Warburton, a live young New York newspaper reporter, comes to interview her about her reported engagement to Kadir, which has been used for publicity purposes by Hackel. During many adventures while Kadir hounds her, she and Jimmie fall in love and conspire to get rid of the Turk. Jimmie incidentally having penetrated her identity as a girl he had known as plain Mary Ann in the old home town in Kentucky. Jimmie dresses up as a rival Turk. This does not get rid of Kadir, but only makes him more determined. He disguises himself as Jimmie, whom he has kidnapped, and so secures an audience with Olette. Jimmie gets free in time to spoil the effect of this coup. At length the Turk is eluded by Olette setting sail for Europe, he shadowing her on the same boat, but she slips away out in the harbor with the pilot boat to rejoin Jimmie and marry him.

“The Sixteenth Wife”

Vitagraph Five-Reel Blue Ribbon Feature Starring Peggy Hyland and Marc MacDermott Excellent from Every Angle.

Reviewed by Edward Weitzel.

THE attempt to make “The Sixteenth Wife” a photoplay of uncommon merit has been fully realized. This five-reel Vitagraph Blue Ribbon Feature, from a story by Molly Elliott Seawell, shows author, actors and every one concerned in holiday humor. The characters and incidents all belong to the world of make-believe, a humorously entertaining world, peopled with a captivating heroine, a turbaned Turk who is determined to make the lady his sixteenth wife, an American reporter, a blandly shrewd Hebrew theatrical manager, and a colored mammy of many pounds weight.

Olette, the character played by Peggy Hyland, is an American dancer, who becomes a star of the Russian Ballet in its home town, and attracts the experienced matrimonial eye of Kadir El Raschid. Having engaged the dancer for an appearance in Turkey, the gentleman with the cigarette name tries to keep her a prisoner in his harem, where her coming has started a feminine mutiny which, to quell, requires the combined efforts of the Nubian slaves, the rotund eunuchs and the lord and master of the fifteen wives. Olette escapes by jumping from a lofty window, and returns to her native land. Hither the Turkish gentleman follows her, but gives up the pursuit when he finds that he has been cleverly tricked and Olette has the bad taste to prefer the love and devotion of a whole-hearted American to one-sixteenth share in his shopworn affections.

All of this is set forth in a spirit of playfulness that just escapes burlesque, in spite of the real danger to the heroine and the physical discomfort of one of the harem beauties, who is stretched face downward upon the ground and bastinadoed upon a broad and comprehensive plan.

The production offers a fine opportunity for the artistic and picturesque, and director Charles Babin exhibits notable skill and care in his department.

Peggy Hyland does the best work of her American career as Olette, and displays a number of fetching frocks. She also does her dancing steps after the fashion of one trained in the art. Marc MacDermott as Kadir El Raschid is fitted by manner and method to give a high grade performance of the part. George J. Forth is a breezy, ingratiating American newspaperman, and Templer Saxe's impersonation of Hackel is a composite of several famous managers of the old school.

Reviewed by Edward Weitzel, *The Moving Picture World*, May 26, 1917, p. 1299

“The Sixteenth Wife”

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

MOLLY ELLIOTT SEAWELL'S fascinating story of the pursuit of a pretty American girl by the dark-skinned possessor of fifteen previous wives is splendidly adapted into pictures by Director Charles Brabin in this decidedly elaborate production. We have not seen Peggy Hyland in a more attractive frame of mind and matter. Staging and costuming are lavish in the extreme, the more appreciated because not detracting from the story.

The illusion of Miss Hyland herself doing a wonderful toe-dance is one of the specially noticeable feats accomplished by good direction, using all the tricks of photography to so combine close-ups of face, toes, and motion that they seem one person throughout. We fully indorse the director's selection of “fifteen wives,” too, and the “sixteenth” does not suffer by comparison with the fifteen whom she did not want to supplant.

The semi-humorous and again poetic to fanciful titles lend an individuality to this particular offering which cannot be passed over without notice. Miss Hyland's work is not tensely dramatic, as it is not intended as such, and the audiences for whom the picture will have its greatest appeal will catch every bit of the subtle presentation. Templar Saxe as Hackel possibly overdoes that character, but not painfully so. He is really funny at times. Marc MacDermott as the terrible Turk could hardly have been

improved on, and George Forth as Warburton does his “bit” in excellent style.

“The Sixteenth Wife” will entertain immensely audiences in better class theatres.

THE STORY AND PLAYERS

Olette (Peggy Hyland), a wonderful “Russian Dancer” with a “Nubian Slave,” falls a prey to a Turkish Kadir (Marc MacDermott), who wants to make her his “sixteenth wife.” After some near-tragic adventures in the Kadir's palace, in which her manager and press agent, Hackel (Templar Saxe), proves a poor protection, she is finally recognized by an old friend, Jimmie Warburton (George J. Forth), newspaper reporter and live wire, who keeps her secret to mutual advantage, rescuing her from the terrible Turk and winning the affections that the amorous foreigner is denied.

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

Type: Movie

Genre: Comedy

Gender: Male (Jimmy Warburton). Female (Mary Ann).

Ethnicity: White (Jimmy Warburton, Mary Ann)

Media Category: Newspaper

Job Title: Reporter (Jimmy Warburton, Mary Ann).

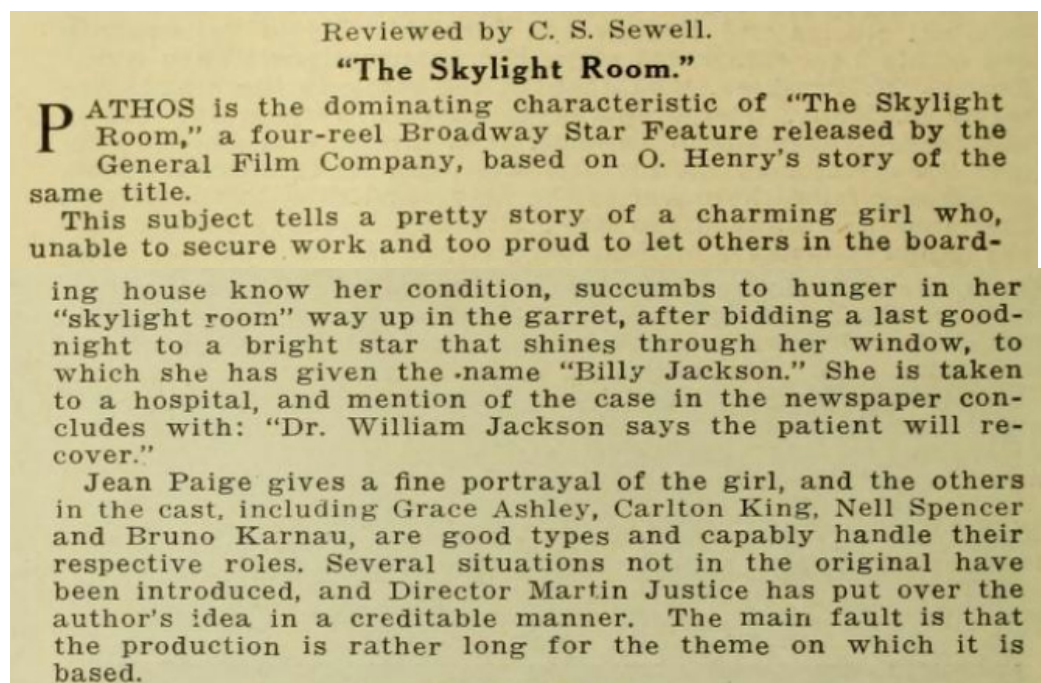
Description: Major: Jimmy Warburton, Mary Ann, Positive

Description: Minor: None

The Skylight Room (1917)

Newspaper tells the story of a girl who succumbs to hunger and is taken to the hospital.

The pretty and frail Elsie Leeson rents the "skylight room," the cheapest room in Mrs. Parker's New York boardinghouse. While barely supporting herself as a typist and copyist, Elsie spends her nights sitting on the boardinghouse porch, admiring the sky and chatting about her favorite star, which she has named "Billy Jackson." Although she is favored by the men boarders and envied by the women, Elsie's job orders continue to fall off until she is completely penniless. One night, weakened by a lack of food and sleep, Elsie collapses in her room while watching "Billy Jackson" through her skylight. Found the next morning by a sympathetic boarder, Elsie is rushed to the hospital where, as reported in the newspaper the following day, she is cared for by a concerned intern named Billy Jackson. *American Film Institute Catalog of Feature Films*



Reviewed by C.S. Sewell, *The Moving Picture World*, December 15, 1917, p. 1646

THE SKYLIGHT ROOM (One of the O. Henry Series—Four Parts).—The cast: Miss Leeson (Jean Paige); Mrs. Parker (Grace Ashley); Miss Dorn (Nell Spencer); Mr. Skidder (Carlton King); Billy Jackson (William Lampe); Mr. Hoover (Bruno Karnau); Mr. Evans (Rex Burnett); Actor (Frank Crayne); Broker (Herbert Pattee); Miss Longnecker (Mrs. Mann); Clara (Ada Kingsley). Directed by Martin Justice.

Elsie Leeson comes to Mrs. Parker's rooming house and takes its cheapest corner, the Skylight Room. She finds copying to do, and occasionally in the evening sits on the front steps with the other roomers. The women of the house are jealous; the men adoring. One night she points to a brilliant star above them and tells them she has named it Billy Jackson, and that it shines down through her skylight..

And then work ceases and Elsie starves—bravely, cheerfully. One night she drags herself to her Skylight Room and, throwing a good-bye kiss to Billy Jackson, lies down with a smile. They find her next morning, and an ambulance is sent for. Mrs. Parker tells the young ambulance doctor that she cannot understand what is the matter with Miss Leeson. He goes upstairs, gathers her in his arms and rushes down, paying his respects to Mrs. Parker on the way in a manner that leaves her feeling crumpled in mind and body. He tells the driver to drive like H——.

Next day the newspaper says: "She was taken to Bellevue Hospital suffering from debility, induced by starvation. Dr. William Jackson, the ambulance physician, says the patient will recover."

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

Society's Driftwood (1917)

Reporter Tison Grant (Charles West)

Grant marries a woman seeking revenge against a judge who sent her brother to jail on circumstantial evidence. Grant tries to expose the crooked deal, not realizing the judge is his brother. When his wife tells him the truth, the reporter hesitates to expose the story and tells the judge to leave the state. Before he can, the imprisoned man is released and attacks the judge. Grant's wife tries to take the blame, but is cleared when her brother confesses before he dies from wounds received in the fight. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 28

When Judge Grant sentences Paul Rogers to jail on circumstantial evidence, Paul's sister Lena swears revenge. A few years later, Judge Grant becomes a corporation attorney for a large firm. In collusion with the owners, Grant embezzles the firm's profits, thus forcing the value of the stock down and creating favorable conditions for a takeover. Lena, on the pretext of making an investment, meets the judge, who falls in love with her. Lena uses his infatuation to discover that the judge himself stole the money. Meanwhile, Lena has fallen in love with Tison Grant, a newspaper reporter and the judge's brother, and after they are married, she informs Tison of his brother's treachery. Tison threatens to give the story to the papers, but before he can, Paul is released from jail, kills the judge, and is wounded in the scuffle. Lena takes the blame for the killing but is freed from suspicion when Paul confesses before he dies. *American Film Institute Catalog of Feature Films/TCM Overview*

SOCIETY'S DRIFTWOOD (Five Parts—Oct. 22).—The cast: Lena Rogers (Grace Cunard); Tison Grant (Charles West); Judge Grant (Joseph Girard); Paul Rogers (William Musgrave). Written by Harvey Gates. Directed by Louis Chaudet.

Lena Rogers and her brother Paul, orphans, have suffered from poverty. She earns their living as a fortune-teller, Paul being the bally-hoo. A woman's pocketbook is stolen, and Paul and Lena accused. Paul takes the blame, and is sentenced to four years in the penitentiary. Lena knows this means death to her brother, who is in ill health, and goes to plead with the judge, but he threatens to have her arrested for annoying him, and she vows revenge. In her tent she had once seen Tison Grant, brother to the judge, who is a reporter. Tison urges his brother to show leniency toward Paul.

Time passes. Judge Grant has become a corporation lawyer and is now engineering a crooked deal. Tison is a city journalist, and is exposing the deal, but can't lay his finger on the man higher up.

Lena, through slaving and scheming, finally becomes forewoman of a modiste shop. She meets Judge Grant and he falls in love with her. She discovers Grant is the brains of the graft deal.

Lena meets Tison. Both fall in love. Paul writes a letter depicting his misery. Lena accepts the judge's proposal and promises to meet him the next day, but she marries Tison. They return to the Grant home. There is a terrible scene in which Lena discloses the judge

as the franchise grafter. Tison hesitates in exposing his brother and Lena upbraids him furiously. Enraged, she leaves the house. Tison gives the judge the preference of prosecution or leaving the state.

When Lena arrives at her own apartment she finds Paul, who has just been released. He sees a note from the judge with his address.

The judge is leaving the house when Paul enters and fires at him. He falls just as Lena bursts into the room. She snatches the pistol and tells Paul to make his escape. Tison rushes down the stairs and thinks Lena has shot his brother. A policeman who has seen Paul enters and Lena is willing to sacrifice herself, when Paul is seized with a fit of coughing. Before they reach him Paul dies from a hemorrhage. The policeman finds Grant is not dead, and Lena's sorrow brings her closer in the affections of Tison and affords a means of reconciliation.

"Society's Driftwood"

Five-Reel Butterfly Production Features Grace Cunard and Joseph Girard in Story of Revenge.

Reviewed by Robert C. McElravy.

IN THIS five-reel offering, written by Harvey Gates and produced by Louis Chaudet, the attention is carried along without cessation through the entire number. Clear-cut construction and a good running story combine to hold the interest. The chief motive concerns a girl whose brother



Scene from "Society's Driftwood" (Butterfly).

was railroaded to prison by an unscrupulous judge and her efforts to obtain a revenge upon the latter. This leads up to a semi-tragic close, mitigated by thought of future happiness in store for the girl.

The theme of revenge has certain perils as well as advantages for the plot builder. It is almost certain to afford strong dramatic, or perhaps melodramatic, situations, such as occur at the close of this story, but, on the other hand, it is hard to keep the narrative very far above ground. The author in this case has managed to avoid the sordid and repellent situations which almost invariably try to creep into a plot of this type. He has brought out the strong features of the story without resorting to unpleasant methods.

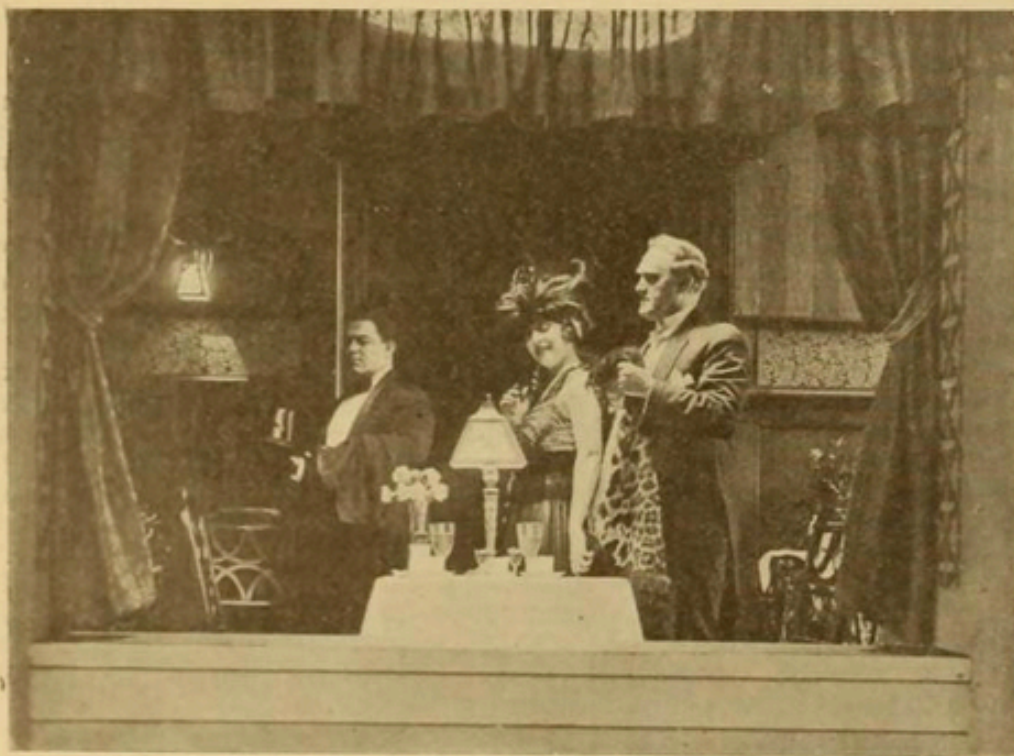
Grace Cunard is cast as Lena Rogers, and does excellent work in this role. She and her brother are first introduced in a fortune teller's tent at a county fair. The opening scenes catch the interest immediately and provide a proper setting for the incidents which follow. The brother is falsely accused of stealing a pocketbook. His prison sentence follows, at the hands of an unjust judge, and the girl devotes several years to obtaining her revenge. She finally does this by allowing the judge to fall in love with her and getting information as to one of his crooked financial deals. She then caps the climax by marrying his younger brother. Her own brother in the meantime is released from prison and attempts to kill the judge.

Charles West and William Musgrave are cast as the two brothers. The general presentation and photography are very good.

The Moving Picture World, November 3, 1917, p. 705

GRACE CUNARD IN "SOCIETY'S DRIFTWOOD."

In "Society's Driftwood" Grace Cunard has been provided with her most telling Butterfly vehicle. The story, by Harvey Gates, is genuinely dramatic in theme, and has been developed with logic and sincerity. It relates the life struggles of a sister and brother, whose whole future is darkened by the shadow of a crime of which neither is guilty. Lena Rogers and her brother Paul, physically frail lad, are operating an amusement tent in connection with country fairs during the summer. Some of the visitors to the grounds are the victims of pickpockets, and a man whose advances Lena has repulsed, hides one of the stolen purses among her effects. In order to save his sister from the humiliation of arrest, Paul takes the blame of the theft upon himself. The judge before whom



Scene from "Society's Driftwood" (Butterfly).

the case is tried heartlessly sentences the boy to the penitentiary, despite the pleas of Lena, who knows that the confinement will probably cause her brother's death. Lena resolves to bring the cruel magistrate to a keener sense of responsibility to the unfortunates whom he sends away so nonchalantly to death and dishonor. The manner in which she achieves this aim forms the vivid moments in a plot that moves sometimes breathlessly and always interestingly to a satisfying climax.

Status: Unknown
Unavailable for Viewing

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

Sold at Auction (1917)

Reporter Hal Norris (Frank Mayo).

Norris helps Nan, who was abandoned by her father and sent to live with a woman who treats her like a slave. When Nan meets the reporter, her guardian fears she will lose the girl and tells her she has mulatto blood, causing the girl to run away. She is caught by white slavers who plan to sell her. One of the bidders at the auction turns out to be her father. He does not realize the girl he is bidding on is his daughter until the reporter arrives and reveals the truth. Richard Ness, *From Headline Hunter to Superman*, p. 28.

Because he wants to remove anything that will remind him of his wife's infidelity, Richard Stanley sends his infant daughter Nan to a woman named Mrs. Hopkins. Stanley sends money for Nan's support, but never visits her and thus is unaware that she is treated as a slave by Mrs. Hopkins, who keeps all of the money herself. Nan's only happiness comes from her love for Hal, a young reporter. Fearful of losing her servant, Mrs. Hopkins tells Nan that there is mulatto blood in her veins. Crushed by the lie, Nan flees from the only home she has ever known. Ignorant of the world, she is carried by the tide of events unknowingly into what is termed a "matrimonial" agency, but which is in reality something worse. Nan is placed at auction and her own father bids for her against other millionaires. As he outbids them, Hal, who has traced her, enters just in time to reveal to Stanley that Nan is his own daughter. *American Film Institute Catalog of Feature Films*

SOLD AT AUCTION (Gold Rooster-Balboa—Five parts—Feb. 11).—The cast: Nan (Lois Meredith); Richard Stanley (William Conklin); Helen (Marguerite Nichols); Hal Norris (Frank Mayo); William Raynor (Charles Dudley); Raynor's sister (Lucy Blake).

To remove forever anything that will remind him of his dream of happiness, shattered by his wife's infidelity, Stanley sends his infant daughter, Nan, to be cared for by a woman named Hopkins, sending money regularly for her support but never going to see her. Nan is treated as a slave, receiving none of the money intended for her.

Then comes her first real happiness in the sincere love of Hal, a young reporter. Fearing to lose her, Mrs. Hopkins tells her there is mulatto blood in her veins. Crushed by the lie, Nan flees from the only home she has ever known. Ignorant of the world, she is carried by the tide of events unknowingly into what is termed a matrimonial agency, but which in reality is something worse.

Then comes the big situation. Nan is placed at auction and her own father bids for her against other millionaires. As he outbids them all, Hal, who has traced her, enters, just in time to reveal to the father that Nan is his own daughter.

The Moving Picture World, February 10, 1917, p. 912

Reviewed by Edward Weitzel.

"Sold at Auction."

THE troubles of the heroine in "Sold at Auction," a five-reel photoplay produced for Pathe by the Horkheimers, are sufficient to crush an ordinary woman completely. Her father discovers the infidelity of the child's mother and gives the little girl over to the care of others. She is brought up as a servant, told at eighteen that she has mulatto blood in her veins, and falls into the hands of a female white slaver who puts her up at auction, her own father outbidding the rest of the men. He learns the truth in time, and the unfortunate girl sees a prospect of happiness with a young reporter that has fallen in love with her.

There is very little that is uplifting in such a story. The auction episode has not been made unduly offensive, and the producers have treated the entire drama with restraint, but the subject is unpleasant in spite of its dramatic value.

Lois Meredith is appealing as the badly treated Nan, and William Conklin carries out the author's conception of her



Scene from "Sold at Auction" (Pathe).

contemptible father. Frank Mayo, Marguerite Nichols, Charles Dudley and Lucy Blake round out a competent cast.

The Moving Picture World, February 10, 1917, p. 857

Status: Unknown

Unavailable for Viewing

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

Some Nurse (1917)

Newspaper Article reports how a young heiress has just married a man after she injured him with an automobile. The story gives a young man an idea.

SOME NURSE (One Reel—Oct. 2).—Billie is the girl of Jay's dreams, but the fickle creature leaves him on the curb while she goes to ride with Jack, another suitor. Jay wanders down the street in dejection when he suddenly spies an item in a newspaper telling how a young heiress has just married a man whom she injured with her automobile. He spies Billie and Jack coming down the street with Billie at the wheel of Jack's car. He steps off the curb just in time to be struck by the machine. He is carried into the doctor's house and put into bed.

Jack, sighting a clipping which has fallen from Jay's pocket, and realizing what his rival has done, gets himself into a similar predicament and is carried into the room with Jay. Billie discovers the scheme and organizes a conspiracy with the doctor. The medic orders Jay steamed and Jack put into an ice pack. The hospital huskies have just got the treatment well started, the patients have just begun to suffer, when the doctor announces that a mistake has been made and orders the treatment reversed. The patients are finally released, and as they jump out of bed they see Billie speeding down the street in Jack's new car with the doctor at her side.

The Moving Picture World, October 16, 1917, p. 126

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

Southern Justice (1917)

Editor-Printer Roger Appleby (Jack Curtis). Printer's Devil Daws Anthony (Elwood Bredell).

Daws Anthony, a boy of sixteen, is cared for by three old men, Judge Morgan, Roger Appleby and Caleb Talbot. One day Northerner Ray Preston comes to their Southern town and proceeds to buy some of the judge's property. He also succeeds in breaking up the romance of village belle Carolyn Dillon and Wallace Turner. When traces of oil are discovered on the purchased property, Preston, at the suggestion of Major Dillon, consents to sell a half interest in the land to the townsfolk for a large sum of money. Daws is suspicious, however, and undertakes an investigation, only to discover that Preston has oiled the land to swindle the town. Threatened with tarring and feathering, Preston returns the money and leaves town, thus removing all obstacles in the path of Carolyn and Turner's romance. *American Film Institute Catalog of Feature Films*.

Three old men -- Judge Moran (George Hernandez), Roger Appleby (Jack Curtis) and Caleb Talbot (Jean Hersholt) -- are the caretakers of a young boy, Daws Anthony (Elwood Bredell). When Ray Preston (Fred Church) comes to the small Southern town where they all reside, he stirs up a load of trouble. He causes a break between lovers Carolyn Dillon (Myrtle Gonzales) and Wallace Turner (Maxfield Stanley), and he purchases some land belonging to Judge Moran. When some oil is found on the property, he offers to sell half of it to the town for a hefty sum. But Daws discovers that Preston put the oil there himself, and the judge makes sure the money is returned. Daws also helps Carolyn and Wallace reconcile. *Movie Review Query Engine (MRQE)*.

SOUTHERN JUSTICE (5 Parts—May 28).—The cast: Carolyn Dillon (Myrtle Gonzalez); Judge Morgan (George Hernandez); Roger Appleby (Jack Curtis); Caleb Talbot (Jean Hersholt); Maj. Dillon (Charles H. Mailes); Ray Preston (Fred Church); Daws Anthony (Elwood Bredell); Wallace Turner (Maxfield Stanley); Uncle Zeke (George Marsh). Written and produced by Lynn F. Reynolds.

Talbot, the cobbler, and Judge Morgan are old cronies, in a Kentucky village, who assemble at the cobbler's shop for daily discussions of various topics. When the story begins Daws Anthony, whose father has just died, is being sold out of house and home far up in the Cumberland Mountains. Daws, at sixteen, takes his few books, his gun and his small belongings, and starts on foot to climb down to the valley below, bent upon gaining an education.

Carolyn Dillon, the village belle, is engaged to marry Wallace Turner, cashier of the local bank. They are motoring in the country when Turner's "flivver" loses a tire, just as it whizzes past Daws Anthony. The boy has never set eyes upon an automobile and his wonderment is something approaching awe.

Turner notices the foot-sore lad and invites him to ride into the village in the "carriage that broke away from the hosses." Carolyn takes the hungry lad to her home, feeds him, gives him shoes and stockings and Turner loans him a silver dollar for his start in life.

The next day, Daws encounters Appleby, the printer, to whom he explains his desire to work and secure an education. Appleby takes the boy to the cobbler's shop where the three old cronies declare their mission in life shall be to see that Daws gets an education. Appleby makes him a "printer's devil" in his newspaper office, and Daws attends the village school.

About this time Ray Preston, an adventurer,

arrives for the purpose of putting a little life in the old place through the inspiration of a real estate boom. From Judge Morgan he buys a large tract of swamp land, announcing his purpose to drain the property and convert it into town lots. When the surveyors find traces of crude oil, there is great excitement. Samples sent to Frankfort for testings are returned with the statement that oil in high proportions is indicated.

Preston has ingratiated himself with the townsfolk, through making many real estate purchases, and by his smooth manner has attracted Carolyn Dillon's attention. When Wallace Turner objects to Preston's devotion to Carolyn, the girl resents the interference and breaks off the engagement.

Daws Anthony, who is now Preston's office boy, has his own suspicions. Taking Judge Morgan's negro man-servant with him, Daws searches the swamp and discovers charred pieces of barrel staves, iron hoops and other indications that the "oil" in the swamp has been "planted." This discovery is made the day Preston has consented to sell the villagers a half interest in the "oil land." Judge Morgan is made custodian of the funds, and the villagers heap their savings into the pool.

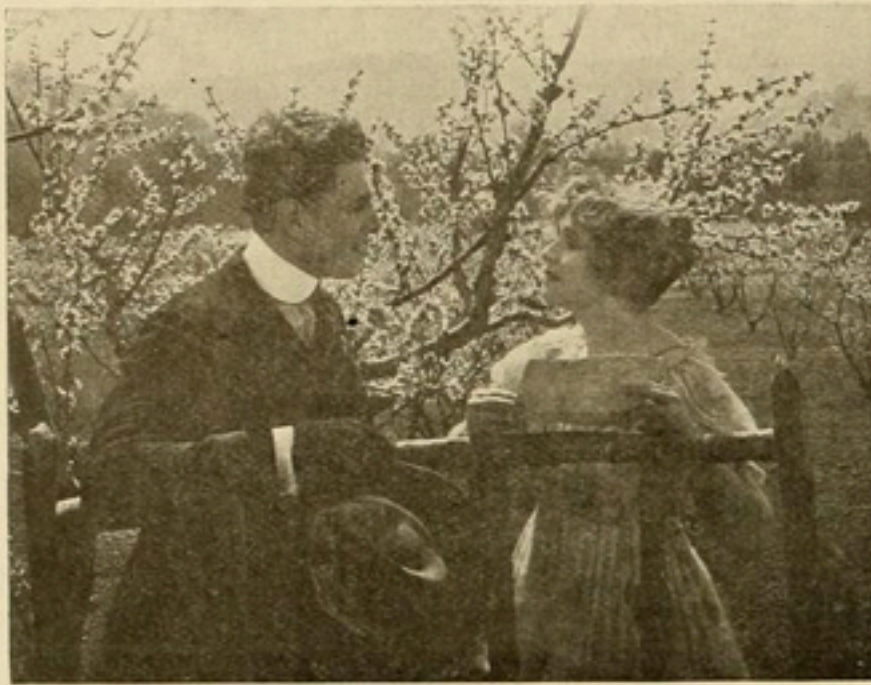
Daws Anthony becomes the hero of the hour when he exposes Preston's scheme. Judge Morgan demands that Preston return the money with which he is about to decamp from town, and when the Judge from the windows shows Preston a "tar and feather" party, that is being formed for the benefit of the real estate operator, Preston consents. The happy ending is quickly attained when Wallace Turner and Carolyn Dillon find themselves once more at an understanding.

“Southern Justice”

Five-Reel Bluebird Photoplay Is Rich in Character Drawing
and Reflects Truthfully the Placid Life of a
Small Town Down South.

Reviewed by Edward Weitzel.

THE dramatic motive of “Southern Justice,” a five-reel Bluebird photoplay, is not of very much importance. The author of the story has a decided gift for character drawing, and has indulged in elaborating a number of quaint Southern types, at the expense of the movement of his play. No effort is made to hurry the placid life of the small town in which the scenes are laid, until near the finish of the picture, and then the incident is only mildly dramatic. A scheming



Scene from “Southern Justice” (Bluebird).

young chap from the North arrives and tries to swindle the populace by selling them bogus oil land. He also attempts to elope with the belle of the town, but fails in both cases. He is caught without any difficulty and is only too ready to refund his entire collection of cash, when he learns that a snug-fitting suit of tar and feathers is awaiting him down the street.

However, if there is nothing in “Southern Justice” to stir the blood there is plenty to interest and please. The doings of the colonel, the editor, the shoemaker and other lesser lights of the community are humorously true to life. But the most interesting character of all is the orphan lad who limps into town with an old shotgun in one hand and a copy of “Pilgrim’s Progress” in the other and makes every one his friend. He is very real and very likable and is finely acted by the small thespian cast for the part. The entire production is in the hands of competent people.

Reviewed by Edward Weitzel, *The Moving Picture World*, June 2, 1917, p. 1460

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Drama
 Gender: Male (Roger Appleby, Daws Anthony)
 Ethnicity: White (Roger Appleby, Daws Anthony)
 Media Category: Newspaper
 Job Title: Editor (Roger Appleby). News Employee (Daws Anthony).
 Description: Major: Roger Appleby, Daws Anthony, Positive.
 Description: Minor: None

A Square Deal (1917)

Reporter Doris Golden (June Elvidge) is a newspaper reporter for the *Evening Star* in love with writer Mark Dunbar (Henry Hull), who leaves her after he becomes a literary success. Male Reporter Friend.

Dunbar secretly sends her money, but falls for a society woman at a party Golden is covering for the paper. He marries the woman, and when Golden finds out he was the one who sent her the money she pays him back. Artist Hugh Eltinge (Carlyle Blackwell), who also loves Golden, sacrifices his own feelings and goes to elaborate lengths to reunite the couple. He gets a reporter friend to run a fake story saying Eltinge has made a fortune, which attracts the attention of Dunbar's gold digging wife. She leaves Dunbar who later discovers Eltinge set up the ruse so Dunbar could be with Golden. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 28

When writer Mark Dunbar attains success in the literary world, he soon drifts away from his closest friends, Doris Golden, a newspaper reporter, and Hugh Eltinge, an artist. Upon meeting fortune hunter Ruby Trailes, Mark is captivated by her and fails to see her shallowness. Once they are married, Ruby begins to make extravagant expenditures and makes Mark's life miserable, accusing him of infidelity with his old friend Doris. Hugh, who loves Doris himself, plans to set Mark free from his unhappy marriage by posing as a millionaire. He soon wins Ruby's fickle admiration, and after discovering his friend and his wife in a compromising position Mark obtains a divorce. Mark condemns his friend at first, but recants when he later learns to what lengths Hugh has gone to restore him to the woman he really loves. *American Film Institute Catalog of Feature Films/TCM Overview*.

A SQUARE DEAL" (Five Parts—Feb. 19).—
The cast: Hugh Eltinge (Carlyle Blackwell);
Doris Golden (June Elvidge); Mark Dunbar
(Henry Hull); Mrs. Trailes (Charlotte Gran-
ville); Ruby Trailes (Muriel Ostriche); Hans

(Charles Charles). Scenario written by Frances
Marion. Directed by Harley Knoles.

Hugh Eltinge, a struggling artist, and Mark
Dunbar, a genius of the pen, whom the world
has as yet failed to reward, live together in
MacDougal Alley. Across the hall is Doris
Golden, a reporter on the Evening Star, who
enthuses over the work of both.

Mark's novel is sold and Hugh and Doris
see a new Mark. Mark begs Hugh to allow
him to stake him until his pictures sell, but
pleasure in his new clothes and new popularity
dwindle as he sees his old friends will not
profit by them.

A happy idea strikes him and he buys all of
Hugh's paintings on exhibition at a local
dealer, requesting that his name be not men-
tioned. Mark rejoices with Hugh when he comes
home to tell the news. Then the two decide
Doris must also share with them, and together
they go to a lawyer, and arrange to persuade
him to send a letter to Doris saying her uncle
in San Francisco has died leaving her a thou-
sand dollars.

In another section of the City Mrs. Tralles and her daughter, Ruby, scheme to ensnare a wealthy husband for the girl. Mark's reputation has impressed them. He is invited to attend a meeting of their Literary Club and the girl is given instructions to attract him. Mark meets the young society girl. Hugh and Doris—she is reporting the meeting—are also there and to them evidences of Mark's awakening infatuation are pitifully clear. Mark sees Ruby often. At a ladies' swimming club he is the guest of her mother. At a sign from her mother Ruby pretends to be drowning and Mark jumps in to her rescue.

The friendship thus engendered ripens into love and it is not long before they are married. But early in his wedded life Mark begins to feel the pangs of disillusion. Ruby is pettish and extravagant and when he remonstrates with her, she breaks into tirades of scolding that drive him to silence. Doris discovers her uncle is alive, and, perplexed, goes to the lawyer, who tells her all. She writes to Mark, enclosing a check for the whole amount she has left and promising to send the balance as soon as she can. His wife intercepts the letter and accuses him of infidelity. Her true vulgarity asserts itself and he goes to the little studio. Ruby follows and finds him with Doris and another scene is enacted. Mark begs Hugh to look after Doris, then leaves.

Hugh leaves a letter for Doris and a note in which he asks her not to read the letter before she has found happiness. Hugh tells a newspaper reporter with whom he is acquainted that he has inherited a fortune from his grandfather, and the account is printed in the evening paper. Ruby and her mother remember he is a friend of Mark's and ask him to call. Soon a closer intimacy than friendship develops and Mark comes home one evening to find Ruby in his friend's arms. Disillusioned, his last ideal—friendship—completely shattered, Mark hurries away.

After the divorce, he seeks Doris and the two become engaged. She remembers the letter and opens it. Herein Hugh has outlined his plans—the story of the fortune was a hoax, wherewith to entrap Ruby. For the sake of friendship he had sacrificed himself to bring happiness to the two he loved. Mark telephones to him and when he comes the old feeling of happiness and love fills once more the little studio in MacDougal Alley.

"A Square Deal"

Peerless Five-Reel Screen Drama of New York Bohemian Life, That Has Friendship as Its Theme—Released by the World Film Corporation.

Reviewed by Edward Weitzel.

LOVE is only a good second to friendship in "A Square Deal," a five-reel Peerless screendrama on the World program. The scenes are laid in MacDougal Alley, that short street just off of Washington Square where New York's bohemian element makes its headquarters. Two young chaps are in love with the same girl; one of the boys being a writer and the other the artist, and the friendship between them is unusually strong. Doris, the girl, prefers Mark, the writer; and Hugh, the artist, does everything in his power to help his rival. Success in his profession leads Mark away from Doris, and he makes an unfortunate marriage; but Hugh traps his friend's wife into revealing her true character, and Mark marries his old sweetheart—after divorcing the first Mrs. Dunbar.

Just how true a picture of life, as it is led in the Alley, may be found in "A Square Deal," need not concern patrons of the moving picture play. The drama is intended for those who want a clean story, plentifully sprinkled with sentiment, and one that makes no pretence to furnishing food for thought. The doings of the men and women in "A Square Deal" are easily understood, although it is easier to admire Hugh's sacrifice than to believe in it. Another incident which comes under the same head is the scene at the society ladies' swimming match; also the method taken by Mark Dunbar's first wife to make him fall in love with her. She dons Annette Kellermanns, dives into the clubhouse tank in company with a number of other lightly clad society leaders and pretends to drown.



Scene from "A Square Deal" (World).

Mark jumps in, fully clothed, and rescues the lady, and she thanks him so warmly that he returns the compliment by taking her in his arms and she accepts him then and there. This scene would have been considered very daring a few years back, especially the costumes of the swimmers, but, judging from the pictures taken of real society ladies at Palm Beach for the Sunday Illustrated Sections, they are not very far out of the way.

The production, directed by Harley Knoles, is equal to all demands, and the cast, headed by Carlyle Blackman and including June Elvidge, Henry Hull, Charlotte Granville, Muriel Ostriche, and Charles Charles, keep the acting at par.

Reviewed by Edward Weitzel, *The Moving Picture World*, February 24, 1917, p. 1206

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Doris Golden). Male (Reporter Friend).

Ethnicity: White (Doris Golden, Reporter Friend)

Media Category: Newspaper

Job Title: Reporter (Doris Golden, Reporter Friend).

Description: Major: Doris Golden, Positive
Description: Minor: Reporter Friend, Positive

The Stolen Actress (1917)

Reporter Jimmy Walker (George Webb) of the *News*.

THE STOLEN ACTRESS (Three Parts—Rel. Wk. May 28). The cast: Robert Carleton (Chester Bennett); Margory Manning (Ruth Stonehouse); Jimmy Walker (George Webb); Leonard (Wadsworth Harris); Mrs. Olden (Lydia Y. Titus); Pap Olden (Alfred Allen); Jinny Olden (Jane Bernoudy); Jed Skaggs (Eugene Walsh). Written by Fred Jackson. Produced by Ruth Stonehouse.

Robert Carleton from Kentucky, just about whipped in the battle with the big city, spends his last money to see Margory Manning, a famous actress. He is inspired by her acting and hastens home, where he begins to write a play for her called "Little Miss Moonshine." Jimmy Walker, also from Kentucky, and a reporter on the "News," comes often to see Robert, and finally warns him against working so hard. At last the play is finished.

Margory Manning has ended her season and her manager, Leonard, is searching for a new play. When Robert takes his play to Leonard, the theatrical man will not read it because it is not a society drama. Robert is desperate, but Jimmy says he will see that the play is read. Robert receives a letter from his mother, urging him to return home and accept a job in the Revenue Service, which the chief has just offered. He packs his clothes and leaves for Kentucky that day.

Jimmy abducts Margory Manning and takes her to a deserted restaurant. He refuses to allow her to leave or to eat until she has read Robert's play. She admires the play and soon she and Jimmy are the best of friends. Leonard takes the drama and Miss Manning goes to Kentucky to absorb the necessary atmosphere. Jimmy gives her a letter to the Olden family, and there she spends some time. She takes Jinny, the daughter, for her model, and dresses in rough clothes.

Robert is sent to work the Tamarack Ridge district, in search of moonshiners. There in the mountains he meets Margory, but doesn't recognize her. They become friends and he gives her lessons in reading, as she pretends she is uneducated.

Jed Skaggs, Jinny's lover, a shiftless fellow, has fallen in love with Margory. One day, when she wanders to the moonshine still where he is working he grabs her and kisses her. She escapes when Pap Olden arrives. Margory persuades the Oldens to give up their still, and Jed, being threatened by Pap Olden, informs the revenue officers of the still. With Robert they start out to scour the country.

Margory meets the revenue men and quickly getting an old gun, points it at Robert. He continues to approach, and she fires at him. Then she breaks down and weeps. She knows that Jed betrayed the Oldens.

Margory returns to the city for rehearsal and Robert remains in Kentucky recuperating from his wound. Jimmy often sees Margory. She doesn't know who the author of her play is, but is anxious to meet him. Jimmy sends for Robert to be present at the first performance. Jimmy ushers him into Miss Manning's dressing-room and begins to introduce them; but before he can speak, they are shaking hands. Robert is about to take Margory into his arms when she is called on the stage. But at the end of the play, as he stands waiting in the wings, she falls into his arms.

Status: Unknown
Unavailable for Viewing

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

The Storm Woman (1917)

The Cub (Henry Hathaway). The Older Reporter (Joseph W. Girard).

THE STORM WOMAN (Three Parts—Rel. Week of Oct. 1).—The cast: The Woman (Claire McDowell); The Cub (Henry Hathaway); The Older Reporter (Joseph Girard); Nina Martelli (Violet Schramm); Her Father (George Pearce); Guy Trumbull (Morris Foster). Scenario and production by Ruth Ann Baldwin.

Over a plate of beans in a cheap restaurant an elderly reporter in reply to a question from a cub, asking about a mysterious woman in black and her fortune-telling parrakeets, relates the following story:

"Fifteen years ago Maria and Nina Martelli lived with their old father in Italy. Maria, the older girl, had known care but not tragedy, and Nina, a gay child of sixteen, was wholly irresponsible. Guy Trumbull, supposed by his wealthy parents to be touring Italy, but held in the village because of a chance meeting with Nina, had fallen in love with the child, and she was in love with him. He bought her a pair of parrakeets and Nina adored the birds because he bought them. The days flew into the past, and Guy transferred his affections to Maria. One day he told her that he loved her, not Nina, and pleaded with her to go to America with him. Maria repulsed him, but he grabbed her into his arms and was kissing her when Nina came upon them. Nina screamed and fought her sister. Then throwing herself on Guy's neck, she told him he couldn't go away and leave her. The father heard, and understood, and later the truth dawned upon Maria. Maria snatched the whip from her father, and as he threatened her with his fist, he clutched his heart and sank to the ground—dead.

"That night Nina slipped from the house and before Maria could stop her, threw herself over a cliff. She did not die, but her body was broken past help. Then the desire for vengeance grew in Maria's heart, and after years of saving, they came to New York, where Trumbull lived. Maria set herself to haunt Trumbull. Everywhere he went he saw her—a ghost of his own cruelty—and at last his body was found, with Maria gloating over it. The coroner's verdict was heart disease, so they could not hold Maria for the murder, but the truth was that Trumbull had died of fear."

As the two men went out of the restaurant they saw that it was raining heavily. The cub went across the street and asked the woman in black if he could go with her and meet her invalid sister. The woman thought the young man was joking with her and told him that she was going home to her husband and children. She pointed to a huge umbrella, which lifted, showing four lusty youngsters, and a large and husky Italian.

"What's the idea?" demanded the cub, crossing over again to the older man, who was laughing.

"Well, I thought that was a pretty good story for a cup of coffee and a plate of beans."

The Moving Picture World, October 6, 1917, p. 125

UNIVERSAL'S schedule for the week of Oct. 1 is headed by a Gold Seal drama, "The Storm Woman," featuring Claire McDowell. E. Magnus Ingleton is the author and Ruth Ann Baldwin prepared the scenario and directed the production. The major part of the production consists of a fanciful tale of the tragic life of an Italian woman who is seen every day sitting at a conspicuous post in a big city with a cage of fortune-telling parakeets before her. The mysterious figure shrouded in a black shawl, has aroused the curiosity of a cub reporter who wishes he knew her life story. For a plate of beans and a cup of coffee a broken-down writer agrees to tell him the tale. It proves to be a recital of gripping interest, rehearsing the wrongs suffered by the young Italian girl at the hands of an adventurous tourist, her pursuit of him to America and her final infliction of vengeance. The denouement, when the cub seeks further particulars from the parakeet woman, is highly amusing and a complete surprise. A Nestor comedy, "Pete the Prowler," is another release for the same day. Eddie Lyons, Lee Moran and Edith Roberts are the featured players.

Motion Picture News, October 6, 1917, p. 2366

"The Storm Woman" Heads U List

**Diversified Bill of Drama, Comedy and News Features for
Week of October 1—Gives Variety to Strong
Combination of Productions.**

UNIVERSAL'S schedule for the week of October 1 is headed by a Gold Seal drama of unusual cleverness, of the title, "The Storm Woman," featuring Claire McDowell. E. Magnus Ingleton is the author, and Ruth Ann Baldwin prepared the scenario and directed the production. The major part of the production consists of a fanciful tale of the tragic life of an Italian woman who is seen every day sitting at a conspicuous post in a big city with a cage of fortune-telling parrakeets before her. The mysterious figure, shrouded in a black shawl, has aroused the curiosity of a cub reporter, who wishes he knew her life story. For a plate of beans and a cup of coffee a broken-down writer agrees to tell him the tale. It proves to be a recital of gripping interest, rehearsing the wrongs suffered by the young Italian girl at the hands of an adventurous tourist, her pursuit of him to America and her final infliction of vengeance. The denouement, when the cub seeks further particulars from the parrakeet woman, is highly amusing and a complete surprise. A Nestor comedy, "Pete the Prowler," is another release for the same day. Eddie Lyons, Lee Moran and Edith Roberts are the featured players in this rib tickler, which Eddie and Lee wrote themselves and which was produced by Louis W. Chaudet.

The Moving Picture World, October 6, 1917, p. 72

"The Storm Woman"—October 2 (three-reel Gold Seal drama with Claire McDowell).—The cub reporter is anxious to get a good story for the Sunday edition and seeing a mysterious Italian woman he believes she would make a good topic. An older man passing by promises to give the cub the story of her past. He tells how two Italian girls

in Italy loved a young American. At first he loved the younger, but a little later he transferred his affections to the older. When the younger girl realized that the man no longer loved her, she threw herself over a cliff and became a hopeless invalid. The older sister swears to get revenge and comes to America. Everywhere this rich young man goes he is followed by Maria. Finally he dies of fear. Maria in this way gets revenge. The cub compliments the man for the splendid story and then goes over to the woman and asks to see her invalid sister. The woman tells him she has no sister and shows her husband and four young children. Crossing over, the cub finds the older man laughing and tells the cub he thought it a pretty good story for a cup of coffee and beans.

Exhibitors Herald, October 20, 1917, p. 35

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Cub, Older Reporter)

Ethnicity: White (Cub, Older Reporter)

Media Category: Newspaper

Job Title: Cub Reporter (Cub)

Description: Major: Cub, Positive.

Description: Minor: Older Reporter, Negative

Sylvia of the Secret Service (1917)

Newspaper Story about a Western millionaire who wants to buy diamonds interests member of a gang of thieves.

SYLVIA OF THE SECRET SERVICE (Five Parts—Astra—Nov. 25).—The cast: Sylvia Carroll (Irene Castle); Van Brunn (J. H. Gilmore); Curtis Prescott (Elliot Dexter); Fay Walling (Suzanne Willa); Hemming (J. W. Percival). Produced by Astra Film Co. Directed by Geo. Fitzmaurice.

Curtis Prescott is employed by Van Brunn, an Amsterdam diamond merchant. Van Brunn's "Kimberly" diamond is wanted for the British Crown. Prescott is instructed to take the diamond to London. Johan, a member of the Wade gang, follows Prescott. On the boat Carroll, of the Secret Service, is discovered to be a beautiful girl. Prescott deposits the diamond with the purser. The Wade gang capture Carroll, while the leader secures the diamond.

Sylvia and Prescott have become friends. After the robbery the girl manages to attract the attention of the steward and is rescued. Wade is captured and the diamond taken from him. Fay, another member of the gang, discovers that Prescott has a valuable diamond. The gangsters steal it. It is "The Kimberly." Prescott had placed a fake diamond in the purser's care.

Hemming, of Scotland Yard, boards the vessel when it reaches Liverpool and arrests Prescott for the murder of Van Brunn. The detective ridicules the work of Sylvia. Sylvia tells Prescott she believes in him and promises to help him.

Hemming arrives in America, appeals to the Secret Service Chief and Sylvia is detailed. She meets Prescott and he informs her he managed to escape from England.

Martin, Fay and other gang members attracted by a newspaper story to the effect that a Western millionairess wishes to buy diamonds, calls on Sylvia and discovers her identity.

Sylvia discovers the gang's headquarters. Prescott is made a prisoner by the gangsters. He manages to cut his bonds and is leaving when Hemming appears and Prescott receives a wound on the head. Sylvia seeks to hide Prescott. Sylvia pleads with Hemming to permit her to visit a saloon where the gang will meet. Hemming refuses. Sylvia disguises and goes to the hang-out. She meets Fay and learns of a later meeting. Hemming arrests Fay. At the station Fay is confronted with Prescott, whom Hemming believes a gang member, but she does not know Prescott. Sylvia enters with other gangsters whom she has captured and shows the diamond she has taken from them. Fay confesses as to the murder of Van Brunn.

Sylvia approaches Hemming, takes out her knitting, places it in her hands and says, "Just a souvenir that even knitting comes in handy. As far as the world will know, you and I worked on this case together!"

The Moving Picture World, November 24, 1917, pp. 1227-1228

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

Thou Shalt Not Steal (1917)

The Reporter (Danny Sullivan).

THOU SHALT NOT STEAL (5 Parts—October 14). The cast: Mary Bruce (Virginia Pearson); Madeline (Claire Whitney); Henry Bruce (Eric Mayne); Mrs. Bruce (Mathilde Brundage); Lord Haverford (John Goldsworthy); Roger Benton (Robert Elliott); Paul Lechmere (Martin Faust); Detective Farrel (Lem F. Kennedy); The Reporter (Danny Sullivan); Mrs. Jones (Mrs. Patrick Foy); The Valet (Victor De Linsky); Servant (William Burton). Staged by William Nigh.

Mary Bruce is a thoroughly American girl, who has been wooed for some time by Lord

Haverford, but who loves Roger Benton, her father's secretary. Haverford turns up at the Bruce home one day with a fortune. He wants to unite his money with the Bruce family. Bruce himself is sorely in need of funds. To gain Mary's consent to wed him the nobleman places \$100,000 at her father's disposal. The money is put into a safe, the combination of which is known only to Bruce, Benton and Mary.

Mary is horrified at the bargain her father has struck. To save herself from Lord Haverford she steals the \$100,000 that night. As she leaves the office she encounters several persons in the hall. A hand seizes the bills she is carrying. She fights to retain her grasp, but is unsuccessful. She does succeed in biting the wrist of the person hidden by the darkness.

Mary, Benton and her father are suspected when the theft is discovered. The solution comes from a most unexpected quarter. Dr. Steele, a detective, who has been working on another case, proves Haverford guilty of murder and tells Mary that the nobleman's fortune came from the slain man. Steele then produces the \$100,000 which Mary has been seeking. In watching Haverford he had seen her rifle the safe. It was he who had taken the money from her. The marks on his wrist are convincing of the truth of his revelation.

The Moving Picture World, October 27, 1917, p. 584.

The very American Mary Bruce is wooed by Lord Haverford but loves Roger Benton, her father's secretary. To clinch his marriage proposal, Lord Haverford offers her father a large sum of money and, being low on funds, Mr. Bruce accepts it, then places it in a safe. Horrified by her father's actions, Mary steals the cash from the safe that night, but on her way out is overcome by another thief whose wrist she bites in the ensuing tussle. When the theft is discovered, Mary, Benton and Mr. Bruce are suspected, but Dr. Steele, a detective, convinces Mary that Haverford, or the man who calls himself Haverford, is the actual thief. Steele tells how the phony Haverford attempted to kill the real one, stole his money, assumed his identity and is now extorting cash from Bruce. With the bitten wrist as proof, Steele exposes the imposter, then reveals himself to be the real Lord Haverford, whose sweetheart has been posing as the Bruces' maid. The mystery resolved, Mary and Benton happily reunite. *American Film Institute Catalog of Feature Films/TCM Overview*.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Reporter)

Ethnicity: White (Reporter)

Media Category: Newspaper

Job Title: Reporter (Reporter)

Description: Major: None.

Description: Minor: Reporter, Positive

Transgression (1917)

Reporters. Woman threatening to expose the mayor calls in reporters so she can tell her story.

TRANSGRESSION (Five Parts—Aug. 20).—The cast: Stephen Page (Earle Williams); Hal Page (Webster Campbell); Mrs. Page (Mary Maurice); Kent Hayward (Edward Davis); Marion Hayward (Corinne Griffith); Carline Shrefton (Billie Billings); James Reede (Jack Ellis); Burt Staley (Denton Vane). Directed by Paul Scardon.

Hal Page becomes infatuated with Carline Shrefton, a woman who lives by her wits. Because of his inheritance she makes a play for him, and throws down her first suitor, Burt Staley.

Both men meet at her house one night; a quarrel starts between them and Staley is killed. Hal's brother, Stephen Page, is Mayor of the city. He arrives at the house, and when Hal confesses his guilt he spirits him out of the city, and arranges things so that Staley's body is picked up in an alley the next day.

One year later Steve is engaged to marry Marion Hayward, daughter of the district attorney. Hayward is about to convict a crooked political band headed by Jim Reede, who, strange to say, is married to Carline. The latter goes to the Mayor and threatens to expose him unless he gets district attorney to let up on her husband.

He refuses. She goes to the district attorney, who also refuses to let duty interfere with friendship. She sends for reporters and just when it looks as though exposure must come, Hal mysteriously turns up. He tells all that he did not kill Staley—took blame to shield the woman Carline. Staley was killed in a struggle with Carline.

Hayward verifies what he says, then sends for Carline and she breaks down under grilling. She signs a confession exonerating Hal. Reede is sent away.

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, Positive

A Trooper of Company K (1917)

Newspaper reports on Joe's heroics as a member of the all-black Company K of the Tenth Cavalry during the battle of Carrizal against the Mexican troops.

"Shiftless" Joe buys flowers for Clara, a high school girl of a good family who, because of a kind act of his, has taken a charitable interest in him; she advises him on bettering his life. Jimmy, an ardent admirer of Clara, is given good clothes and spending money by his mother's work as a laundress, and he is quite a favorite among his friends. Jimmy is not pleased with Clara's interest in Joe and ignores him. Clara encourages Joe to get a job, but he is late to work because of helping animals. Anxious to make good, Joe becomes excited and makes a botch of the whole affair; the foreman fires him. Joe seeks Clara to tell of his ill luck, and finds her with Jimmy at home. She is disappointed but Jimmy is disgusted. Clara suggests that he enlist as a soldier, which Joe does. Several months later, Joe is part of Company K of the Tenth Cavalry near Casas Grandes, Mexico. Jimmy at home is trying to woo Clara. Joe has won the heart of his Captain by his good nature and care of his horse. Company K and Company C are drawn into a fight with Mexican troops at Carrizal. Joe acts as a hero during the fight, rescuing his wounded Captain and ensuring their escape. Reading about him, Clara denounces Jimmy for having made false accusations about the soldier. Decorated for bravery and recommended for promotion, Joe returns home on leave to be welcomed by Clara with open arms. African-American History: Lincoln Motion Picture Company, 1st Black Owned Film Production Company. <http://originalpeople.org/lincoln-motion-picture-company/>

Status: Unknown
 Unavailable for Viewing

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

The Trouble Buster (1917)

Newsboy Blackie Moyle, an orphan, befriends Michelna Libelt and teaches her how to be a “newsie.” She dresses as a boy, changes her name to Mike and becomes a newsboy.

“The Trouble Buster”

Pallas Picture Featuring Vivian Martin Is a Wholesome One and Will Please.

Reviewed by George Blaisdell.

A GOOD average story is “The Trouble Buster,” the Pallas release of October 8. The action moves for the first half of the five reels without developing particular strength; but what comes after the midway point wins our close attention—our real interest and sympathy. The story is by Tom Forman and Gardner Hunting, the latter being the author of the script. Frank Reicher is the director. Vivian Martin is seen in one of her familiar waif roles with the accompaniment of boy’s garb and with a piano box for a domicile. Just why it was necessary to leave on the outside of this packing case the name of a piano maker is not clear. The incident, insignificant as it is, may with justification be resented by exhibitors.

Paul Willis is the “opposite” of Miss Martin. He does much to make convincing his characterization of “Blackie” Moyle, a newsboy who is a friend in need of Michelna when she takes to the street to escape the long arm of a female dreadnought representing a home for the friendless. James Neill and Charles West have minor roles.

The story is wholesome. The dominating theme is friendship, the growing bond between the newsboy and the girl to whom he surrenders his improvised home; and one of the touches that add to the charm of the picture is the self-sacrifice of the

latter, who, when she finds her "Blackie" is blind as a result of an encounter in which he entered to protect her, declares the boy to be the creator of the statuette which proves so popular.

"The Trouble Buster" should send 'em away happy.

The Moving Picture World, October 27, 1917, p. 519

THE TROUBLE BUSTER (Pallas—5 Parts—October 8).—The cast: Michelna Libelt (Vivian Martin); Franz Libelt (James Neill); "Blackie" Moyle (Paul Willis); Tip Morgan (Charles West); Mrs. Camden (Louise Harris); Ruth Camden (Mary Mersch); Mrs. Westfall (Vera Lewis). Directed by Frank Reicher.

Michelna Libelt and her father, Franz, arrive in America from distant Roumania. Franz is taken ill and dies, leaving Michelna alone in the world. "Blackie" Moyle, a young waif of a newsboy, offers the child the protection of his own piano box home. "Blackie" has made this home with his dog, Spunk, in any empty piano box in the rear of a deserted factory. Michelna decides that her curls are a nuisance and with Blackie's assistance cuts them off, secures an old suit of boy's clothing and changes her name to "Mike."

In their spare moments, when not selling papers, the two sit in the piano box and make statuettes out of clay given Blackie by an artist. Tip Morgan, a young crook, discovers that Mike is a girl, and lures her into a room where Blackie finds them. In the fight that follows Blackie is struck on the head with a bottle and loses the sight of both eyes. While he is in the hospital Mike sees an advertisement of an art exhibit, and believing that the twenty-five cents admission entitles her to exhibit her wares, takes two little statuettes that she and Blackie have made and places them on display. One peculiar little character she has named "The Trouble Buster." An art dealer sees in it the same commercial possibilities of popular success as the "Billiken" or "Kewpie," and when Mike is asked as to the ownership, she gives the credit for the successful one to Blackie. The latter is at once made a social pet and his fortune assured, for the little "Trouble Busters" prove extremely popular. He is taken to a famous hospital in France where his sight is restored.

Mike is recognized by one of the patrons of the orphan asylum from which she escaped and flees in terror from the art exhibit. She resumes her girl's clothing and secures a position in a distant part of the country in a large country estate. There she is found again by the crook, Tip Morgan, who threatens to tell that she is the real designer of "The Trouble Buster" unless she gives him money.

Mike has rescued the old piano box and now has it for a playhouse in the garden of her new home. Blackie has recovered and starts out to find Mike. He tells everyone that it was Mike who designed "The Trouble Buster." He finally locates her just as she is being again blackmailed by Tip. Blackie drives the crook away and when Michelna asks him what he came back for, he draws her close to him answering, "For the love of Mike."

“The Trouble Buster”

(Pallas-Paramount—Five Reels)

REVIEWED BY PETER MILNE

VIVIAN MARTIN appears as a newsie again in “The Trouble Buster,” a photoplay written by Gardner Hunting and Tom Forman and scenarioized by the former. It is a comedy-drama of an unusual type containing any number of colorful little touches due to the fine performance of the star and her opposite, Paul Willis. This young actor has played boy parts in a number of features, notably “The Fall of a Nation,” and his acting throughout “The Trouble Buster” stamps him as a finished player in every respect.

Miss Martin, a wig pulled down over her curls, goes through several scenes dressed in boys rags with a pack of newspapers under her arm. Later, though, she blossoms forth as a full fledged sculptress who refrains from claiming honors for her work because of her love and pity for her one-time playmate, “Blackie” Moyle, another newsie. “Blackie,” struck between the eyes while defending her, has been rendered blind and so she allows him to be the hero of the hour, until, his sight restored, he discovers the truth.

The story remains interesting throughout, the skilled performances of leads and support, registering every point with effect. It may be obvious from the first, yet this hardly detracts from the entertainment provided by its incidents. Frank Reicher directed.

THE STORY AND PLAYERS

Michelna Libelt (Vivian Martin), an immigrant, after the death of her father (James Neill) makes friends with “Blackie” Moyle (Paul Willis), a newsie. He shares his piano box home with her and the girl takes up selling papers too. She proves adept at modeling with some clay given Blackie by an artist. Morgan (Charles West), a crook, discovers that “Mike,” as Michelna calls herself, is a girl and lures her to a deserted room. Blackie comes to her rescue and in the fight that follows he is rendered blind by a fierce blow between the eyes. While he is in the hospital Mike takes the little statuettes they have modeled to an art exhibit. Hers, which she has called “The Trouble Buster,” catches the eye of a dealer who popularizes it a la Billiken. Fame and fortune are Mike's for the asking, but she gives all credit to Blackie. With the money derived from the sales he secures the services of an eye specialist and his sight is restored. In the meantime Mike has been having a hard time with Morgan, who threatens to tell the world that Blackie is not the real sculptor unless she gives him money. The sudden arrival of Blackie puts a crimp in Morgan's plan as the young fellow has told the world the true identity of the statuette's author himself.

Louise Harris, Mary Mersch and Vera Lewis appear in other parts.

Vivian Martin in
"THE TROUBLE-BUSTER"
 Pallas-Paramount comedy-drama; five parts; published
 October 8.

As a whole.....	Average
Story	Weak
Star	Charming
Support	Plenty
Settings	In keeping
Photography	Good

"The Trouble-Buster" is not up to the high class of former Vivian Martin productions and if it were not for the grace and charm of this young lady there would not be much to the production. The story is very weak; the subtitles, supposed to be humorous, become tiresome at times, and throughout it is not the sort of picture that will appeal to intelligent audiences. Supporting Miss Martin are James Neill, Paul Willis, Charles West, Louis Harris, Mary Mersch and Vera Lewis. The story is by Gardner Hunting and Tom Forman, and directed by Frank Reicher.

The story: At the death of her father Michelna is threatened to be sent to an orphan asylum. She escapes and becomes the companion of "Blackie" Moyle, a newsboy. Donning his clothing she too sells papers. One night she is lured to a flat by Tip Morgan, a crook. "Blackie" rescues her, but in the struggle he is blinded. Michelna has a statue which she made and which she calls the trouble buster. She takes this to the art exhibit and it wins immediate favor. "Blackie" gets the credit and money and with this he has an operation performed which restores his eyesight. Michelna has taken up her abode with suburban folks as maid and one day as she is paying Tip "silence" money, "Blackie" enters the scene. He drives the villain away and declares his love.

Exhibitors Herald, October 20, 1917, p. 27

THE TROUBLE BUSTER.

Michelna Libelt.....	Vivian Martin
Frans Libelt.....	James Neill
Blackie Moyle.....	Paul Willis
Tip Morgan.....	Charles West
Mrs. Camden.....	Louise Harris
Ruth Camden.....	Mary Mersch
Mrs. Westfall.....	Vera Lewis

Tom Forman, a youthful and useful Lasky leading juvenile, who has now joined the army, sat himself down to write one day and evolved "The Trouble Buster" as a vehicle for Vivian Martin. If Tom finds life in the army hanging heavily on his hands, let him get out his little old last year's typewriter and give us

more of the same. With the aid of Gardner Hunting he has evolved a picture plot that gets into its five reels a little of pathos, a lot of love, a bunch of charm and a deal of action, developed logically, cumulatively and happily until the end of the last reel. Vivian has a chance for all her charm and has more than a little to do in making the picture the interesting piece it is. She plays the part of a Roumanian waif whose father dies soon after landing at Ellis Island. Michelna, left to shift for herself, is befriended by Blackie, a newsie, who takes her to live in his piano box quarters where the two while away the time by modeling in clay. Michelna, shorn of her girlish locks and dressed in boy's clothes, becomes a newsie too and in the course of her modeling evolves a sort of Billiken image she calls "The Trouble Buster," modeled after one of Blackie's, but of a different design. After the course of various exciting events in the life of the two waifs, "Michel" bears the two images to an art exhibit where her model makes a tremendous hit with the public. She tells the judges the "Trouble Buster" is Blackie's work. The boy, who has been injured in a fight to save the girl from a thug, becomes a young Billiken millionaire when the public take up the "Buster" image, but he has lost his sight in the fight and loses track of Michel, who has left him to enjoy his prosperity alone, in her fear that her deception will be discovered by him. Blackie eventually has his sight restored and eventually finds Michel after a number of interesting and stirring things happen in the lives of both. The truth of the image of course comes out and the ending is as happy as the most optimistic could wish. Miss Martin gives a charming performance as the self-sacrificing boy-girl, and Paul Willis, as the newsie, stands out as most adequate support.

Jolo.

Variety, October 12, 1917, p. 40

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Blackie Moyle). Female (Michelna "Mike" Libelt)

Ethnicity: White (Blackie Moyle, Michelna "Mike" Libelt)

Media Category: Newspaper

Job Title: News Employee (Blackie Moyle, Michelna "Mike" Libelt)

Description: Major: Blackie Moyle, Michelna “Mike” Libelt, Positive

Description: Minor: None

Troublemakers (1917) (aka Trouble Makers)

Newspaper. The Cuttleback newspaper reports about a young widow’s return and the article is read by interest by a local attorney who wants to romance her.

TROUBLEMAKERS (Fox Standard Pictures—Seven Parts—Dec. 9).—The cast: Mrs. Lehr (Lillian Concord); Jane and Katherine, her children (Jane Lee, Katherine Lee respectively); Daniel Whitcomb (Richard Turner); Job Jenkins (Robert Vivian); Isaac White (William T. Hays); “Manny” (Stuart Sage); Cynthia (Frances Miller). Story and direction Kenean Buel.

Mrs. Lehr, a young widow who grew up in Cuttleback, decided, after her husband’s death in the west, to return, with her children, Katherine and Jane, to Cuttleback, and make her home on the old family estate, which, during her absence, had been looked after by Job Jenkins, caretaker, in the Lehr family’s employ since boyhood. Job had been the sole occupant of the estate for so many years that he regarded it as part and parcel of his life, and he was disturbed when he learned that his

mistress was coming back with her two children.

Daniel Whitcomb, Cuttleback's leading attorney, read with interest the notice in Cuttleback's newspaper about Mrs. Lehr's intended return, and pondered the romance that had connected his and her life before she left for the west. He wondered if her return would awaken the old-time affection he felt she once entertained for him.

He remembered that before she left Cuttleback she had asked him to see her, which he was prevented from doing by reason of his mother's desperate illness. He had written, but his letter miscarried, and did not reach her until she had become the wife of another. She replied informing him of her marriage and hinting at her disappointment in his not having seen her before she left, but absolving him from any intention to purposely slight her. It happened that Mrs. Lehr and Mr. Whitcomb did renew their old love story.

While this was going on Jane and Katherine were making things hum around the Lehr estate and old Job's patience was taxed to its limit. The kiddies formed a warm attachment for an odd job, handy man, of slow wit, "Manny," who while doing chores about the place, found time to amuse the youngsters and became their faithful attendant.

One day Job's belongings had been removed from his room and the faithful old gardener had dropped out of sight. This happened on a day when a barn on the Lehr estate was destroyed by fire. A charred skull found in the ruins formed the basis for a charge of murder preferred by the town constable against dull-witted Manny.

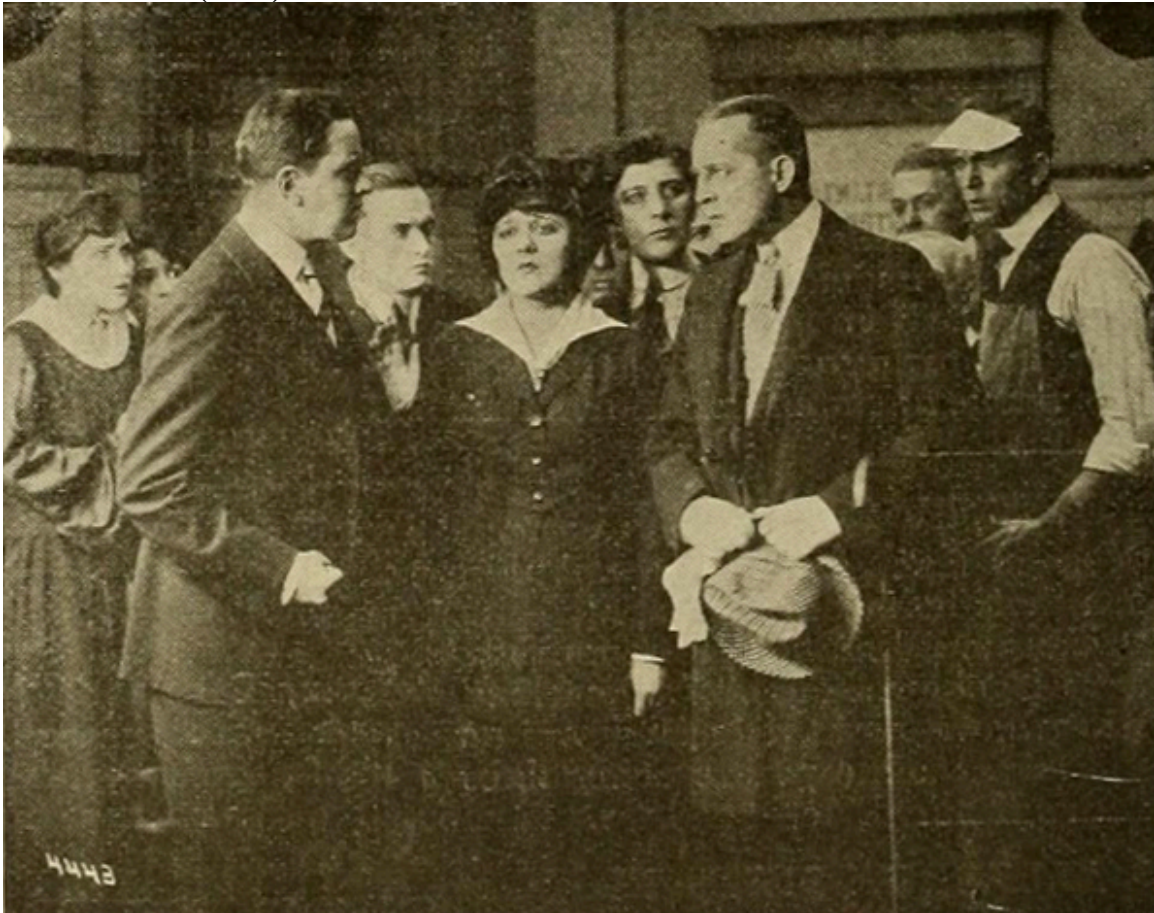
Mrs. Lehr believed him guiltless, but couldn't prove his innocence, and the children "just knew" he never killed Job or anybody else, but, like their mother, couldn't prove it. Mrs. Lehr sought Daniel Whitcomb's aid, but not only did he refuse her plea, but stated it as his belief that "Manny" was guilty. His decision brought about a break in his love affair with Mrs. Lehr and earned for him the dislike of Jane and Katherine.

"Manny" was tried and convicted—wholly upon circumstantial evidence, and he was being led to the electric chair, when Jane and Katherine arrive on the scene with the supposed murdered man, Job, whom accidentally they had found and who knew nothing about "Manny's" predicament. Of course, everything was cleared up, and Jane and Katherine got a new daddy.

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 Trufflers (1917)



Editor Dr. Hubbell Harkness (John Cossar) is the treasurer of a missionary society and editor in chief of its leading publication. Book Reviewer-Critic Henry Bates “The Worm” (Richard C. Travers) gives up reviewing for work as newspaperman. Editor Hy Lowe (Patrick Calhoun), associate editor of the missionary paper, *My Brother’s Keeper*.

“The Trufflers”

Samuel Merwin's Novel Visualized by Essanay, With Nell Craig, Sydney Ainsworth and an Excellent Supporting Cast—Adapted and Directed by Fred E. Wright.

Reviewed by James S. McQuade.

AFTER careful viewing and afterthought I am impressed that the story of Samuel Merwin, in photoplay form, with a cast of unusual strength, does not quite come up to my expectations, and I am also convinced that this is due to the fact that the story does not lend itself readily to moving picture service.

The old Greenwich village in which the story is laid “is a Bohemia where men and women dress up ungoverned desires in sociological languages; preach the new naturalism; protest against conventionality; teach that woman must be as free as a man, and experiment with emotions that woman has had to suppress for ages; know no right or wrong; trust to their instincts; bow to their desires—for that in their creed is Truth.”

In this atmosphere Sue Wilde (Nell Craig)—a beautiful young woman, motherless, and indisposed to accept the teachings of her father, which she pronounces criminal—grows up. He is the treasurer of a missionary society and editor in chief

of its leading publication. Sue accuses him of making home a prison, and leaves him to make her own way in the world, which means the village of Greenwich. But this must not be construed as hurtful to the self-reliant young woman, who is true and good at heart.

The other characters in the story are all of Greenwich, and know and are known by Sue. I leave their introduction to the pictures and the untold part of the story as well.

Nell Craig's Sue Wilde will please all who view this picture, although the part affords insufficient range for her ability as an actress. In the scene which shows Sue at the deathbed of her father, Miss Craig displays fine emotional power.

It seems to me that the scene from the moving picture en-

titled "Nature," which is described in a subtitle as "The Great Superpicture," and which appears in this production, might have been more spectacular and invested with action. As it is the spectator remains unconvinced, as only two semi-clad figures appear—the character impersonated by Sue and that of her mate.

Peter Erickson Mann, a dramatist and an admirer of Sue, is very ably played by Sydney Ainsworth, and Ernest Maupain's Jacob Zanin is a fine character study. Richard C. Travers gives a very amusing characterization of the book reviewer, Henry Bates, who finally concludes to throw books overboard and engage in real work as a newspaper man. Patrick Calhoun's Henry Lowe, associate editor of the missionary paper, "My Brother's Keeper," and fond of musical comedy and the society of flirting girls, is a mirthful characterization. John Cossar's Doctor Wilde (Sue's father) is in full keeping with his customary art in character drawing, and Harry Dunkinson takes off well the peculiarities of Abe Silverstone, the Nature Film Company's president.

The release date is April 9, through K-E-S-E

Reviewed by James S. McQuade, *The Moving Picture World*, April 7, 1917, p. 110.

Unable to tolerate her father's sanctimony any longer, Sue Wilde leaves home for the lure of the stage and bohemianism of Greenwich Village. While acting in the theater of Jacob Zanin, a producer who professes the idealism of pure art while lusting for fame and success, Sue meets playwright Peter Ericson Mann who falls in love with her, as does Henry Bates, a hard-working critic. When Sue foresakes him, Mann, driven desperate by jealousy, betrays to the press Sue's secret that her father has embezzled church funds. The old man, unable to bear the disgrace, ends his life, forcing Sue to recognize the hypocrisy of the people that surround her. She gives up her career and bohemian life to be with Bates, who, unlike Peter and the other truffers, is an honest, decent man. *American Film SheInstitute of Catalog Feature Films*

THE TRUFFLERS (Essanay—Five Parts—April 9).—The cast: Sue Wilde (Nell Craig); Peter Ericson Mann (Sydney Ainsworth); Jacob Zanin (Ernest Maupain); Henry Bates, "The Worm" (Richard C. Travers); Hy Lowe (Patrick Calhoun); Abe Silverstone (Harry Dunkinson); Dr. Hubbell Harkness Wilde (John Cossar).

Sue Wilde has "kicked out" of the sanctimonious atmosphere with which her venerable father, Dr. Hubbell Harkness Wilde, has surrounded her, and is luxuriating in life which knows no conventions, nor goal except that where the limelight shines brightest. She is an actress in one of those problems plays which scoff at the existing order of things, when Peter Ericson Mann meets her.

Mann, a playwright, falls in love with Sue. Sue permits herself to become engaged to him, yet the lure of the limelight calls her. A motion picture magnate promises to make her the nation's idol, and she forsakes the writer's love for fame on the screen. Driven desperate by jealousy, Peter betrays to newspaper men the secret that Sue's father has embezzled his church's funds. The old man, unable to bear the disgrace, ends his life.

It is the shock which jolts Sue out of her selfishness, and back into woman's sphere. She weds Henry Bates, "The Worm," who, unlike Peter and the other "trufflers," has a job and is honestly working for a living.

“The Trufflers”

(Essanay-K-E-S-E—Five Reels)

REVIEWED BY PETER MILNE

THERE seems to have been opportunities overlooked in the production of this adaptation of Samuel Merwin's Cosmopolitan Magazine story. Perhaps the oversights were intended, for it might be conjectured that in attempting to preserve the spirit and atmosphere of the book Fred E. Wright, the adaptor and director, was fearful of “planting” his characters. At any rate, they are not to be definitely placed until the finale. While, of course, this is something of a drawback to the picture, Mr. Merwin's plot, his expose of certain sorts of people that scatter false ideals over that portion of New York City known as Greenwich Village, is full of nice atmosphere and contains moments of drama and comedy that help the interest to accumulate.

Indeed, for at least two-thirds of its length “The Trufflers” moves with an interest that is delightfully accumulative. Instead of calling the turn on Mr. Merwin's story, the author reverses the usual order and calls the turn on the spectator, giving him no small amount of surprises. But even though one may take whole-hearted delight in the comedy furnished by Richard Travers and the sane manner in which Mr. Merwin has subtly treated a group of people with unsound ideals; even though one can at times become thoroughly absorbed in the situations of the story, there is a lack of precision and definiteness in its makeup. Once in a while you are inclined to feel mad at Mr. Merwin for being so obscure and for not taking you more fully into his confidence.

Nell Craig as Sue and Ernest Maupain as Zanin contribute nice characterizations. Sydney Ainsworth gives rather an unvaried performance as the playwright. Mr. Wright's scenario and direction are very creditable.

THE STORY AND PLAYERS

Sue Wilde (Nell Craig) has left her father (John Cossar) because she is unable to stand the sanctimonious atmosphere of his home. When Mann (Sydney Ainsworth), a playwright, meets her she is acting in the theatre of Jacob Zanin (Ernest Maupain), supposedly an idealist, but in reality a very commercial person. Mann falls in love with her, and so does Bates (Richard Travers), a critic. When Mann discovers that Sue does not love him, he betrays to newspaper men the secret that her father is an embezzler. The old man then kills himself. It is this shock which brings Sue to a realization that the doctrines on the uselessness of marriage and love preached to her by Zanin are false, and she gives up her career to marry Bates. Mann, one is left to believe, goes on being false.

Patrick Calhoun, Harry Dunkinson and John Cossar appear to good advantage in supporting parts.

Motion Picture News, April 7, 1917, p. 2196

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Dr. Hubbell Harkness, Henry Bates, Hy Lowe). Group.

Ethnicity: White (Dr. Hubbell Harkness, Henry Bates, Hy Lowe). Unspecified.

Media Category: Newspaper

Job Title: Editor (Dr. Hubbell Harkness, Hy Lowe). Critic (Henry Bates). Pack

Journalists

Description: Major: Henry Bates, Henry Lowe, Positive. Dr. Hubbell Harkness, Negative.

Description: Minor: Pack Journalists, Neutral

Truthful Tulliver (1917)



Editor "Truthful" Tulliver (William S. Hart), a journeying newspaperman, arrives in the lawless town of Glory Hole and sets up a newspaper with the help of journeyman printer "Silver Lode" Thompson (Walter Perry).

Tulliver takes on the local saloon owner, and in one of the film's most talked about scenes he rides his horse into the saloon, lassoes two of the bad guys and rides out through the window, dragging the villains behind him. The saloon owner returns and tries to shoot Tulliver, but he drives the saloon owner and his partner out of town. The partner decides to reform and marries Daisy Burton, while Tulliver ends up with Daisy's sister Grace (Alma Reubens). Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 28

Truthful Tulliver is a frontiersman turned newspaper editor who sets up shop in Glory Hole, a lawless border town. While standing at the news office window with Easterner York Cantrell, Truthful sees two sisters, Grace and Daisy Burton, being insulted by drunken

customers of the 40 Red Saloon. "Deacon" Doyle manages the saloon but Cantrell secretly owns it. The next day, Truthful runs an editorial in his paper condemning the 40 Red Saloon. Truthful rides his horse into the saloon, lassos Doyle, and drags him behind his horse out of town. Later, Doyle returns and attempts to shoot Truthful. Meanwhile,

Daisy confesses to Grace that Cantrell has wronged her and Grace tells this to Truthful. Truthful, who is in love with Grace, misunderstands and thinks Grace wants Cantrell. As Cantrell tries to leave town, Truthful intercepts him. They clear up the misunderstanding, Cantrell decides to marry Daisy, and Truthful embraces Grace warmly. *American Film Institute Catalog of Feature Films/TCM Overview*

TRUTHFUL TULLIVER (Kay Bee—Five Parts —Jan. 7).—The cast: "Truthful" Tulliver (W. S. Hart); Grace Burton (Alma Reubens); York Cantrell (Norbert A. Myles); Daisy Burton (Nina Byron); "Silver Lode" Thompson (Walter Perry); "Deacon" Doyle (Milton Ross).

Truthful Tulliver, a Westerner and a journeying newspaperman, followed by Silver Lode Thompson, printer and compositor, arrives in Glory Hole to start a newspaper. He is visited by York Cantrell, an Easterner, whose mining interests keep him in the vicinity. They stand at the office window watching two sisters, Grace and Daisy Burton.

The girls are insulted by men hanging around the Forty Rod saloon and dance hall, run by "Deacon" Doyle and secretly owned by York Cantrell. Tulliver rushes to their assistance and incurs the enmity of Doyle. The next day Truthful states, under big headlines, that Doyle must go, and the following morning finds a notice on his door that Doyle will be in the Forty Rod Saloon at ten o'clock, and there is not a pen-pusher in Arizona that can run him out of town. Truthful surprises Doyle and his henchmen by coming into the saloon through a rear door, and, from his horse, lassoes and pulls them out into the desert, where he tells them never to return to Glory Hole.

That night Truthful is shot at from York Cantrell's room by Doyle, who has returned. Truthful then drives both from town, not knowing that York has wronged Daisy Burton. Daisy confesses to Grace, and Grace finds Truthful, who, misunderstanding, thinks she is the one who cares for Cantrell. He promises to bring him back, and reaches the railroad, intercepts Cantrell, and forces him to return.

Then understanding comes. Cantrell wants to marry Daisy and live a new life, and Truthful comprehends his mistake. Grace turns toward him, with her thanks and relief, and sees him

watching her with such eloquent eyes that hers fall for a moment. Then she comes to him and with happy faces, hands clasped, they see York Cantrell married to the sister, and as the priest blesses them, Truthful clasps her close.

The Moving Picture World, January 20, 1917, p. 426

TRUTHFUL TULLIVER (Kay Bee), Jan. 7.—One of the strongest Hart pictures ever shown on the screen. Satisfactory and complete in every detail, it should go well with any audience.

The Moving Picture World, January 6, 1917, p. 102

“Truthful Tolliver”

A Strong Five-Reel Triangle-Kay Bee by J. G. Hawks, with William S. Hart at His Best.

Reviewed by Louis Reeves Harrison.

ALL that an actor of intense personality, like William S. Hart, needs is the right sort of opportunity to give that personality adequate expression, and this Mr. Hawks has provided in “Truthful Tolliver.” The ideal of Hart's interpretation is that physical energy and force count heavily in the eternal human struggle, whether exerted against mere elements of brutality or in support of purely mental conception of justice and right. A large number of the roles he has assumed in the past have been those of the vagrant outlaw of equally vagrant morals brought to a conversion of character through the influence of woman's influence. While the reformation of wandering outlaws may be occasionally edifying, their lack of importance in any civilization, particularly one so progressive as our own, is apt to rouse but faint interest in the story.

Mr. Hawks has solved the problem with good judgment and that skill which only comes from long practice in picturing the advent of a fearless newspaper publisher in a border settlement of the rudest kind, where all the lowering elements which appeal to man's primitive instincts alone are actively and demoralizingly at work. To Glory Hole, a crude mining settlement, comes Truthful Tolliver from Texas, and the way he cleans up the rotten place is about as sensational as anything of

the kind ever shown on the screen. Interest is raised to a high pitch by the tremendous and well-organized opposition to the plucky editor, but when it becomes necessary for him to do or die in a prearranged duel between himself and the two worst toughs in Glory Hole's vilest joint, he lassoes the two in a surprise attack on horse, jumps his horse through a window and drags the toughs after him through the window and down to a group of vigilantes, that they may be run out of town.

This high point is reached near the end of the third reel and seems to conclude the main line of action. The author, however, has daringly prepared another line to be taken up at this point, always a perilous thing in story structure, but it is successfully carried out to a very satisfactory ending. Not only in Hart's exceptionally fine impersonation, but in all other details "Truthful Tolliver" is a stronger play than usual. It is manly in spirit, skilfully constructed, handled in masterly fashion and wholly free from jarring details. It should win wherever shown.

Reviewed by Louis Reeves Harrison, *The Moving Picture World*, December 30, 1916, p. 1973

Status: Prints exist in the Library of Congress film archive and in the George Eastman Museum film archive

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Truthful Tulliver, Silver Lode Thompson)

Ethnicity: White (Truthful Tulliver, Silver Lode Thompson)

Media Category: Newspaper

Job Title: Editor (Truthful Tulliver). News Employee (Silver Lode Thompson)

Description: Major: Truthful Tulliver, Very Positive, Silver Lode Thompson, Positive

Description: Minor: None

Uneasy Money (1917)

Editor Bill (William Franey) of the country paper Bingtown Bugle. Suza (Zu Su Pitts) is The Editor's assistant.

UNEASY MONEY (Rel. Wk. May 28).—The cast: Editor (William Franey); Suza (Zu Su Pitts); Stranger (Lillian Peacock); Her Accomplice (Milburn Moranti). Scenario by Jack Cunningham. Produced by W. W. Beaudine.

Bill is the editor of the country paper and Suza his assistant. Lil and Milt arrive in town, and Suza is sent to interview them. Bill sees the stranger and orders Suza back to the office. Milt works an old game on Bill. He takes a diamond ring from his pocket, and when Bill makes a dive for it, Milt picks it up first. Then Bill sees an ad offering five hundred dollars for the return of a diamond ring, and buys it from Milt for \$200. Suza wears it and shows it to every one she meets. She thinks it is for her. Bill is frantic. Suza shows it to a jeweler who tells her it is worthless. Bill and Suza rush to the depot to catch Lil and Milt but are too late. Suza consoles Bill by telling her that it is worth \$200 to her, and placing it on her engagement finger.

The Moving Picture World, June 2, 1917, p. 1494

UNEASY MONEY (Joker), Week of May 28.—A comedy number, by Jack Cunningham, featuring Wm. Franey, Zasu Pitts, Lillian Peacock and Milburn Moranti. The editor of the Bingtown Bugle is imposed upon in an amusing manner by a confidence man and his girl accomplice. The editor buys a phoney diamond ring from the man to present to the girl, and then discovers that both have flown. This strikes a good average.

The Moving Picture World, June 2, 1917, p. 1464

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Bill). Female (Suza).

Ethnicity: White (Bill, Suza)

Media Category: Newspaper

Job Title: Editor (Bill). Reporter (Suza).

Description: Major: Bill, Suza, Positive

Description: Minor: None

Universal Screen Magazine No. 14 (April 13, 1917)

Journalist Horace Greeley. Mrs. A. Louise Andrea, the Screen Magazine's cooking expert.

UNIVERSAL SCREEN MAGAZINE NO. 14
(April 13).
What We Eat.—Concentrating food products. By extracting water from fruit and vegetables, the producers find it possible to provide as much nourishment in a ten pound box as formerly was contained in a barrel or more. Subtitles: Washing and peeling potatoes by machinery sixty times as fast as by hand. Coring cabbage. Shredding potatoes. The shreds are now ready for the drying machine. The drying machine removes the water from the vegetables without marring the food value, color, taste or aroma. The dried vegetables. A barrel containing 100 pounds of "Dryfresh" soup vegetables. Enough to make 6,000 portions from the vegetable soup. The warring armies are subsisting almost entirely on this type of food. Onions, carrots, turnips, potatoes and cabbage required to make 10 pounds of dried food. All this water was removed from the vegetables required to fill the 10-pound tin. Mrs. A. Louise Andrea, the Screen Magazine's cooking expert, prepared a dried vegetable dinner. When the vegetables are placed in water they become almost their original size. Ready to serve.
Screen Oddities.—"Young men who didn't go West." Horace Greeley advised in vain for these worthies, and they're not sorry they turned their broad backs to the call of the noted journalist. They stayed in New York. Subtitles: For 37 years Colonel John A. Murray has been an important factor in the U. S. Assay office. Richard J. Daly, "Big Dick," who has untangled traffic at Dey street and Broadway for 20 years. John J. Hanley, Warden of the Tombs, 29 years in the service. Lieut. Kennell, bodyguard to New York's mayors since 1895. Max S. Schmittberger, Police Inspector, 43 years in the department. "Smokey Joe" Martin, a fire-fighter 33 years and still active. For 44 years James Lent has been delivering mail to New Yorkers. The Bishop of Wall street, William Wilkinson.

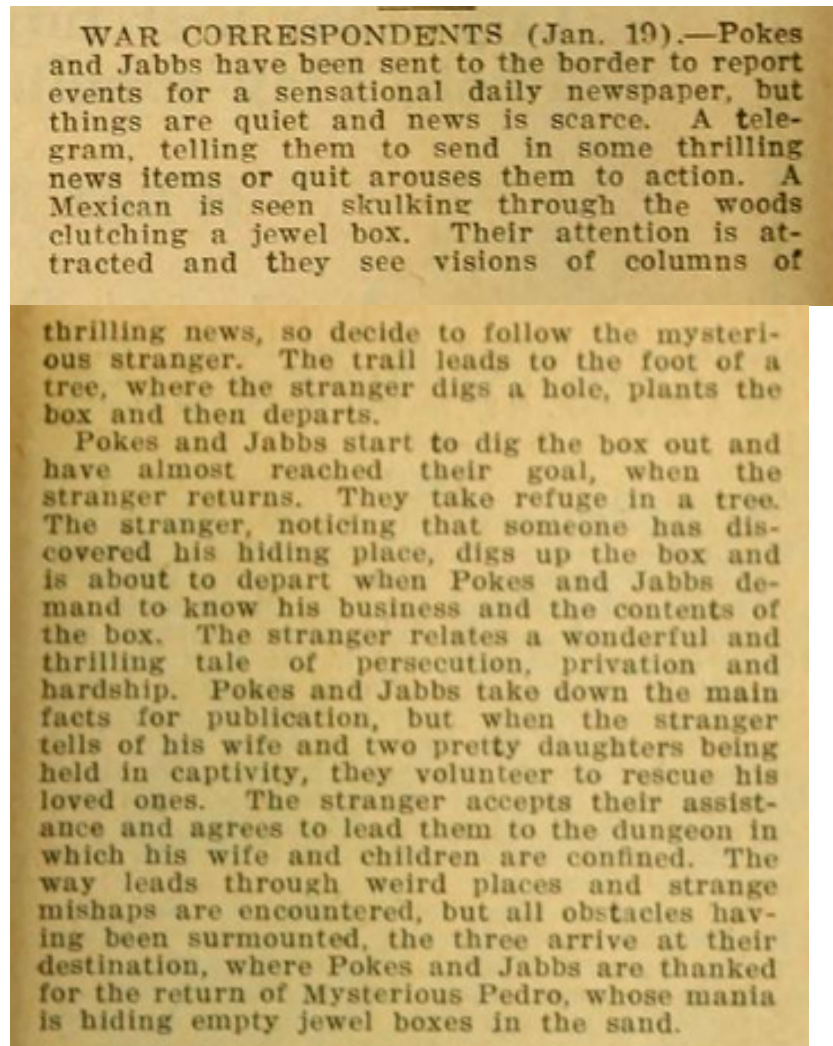
The Moving Picture World, April 14, 1917, p. 321

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Female (Mrs. A. Louise Andrea)
Ethnicity: White (Mrs. A. Louise Andrea)
Media Category: Newspaper
Job Title: News Employee (Mrs. A. Louise Andrea)
Description: Major: Mrs. A. Louise Andrea, Positive
Description: Minor: None

War Correspondents (1917)

War Correspondents A. Pokes (Bobby Burns) and Jabbs (Walter Stull) are sent to the Mexican border to get news for a sensational daily newspaper.



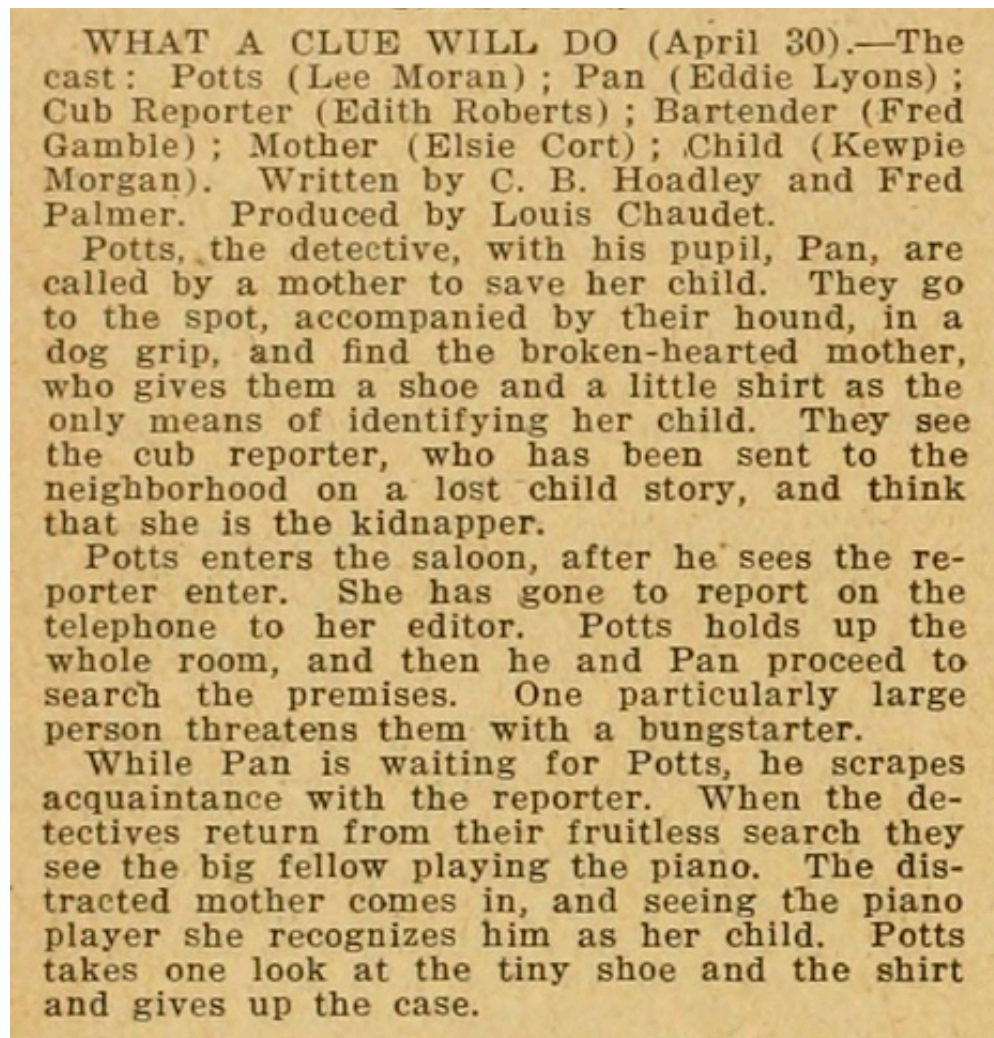
The Moving Picture World, January 27, 1917, p. 581

Status: Unknown
Unavailable for Viewing

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

What a Clue Will Do (1917)

Cub Reporter (Edith Roberts), a lady newspaper reporter, is at first mistaken for a criminal by a couple of burlesque detectives. Editor.



The Moving Picture World, May 5, 1917, p. 844

WHAT A CLUE WILL DO (Nestor), April 30.—A comedy number, by C. B. Hoadley and F. A. Palmer, in which Lee Moran and Eddie Lyons play a couple of burlesque detectives. Edith Roberts is a lady newspaper reporter, whom they at first mistake for the criminal. The action is quite amusing, though there is not much plot.

The Moving Picture World, May 5, 1917, p. 813

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Female (Cub Reporter). Male (Editor).

Ethnicity: White (Cub Reporter, Editor)

Media Category: Newspaper

Job Title: Cub Reporter (Cub Reporter). Editor (Editor)

Description: Major: Cub Reporter, Positive.

Description: Minor: Editor, Positive

When False Tongues Speak (1917)

Reporter Eric Mann (Carl Eckstrom).

Reporter Eric Mann (Carl Eckstrom) helps Mary Page Walton (Virginia Pearson) who is married to a philandering husband. The two first meet when the reporter interviews Walton about a settlement house in the slums she has started. At one point her husband's lawyer sees the two of them together and informs her husband, who tries to sue Walton for divorce. Mann threatens the lawyer with disbarment and the suit is dropped. When Walton's husband is killed, the reporter is arrested because he was seen at the house shortly after the murder. The murder is finally solved through the testimony of a burglar who was hiding in the house. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, pp. 28-29

Mary Page weds Fred Walton and soon discovers that he is a philanderer. She tries to ignore Fred's affairs, however, and refuses to file for divorce even when Platt Sinclair, her husband's lawyer, urges her to do so. Mary does not realize that Sinclair is actually helping Fred, who is in love with his current mistress, Helen Lee, and wants to marry her. To escape her unhappiness, Mary organizes a settlement house in the slums and there meets reporter Eric Mann, with whom she becomes very close. One night, as Sinclair goes to Mary's house to try to convince her to change her mind, he sees Eric through the window and informs Fred that she is seeing another man. Fred wants to sue Mary for divorce, but when Eric threatens Sinclair with disbarment, the suit is dropped. One night, Mary interrupts Fred during his evening with Helen on the same night that Jimmy Hope, a burglar, is robbing their house. The result of the night's activities is the death of Fred

and the ultimate arrest of the real murderer who was obsessed with Hope. *American Film Institute Catalog of Feature Films/TCM Overview*.

WHEN FALSE TONGUES SPEAK (Five Parts—Sept. 8).—The cast: Mary Page Walton (Virginia Pearson); Fred Walton, her husband (Carl Harbaugh); Platt Sinclair (Hardee Kirkland); Helen Lee (Claire Whitney); Eric Mann (Carl Eckstrom); Jimmy Hope (William E. Meehan). Directed by Carl Harbaugh.

Married life proves an empty dream for Mary Page Walton. She knew Fred Walton was no angel, but thought he would mend his ways. Mary closed her eyes to most of her husband's doings. At last, Platt Sinclair, her husband's lawyer, tells her she should start divorce proceedings.

Sinclair acts on Fred's suggestion. Fred is having an affair with Helen Lee. She thinks he—posing as a single man—loves her. Mary refuses to sue and, to escape the unhappiness of her home, organizes a settlement house in the slums. Eric Mann, a reporter, is assigned to cover Mrs. Walton's social work. His great interest in the work brings them much in each other's company. Sinclair returns to Mrs. Walton one evening to see if she has changed her mind. He finds Eric there interviewing the social worker. Sinclair rushes to Walton, whom he finds with Helen. Taking him aside, he tells him a tale of what he saw in his home. Sinclair's fine imagination adds much color to Eric's business call.

Walton, feeling hurt, tells Sinclair to start suit. When Eric learns of the case he angrily tells Sinclair he will have him disbarred. Sinclair decides to drop the suit. Meantime Mary is living at the settlement house. One night she returns to her home for some of her effects. Walton was giving a little "at home" for Helen. Jimmy Hope, a crook, was also in the house—on a professional call—but had been surprised on his way out and forced to hide behind a fire screen. Walton hides Helen in a closet. The wife hears a rustle and approaches to open the door. She grasps the knob and pulls. Helen, on the inside, pulls, too. Walton finally pushes Mary into the hall. Just then Sinclair is admitted.

Eric now comes up the walk, hears the rumpus inside and stops, uncertain whether to enter. The door opens. Eric leaps into the shadows. Mary hastily comes down the steps and hurries off. Helen now flees from the home. She is followed by Sinclair. As Eric is about to enter the

open door, he sees the crook leap out of a window and disappear. The reporter rushes in and finds Walton dead on the floor. He summons the police and—is arrested.

The next morning finds Mary on a train going back to mother. Helen is sitting beside her, also going home. The morning papers arrive. Mary learns her husband has been murdered. She collapses, and Helen tries to calm her. In curiosity Helen opens the paper and finds a picture of the slain man. She recognizes Walton, whom she knew under another name. Then she collapses. Mary suspects Helen is the murderer and has her brought back for trial.

Meantime, Jimmy Hope has been arrested for a robbery. While Mary and Helen are at the police station, the district attorney and Sinclair enter. Sinclair at his own request, has been appointed special prosecutor for the case. He asks that Eric be brought out for a hearing. By mistake the turnkey brings in Hope.

On seeing Mrs. Walton, Helen and Sinclair, Hope gasps. Thinking he is to be accused of murder, he squawks. Jimmy, from behind the fire screen, had seen all the happenings of the mysterious night. He traces the movements of each person in the tragedy and names the person who killed Walton.

The Moving Picture World, September 22, 1917, pp. 1897-1898

"When False Tongues Speak"—September 8 (five-reel Fox drama, with Virginia Pearson).—Fred Walton is slain in his own home, but it is impossible to find the guilty person. At the time of the murder there were in the home Mary Walton, his estranged wife; Platt Sinclair, the lawyer who is to handle the divorce proceedings; Helen Lee, a young artist with whom Walton was infatuated; Eric Mann, a young reporter, rapidly falling in love with Mrs. Walton, and Jimmy Hope, a burglar paying a professional visit to the Walton home.

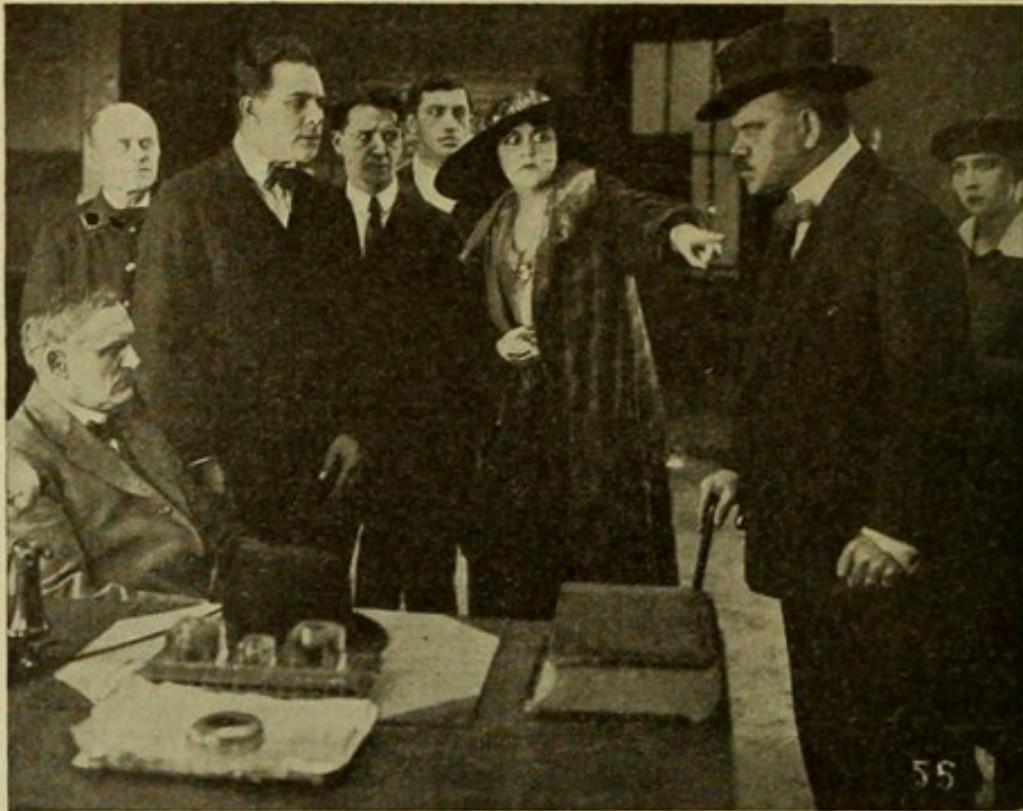
Exhibitors Herald, September 22, 1917, p. 37

"When False Tongues Speak"

Melodrama with Plenty of Old-Time, Sure-Fire Stunts—
Some Fine Human Climaxes—Weak Continuity—
Went Well at East Side Star Theater.

Reviewed by Hanford C. Judson.

THERE is plenty to trouble a reviewer in the recent Fox five-reel picture, "When False Tongues Speak," and there are plenty of scenes that will be a delight to the most critical. The comic relief—as the drunken man who plays



Scene from "When False Tongues Speak" (Fox).

upon the bars of his prison as on a heavenly harp—is so often ably done that one will have to laugh, even though he laughed at the same thing years ago. There are climaxes, as when the big heroine of the plot meets the little heroine of the counterplot in the Pullman car, that pulls the heart, even though the picture drops again to a much inferior level. Taken as a whole, the plot is weak in continuity. The villain is loosely connected to the tale, and the hero is faintly set forth and not very convincing. Virginia Pearson, the heroine, is often altogether charming, and Claire Whitney, in the role of the deceived woman, also acts with precision. Carl Harbough as the drunken husband shows his marked ability to make a character convince, and Hardee Kirkland as the villain is all that anyone could be in the role. Many of the lesser characters are commendable.

The picture has many of the earmarks of the old play—it is by George Scarborough—that hasn't been quite remade into a real picture. Take, for instance, that little struggle before the blackboard at the mission school. Personality on the stage might have made it convincingly, because the voice can connote what in film must be told plainly. In the picture, it seems silly for a society woman to get so intimate with a mere reporter on the second short meeting. Yet the director, Carl Harbough, shows marked ability again and again as a picture man by his ease in handling some of the scenes, by his interesting by-play and by the beauty of his close-ups.

I saw the picture at the Fox Star theater, at 107th street and Lexington avenue, New York, with a cheap audience. It was followed closely, and was given a very ample appreciation. The Star is on the East Side in a poor neighborhood.

Reviewed by Hanford C. Judson, *The Moving Picture World*, September 29, 1917, p. 2006

Virginia Pearson, the Beautiful Fox Star, in
“When False Tongues Speak”—Mystery
Drama

(Fox Five Reel Production)

Virginia Pearson, one of the most popular screen actresses, is seen in “When False Tongues Speak,” a William Fox production, under the direction of Carl Harbaugh. You will see on the screen a mystery play that will hold your undivided attention for sixty-odd minutes. Thrills, adventure and mystery are the three elements of the drama which are contained. The story of a woman’s forgiveness, when she learns that her husband is deceiving her, is told. There is food for thought in the drama which is enacted on the screen by a cast of competent screen artists from the Fox stock. Assisting Miss Pearson in her work are Carl Harbaugh, Hardee Kirkland, Claire Whitney, Carl Eckstrom and William E. Meehan. The story was written by George Scarborough. Miss Pearson has the role of Mary Page Walton, a refined and public spirited woman. She knew that Fred Walton had his faults, but like many another woman has done, she married him hoping that he would mend his ways. She tried to overlook his faults, but when a friend tells her that her husband is seen frequently with another woman, she rebels. She is advised to resort to the divorce courts, but refuses. To escape the unhappiness of her home life she establishes a settlement house in the tenement district. She meets Eric Mann, a reporter, who is assigned to cover the settlement news, and the two become close friends. Shortly after she had left the house of her husband she returns one night for her belongings and finds her husband entertaining a party of his friends, among them being the girl for whom he had given up his wife. A murder is committed, and the girl is the victim. How the mystery is solved is told in this most interesting mystery drama, with Virginia Pearson in the leading role.

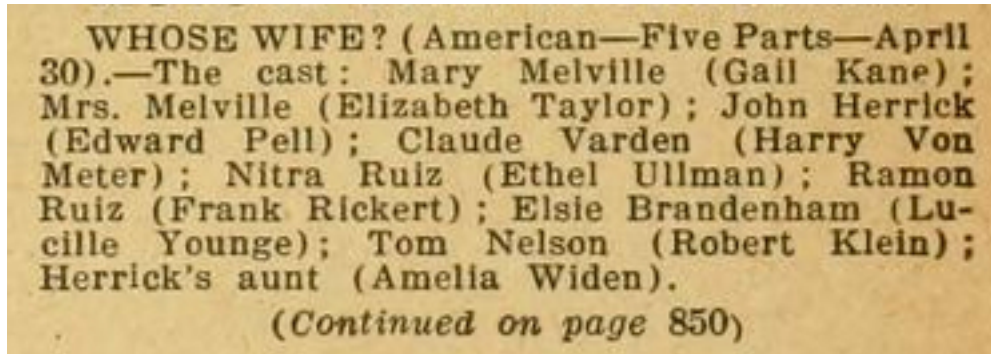
At the _____ theatre on _____ of _____ week, Virginia Pearson in “When False Tongues Speak.”

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Eric Mann). Group.
Ethnicity: White (Eric Mann). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Eric Mann)/ Unidentified News Staff.
Description: Major: Eric Mann, Positive
Description: Minor: Unidentified News Staff, Neutral

Whose Wife? (1917)

Newspapers announce a shipwreck and the death of a wealthy man. But he is not dead, doesn't let his wife know, and marries a South American heiress.



WHOSE WIFE? (American—Five Parts—April 30).—The cast: Mary Melville (Gail Kane); Mrs. Melville (Elizabeth Taylor); John Herrick (Edward Pell); Claude Varden (Harry Von Meter); Nitra Ruiz (Ethel Ullman); Ramon Ruiz (Frank Rickert); Elsie Brandenham (Lucille Younge); Tom Nelson (Robert Klein); Herrick's aunt (Amelia Widen).
(Continued on page 850)

(Continued from page 847)

Mary Melville to please her invalid mother marries Claude Varden, a wealthy man of the world. On the eve of the marriage Mrs. Melville is stricken and Varden receives a business summons to Buenos Ayres. Tom Nelson, whose wife has been wronged by Varden, calls at the latter's apartments in a drunken condition and tries to kill him, but is overpowered by Varden.

Immediately after the marriage Varden insists that Mary leave her dying mother and sail with him. Angered by her refusal he sails alone telling her to follow. On the ship he is attracted by Nitra Ruiz, a South American heiress and they become engaged. Mary left alone with no income after her mother's death, and deserted by Varden, seeks employment. The papers announce a shipwreck and the death of Varden, naming him as the fiancee of Nitra Ruiz. Mary decides she will never use the name of Varden.

Varden is rescued but does not let Mary know. He marries Nitra and she signs her entire fortune over to him. Mary secures employment in the law office of John Herrick and they become attached to each other. Elsie Brandenham, in love with Herrick is jealous of Mary but pretends friendship for her. John and Mary leave for a nearby seaside resort to be married. John leaves Mary to make preparations for the wedding and she comes face to face with Varden. Mary faints and Varden putting her in an auto takes her to his apartments.

Varden having gained all Nitra's money has left her and comes to New York. Nitra kills herself and leaves a note for her brother telling what Varden has done. Ruiz follows Varden determined to kill him and comes into the apartment where Varden is holding Mary. During a fight between the two men Mary escapes and Varden kills Ruiz with Mary's hatpin, which has dropped on the floor. Mary unable to reach John, goes to the home of Elsie Brandenham for the night. An account of the murder in the newspaper and a picture of the hatpin tell Elsie that it was Mary's hatpin which killed Ruiz.

Herrick is retained as Varden's lawyer and Mary breaks her engagement with him but does not tell him of her relationship to Varden. The trial is going against Herrick because Mary Varden cannot be found. Elsie comes to the office and tells Mary she knows her secret. Mary goes to the courtroom and gives herself up but meanwhile Tom Nelson, a trusty in the jail, has killed Varden.

Status: Print Exists
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 Wild Girl (1917)

Editor Donald MacDonald (Tom Moore). Firefly (Eva Tanguay), errand runner for newspaper.

Donald MacDonald meets Firefly (Eva Tanguay) who was left at a gypsy camp as a child and has been raised as a boy. She is set to inherit an estate and when the chief's son discovers her identity, he demands that they marry. She runs away and meets MacDonald who thinks she is a male. He hires "him" as an errand boy. MacDonald saves her from the chief's son and after various romantic complications, they are united. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 29

In a gypsy camp a dying stranger abandons a baby girl with a note explaining that on her eighteenth birthday, she is to inherit a Virginia estate. The gypsy chief, aware of the girl's value, instructs Sabia, the tribe's matron, to dress and rear her as a boy. Years later, while the tribe is traveling in Virginia, Vosho, the chief's son, discovers the true sex of the girl, now called Firefly, and demands to marry her. Forced into marriage, Firefly flees from the camp on her wedding night and meets up with Donald McDonald, a local newspaper editor. Donald, thinking that Firefly is a boy, hires her as an errand runner and she soon falls secretly in love with him. Eventually, she unites with her uncle and lives happily on his estate until Vosho shows up to claim her. After a hard fight, Donald rescues Firefly and jails Vosho, who is later freed by Firefly's jealous cousin. When she witnesses a scene between Donald and his secretary, Firefly, convinced that he does not love her, returns to the gypsy camp. With the aid of her uncle, Donald locates Firefly and declares his undivided love for her. *American Film Institute Catalog of Feature Films/TCM Overview*.

Eva Tanguay in
"THE WILD GIRL"
 Select comedy-drama; five parts; published October 28.

As a whole.....	Novel
Story	Well worked out
Star	Interesting
Support	Ample
Settings	Adequate
Photography	Splendid

Exhibitors should be able to make capital out of the Select Company's newest product, "The Wild Girl." Eva Tanguay is known in almost every town, and yet outside of the large cities a great majority of people have never had an opportunity to see this eccentric vaudeville star on the speaking stage. It is interesting to watch her work, and many of her eccentricities, reproduced on the screen, make her refreshing and different from most screen stars. Then the story of this production is somewhat out of the beaten track and has been well handled. Tom Moore is the hero, and Stuart Holmes, as the villain par excellence, adds one more laurel to his ability as the bad man. The direction is by Howard Estabrook.

The story: Leander Martin dies, leaving his daughter in the care of kind gypsies. She is known as the Firefly, and when she becomes a young lady is married to Andrio, the bad man of the gypsy tribe. Firefly makes her escape and falls into the hands of Donald McDonald, a young newspaper editor. She has a letter which proves her to be the lost niece of the wealthy Mr. Martin of Meadville. Her identification established, Firefly becomes an inmate of the Martin home, displacing Martin's sister and crooked son. Firefly loves Donald, but when she believes him married she returns to the gypsy tribe. Donald, hearing of her disappearance, notifies the sheriff. They attack the gypsy encampment, and Firefly is made to realize that Donald loves her.

Exhibitors Herald, November 10, 1917, p. 27

The plot of *The Wild Girl* goes something like this: a baby girl is abandoned at a Gypsy camp with a note explaining that when she turns eighteen, she is to inherit a Virginia estate. For some unexplained reason – probably to dissuade pretenders to her inheritance – this causes the tribe's chief to rear her as a boy. Named Firefly, she comes of age apparently unaware of her true sex until the chief's son discovers it and demands her hand in marriage. Firefly flees and, in exile, meets a crusading young journalist named Donald MacDonald, a man whose investigative skills may not be terribly keen after all, since he hires her as an errand boy. A series of misadventures involving the scheming Gypsies who want Firefly's inheritance ultimately fails to get in the way of her final, happy union with MacDonald – who now gets that this shapely, prancing Gypsy is in fact a *she*. Sprinkled throughout are scenes of Eva frolicking in scanty costumes, prancing lightheartedly in the countryside, and otherwise flouting the strictures of a suffocating

society. *Queen of Vaudeville: The Story of Eva Tanguay* by Andrew Erdman, pp. 199-200.

Status: Print in the Museum of Modern Art and the Library of Congress

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Donald MacDonald). Female (Firefly)

Ethnicity: White (Donald MacDonald, Firefly)

Media Category: Newspaper

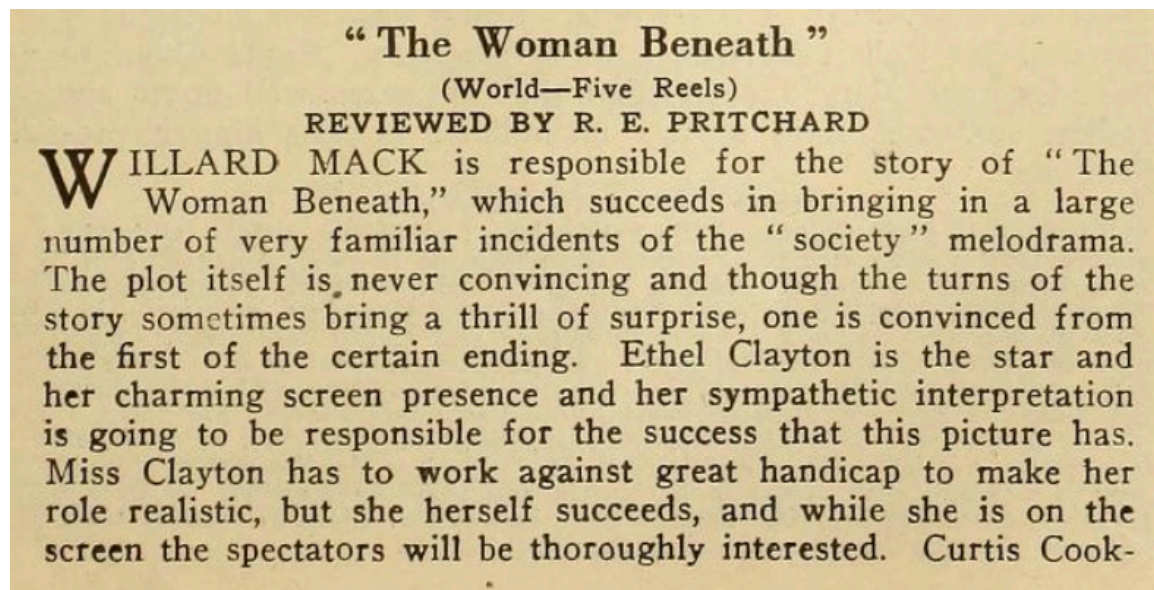
Job Title: Editor (Donald MacDonald). News Employee (Firefly)

Description: Major: Donald MacDonald, Positive

Description: Minor: Firefly, Positive

The Woman Beneath (1917)

Newspaper reports on a millionaire who committed suicide when he lost his fortune and was deserted by his wife gives another millionaire an idea.



sey, who has the hero's role, is always artificial. However, the part he has is one that will never win the sympathy of an audience, and no one would have condemned the wife if she had left him and never have returned. In short, the appeal of this picture is going to be to those who like the old-fashioned melodrama set in "high society" surroundings.

THE STORY AND PLAYERS

Mrs. Fairchild (Isabelle Berwin), who is described as clinging to the fringe of society, is determined that her daughter Betty (Ethel Clayton) shall marry a fortune and has set upon Rupert Brantley (Craufurd Kent), though it is made very plain that Brantley does not intend to marry anyone. In the meantime Tom Connelly (Curtis Cooksey) has made a great gold discovery in the West, but his happiness is marred because of the betrayal of his sister, who returns home just as he has left for New York, to die without revealing her betrayer. Connelly is disgusted with everything in the East except Betty and falls in love with her. They marry, though she tells him flat that she cares nothing for him. They move to a mansion and the wife continues her butterfly life, seeing Crandall especially often. Reading in a newspaper of a millionaire who committed suicide when he lost his fortune and was deserted by his wife, Connelly frames up a similar story, believing that his wife cares only for his money and will get a divorce. But this she fails to do and herself picks out a Harlem flat and moves into it and then goes after her husband. Still Crandall pursues her though she is indignant now at his attentions. In the meantime Connelly's mother has discovered a letter from and a picture of her daughter's betrayer and sends them to her son. The wife opens them by mistake and recognizing the man as Crandall she goes to his apartments to warn him to prevent her husband becoming a murderer as she knows Crandall will kill the villain. However Connelly follows her to the apartment and accuses his wife as the sweetheart of Crandall, and Betty, to save her husband from becoming a murderer, admits the relation. Tom leaves and in the struggle between Crandall and Betty the man seizes and destroys the photograph and letters and then defies her to prove the charge. Betty returns to her home and finally persuades her husband to go with her to Crandall's apartment and to repeat the words, "My wife has told me everything and I will kill you if I ever see you again." Crandall flees the country and in their apartment Betty shows her husband his mother's letter and the envelope in which it came and then tells her story. Reunion and happiness follow.

Motion Picture News, September 29, 1917, p. 2207

THE WOMAN BENEATH (Five Parts—Sept. 24).—The cast: Betty Fairchild (Ethel Clayton); Tom Connolly (Curtis Cooksey); Mrs. Fairchild (Isabelle Berwin); Mr. Fairchild (Frank de Vernon); Rupert Crandall (Craufurd Kent); Mrs. Connolly (Eugenie Woodward). Directed by Travers Vale.

Betty Fairchild is sought after by Rupert Brantley. Mr. and Mrs. Fairchild favor his suit. Tom Connolly, who within three years rose from a miner to one of the wealthiest men in Colorado, comes East, where he meets and falls in love with Betty. Three years have passed since Ellen, Tom's sister, disappeared from a New York boarding school. A human wreck, Ellen returns to her mother, pleading for forgiveness. Tom arrives in response to his mother's summons, but Ellen refuses to tell the name of her betrayer. After her death, Tom returns East. Mrs. Connolly remains at her western home.

Tom and Betty are married. Tom notices Brantley's attentions and resents them. When Tom asks Betty why the men hang around her now that she is married, she says she believes they are trying to keep her from being too bored with matrimony. When he says she cannot love him much, she asserts she does not love him at all, but had followed the social law of her class and made what the world calls "a good match." Tom is stunned.

Tom reads that a former millionaire had committed suicide when deserted by his wife because his fortune collapsed. He decides that as Betty married him for his money, if she thought he had suddenly lost everything she would leave him. He plunges into a wild stock market and purposely suffers a financial loss. Tom tells Betty he is ruined, having gambled away everything except the home, which is in her name. He suggests that she dispose of the house. When she attempts to sympathize with him he begs her not to lie again, he can never again believe she loves him. She makes arrangements with real estate agents to have the house sold.

Unknown to Tom, Betty sells her jewels and rents and furnishes an apartment in Harlem. Tom is very enthusiastic and can't understand why she has gone to all that trouble, unless she is scheming to put something over on him. She is hurt by his attitude. Mrs. Fairchild is indignant at Betty's reduced circumstances. Tom tells Mrs. Fairchild he would rather have Betty return home with her, but Betty says Tom will want her when she has become worthy of him.

In Colorado Tom's mother comes across some old letters in the traveling bag which Ellen had brought with her. They are from Rupert Brantley. There is also a photo, autographed "From your sweetheart now, your husband to be." Ellen's mother decides to have her daughter's betrayer punished. Betty receives a packet addressed to Tom. She opens the envelope. It contains the letters and photo of Brantley, indicating his villainy toward Ellen, and a letter from Tom's mother urging him not to allow Ellen's betrayer to escape unpunished.

She does not show these to Tom, realizing he will kill Brantley. After dinner, eager to get Tom out of the house, she arouses his suspi-

cions. She sets out for Brantley's apartment to warn him and give him time to leave and Tom follows. Betty tells Brantley that Tom will kill him if he finds this out, saying she has come to give him time to get out of the country, not that she cares about Brantley, but she wishes to save Tom from the electric chair.

There is a knock on the door and Tom enters. When Tom attacks Brantley, Betty comes forward, saying she had hoped Tom would never find out. Misunderstanding, Tom asks her whether she is Brantley's sweetheart. Betty, to save Tom from being a murderer, falsely admits the relation. Brantley snatches the letters and photograph from Betty and burns them. He says she may tell Tom what she pleases, he will not believe her. Ellen is dead and her proof is gone.

Betty returns to her room. Tom tells her that after he has whipped Brantley he is going where she will never see him again. Realizing he is working under a false impression of her relations with Brantley, Betty persuades him to return with her to Brantley's apartment. Without explaining, she tells him to say to Brantley: "My wife has told me everything and I will kill you if I ever lay eyes on you again." Then she says if he ever loved her he will show it now—she promises to prove her innocence.

They return to Brantley's apartment, where Tom repeats what Betty directed him to say. Brantley becomes weak in the knees, and after the Connollys go he prepares to leave the country. At their apartment Betty shows Tom the envelope and his mother's letter. She explains she did not tell him the truth before because she feared he would kill Brantley, and though he deserved it, Tom would not have been justified in sacrificing her, who loved him. Assured of her love, Tom forgives Betty, confessing the ruse regarding his lost fortune. When he suggests that they return to their Riverside Drive home she urges him to remain where they are for another year, all to themselves. He agrees.

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

Wrath (Seven Deadly Sins No. 6) (1917)

Newspaper prints photograph of the son of a Russian Grand Duke revealing to his American wife that her husband is still alive. She goes searching for him and her daughter, who had been left in an orphanage years before.

In Russia, the Grand Duke is adamant that his son Feodor shall marry Olga, the daughter of Count Nikolai, but Feodor instead marries Evelyn Burnham, a young American girl. Soon after their marriage, however, Feodor and Evelyn are separated when she is sent to America and he is imprisoned. Seventeen years later, Feodor goes to America to buy munitions from Eve Leslie, the owner of an arms mill, but she refuses the sale. Meanwhile, Evelyn, who entered a convent after hearing that her husband had died, sees Feodor's picture in the paper. She searches for their daughter, left in an orphanage years before, and discovers that the child is now known as Eve Leslie. After mother and daughter are reconciled, they go together to Russia where they are reunited with Feodor who never gave up hope of finding his American wife. *American Film Institute Catalog of Feature Films*

Status: Unknown
Unavailable for Viewing

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

Yankee Pluck (1917)

Newspapers tell the story about a man wounded in an accident. But the woman who fired the revolver knows the real story.

YANKEE PLUCK (Five Parts—May 21).—The cast: Polly Pollard (Ethel Clayton); Lieutenant Richard Travers (Edward Langford); Lieutenant Tommy Patterson (Johnny Hines); Baron Wootchi (Montagu Love); George Henry Singleton (Eric Wayne); John Pollard (Charles Bowser); Mrs. Madison Derwent (Isette Monroe). Directed by George Archainbaud.

John Pollard, once wealthy but now impoverished, lives in what is known in Washington circles as the "shabby genteel." His daughter, Polly, is the arch flirt of the District of Columbia. Pollard has a penchant for liquors, which is the despair of his daughter. First Lieutenant Richard Travers, comfortably wealthy, arrives from the Philippines on a three months' furlough. He becomes attracted to Polly Pollard. George Henry Singleton, a multi-millionaire, is considered the best catch in Washington by everyone except Polly. She is polite to him for the sake of her father.

At a party given by Mrs. Madison Derwent, the widow of a cavalry officer, Travers, his chum, Lieutenant Tommy Patterson, and the Baron Wootchi, of the Japanese Legation, are among those present. Tommy imparts to Mrs. Derwent that although Travers is interested in Polly, everyone knows and says that she is going to marry old Singleton. This sets Mrs. Derwent thinking. Baron Wootchi receives a letter from the Japanese Government, ordering him to watch Richard Travers, who has valuable papers that the Japanese must procure.

Later, at Mrs. Derwent's, Singleton proposes to Polly, but she rejects him. Singleton denounces Pollard, who comes in, but Pollard threatens to make Polly obey his wishes. Baron Wootchi asks Mrs. Derwent to watch Lieutenant Travers. At first she refuses, but when he gives her a bauble, she consents. Singleton comes into the room in time to see the jewel change hands, and with a cynical sneer he joins them, pretending not to have seen.

When all her guests but Singleton have departed, Mrs. Derwent asks him whether he really loves Polly. He resents her attitude, but she tells him she will fix it so that he will marry no one but herself, reminding him that he owes her something, after all the years during which they have been very intimate. He tells her that he knows most of the secrets which her house holds, and this silences her.

Tommy, who had overheard Pollard announce that his daughter will be made to marry Singleton, repeats it to Travers. Mrs. Derwent informs the Baron Wootchi that the Pollards are almost penniless, adding that Polly is in love with Travers, but her father is bitterly opposed to her choice. Baron Wootchi informs Pollard that Japan would give \$50,000 for plans of the new army aeroplane which Travers carries. When Pollard starts at the remark, Baron apologizes for the offence.

Travers is accepted by Polly. He shows her the drawings of his plans, explaining that if accepted by the Government, they will net him over \$100,000. When Polly tells her father of her engagement, she is surprised at his ready consent. Singleton calls, and when Polly speaks of her engagement, he denounces her father, saying that the note for \$50,000 which he (Singleton) holds against him has been due for three months, and will be collected within ten days. Pollard explains to his daughter that he gave their home as security for the loan, and she realizes she must marry Singleton to pay off her father's debt. She telephones Travers, breaking the engagement.

In another week Travers completes his plans. Feigning drunkenness, Pollard reels into the hotel room occupied by Travers. When the young man sees his seeming condition, he places Pollard on a couch, where he pretends to fall into a deep slumber. Travers places the completed plans into the pocket of his dress uniform and while he is in the adjoining room with Tommy, Pollard steals the plans.

At Pollard's home Wootchi offers Pollard a check for the plans. Pollard demands cash. The Baron leaves. Polly arrives and finds a cigarette case with a Japanese inscription; she asks the butler whether the Baron has been there, but the man denies all knowledge of the Baron's call. She runs into her father's room to ask him, and sees him hastily hiding some bulky papers that have a familiar look. She becomes suspicious. Travers discovers the loss but will not report to the War Office, for fear that the scandal might implicate Pollard, and for Polly's sake, he must protect her father.

Polly sees her father and the Baron leaving in an automobile, and follows them in another car to a little inn. She prevails upon the waiter to allow her to bring the drinks to the men, assuring him that it is all a little joke on her father and his friend. Inside the room she notices the stack of bills near her father, and sees the Baron looking over Travers' plans. She realizes the truth and leveling a revolver at the Baron commands him to return the plans. He attacks her. She fires and hits his shoulder just as he is about to go out of the room. Stuffing the money back into the Baron's pockets and taking the plans, Polly explains to the waiter and landlord who enter, that the Baron had been explaining to her how the Japanese held their revolvers at target practice, when she discharged the barrel by accident. Baron Wootchi corroborates her story. The next morning Polly reads a newspaper item, telling of the accident in which Wootchi had been wounded, adding that in a few days he will be able to leave for Japan.

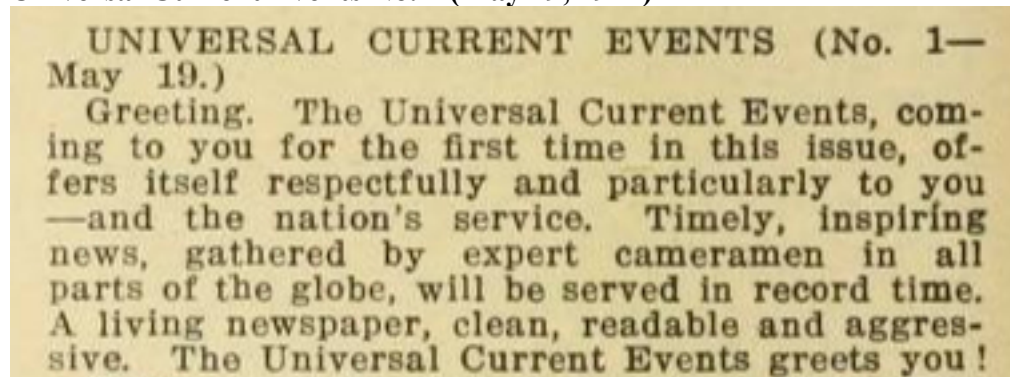
Travers reads the same account, and telephoning Polly, asks whether it truly had been an accident. She replies: "Certainly—it might have gone through his head." Realizing that the plans are worth a good deal more than fifty thousand dollars to him, Travers pays Singleton the money which Pollard owes him, gaining as a reward the hand of Polly Pollard.

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

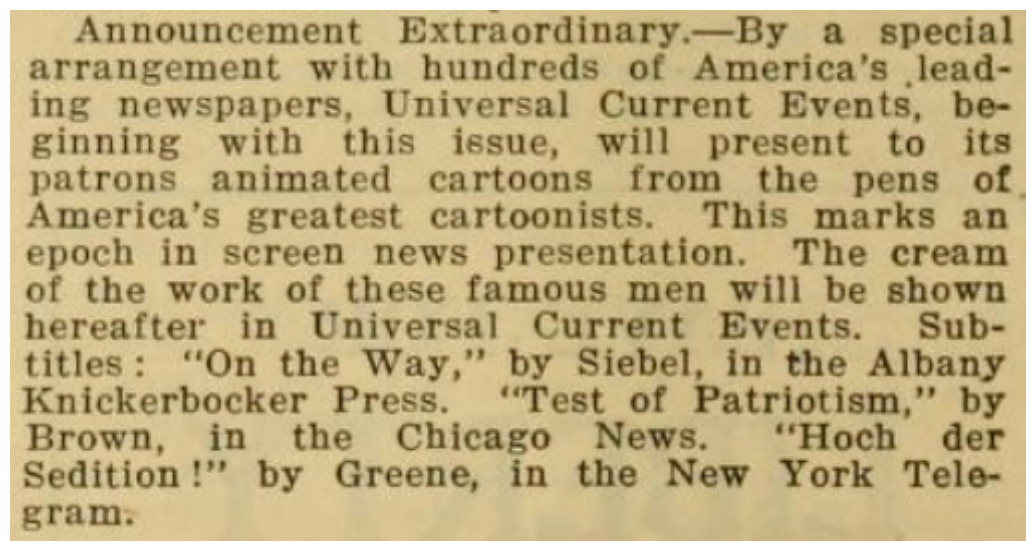
Supplementary Material

Universal Current Events No. 1 (May 19, 1917)



The Moving Picture World, June 2, 1917, p. 1496

Universal Current Events No. 22 (October 12, 1917)



The Moving Picture World, October 27, 1917, p. 577

Roundup of Cartoonists

Universal Current Events Claims to Have Captured Thirty-nine Funny Men.

UNIVERSAL Current Events, which recently inaugurated the policy of recreating newspaper cartoons for the first time in the history of the screen, announces that it has just completed its roster of cartoonists whose work is exclusively presented by it in the motion picture theaters. The list is a remarkable one, inasmuch as it includes practically the famous cartoonist of nearly every leading newspaper in the United States. Here, for the first time, is given a list of the names of the men and papers participating in this epochal screen achievement:

W. A. Rogers, New York Herald; W. C. Morris, New York Evening Mail; Robert Carter, Philadelphia Press; Charles Henry Sykes, Philadelphia Evening Ledger; R. K. Chamberlain, Philadelphia Evening Telegraph; F. T. Richards, Philadelphia North American; John L. DeMar, Philadelphia Record; Fred Morgan, Philadelphia Inquirer; Nelson Harding, Brooklyn, N. Y., Eagle; Ted Brown, Chicago Daily News; "Cy" Hungerford, Pittsburgh Sun; Bert Link, Pittsburgh Press; Elmer Donnell, St. Louis Globe-Democrat; Claude Shafer, Cincinnati Post; W. A. Ireland, Columbus Evening Dispatch; Harry J. Westerman, Ohio State Journal; Harry Keys, Columbus Citizen; J. H. Donahey, Cleveland Plain Dealer; James Lavery, Cleveland Press; Fred O. Seibel, Albany Knickerbocker Press; Wm. A. McKenna, Albany Evening Journal; W. K. Patrick, New Orleans Times-Picayune; Lute Rease, Newark Evening News; Alfred W. Browerton, Atlanta Journal; Lewis C. Gregg, Atlanta Constitution; "Cad" Brand, Milwaukee; Sentinel; Gaar Williams, Indianapolis News; Cornelius J. Kennedy ("Ken"), Buffalo Evening News; R. O. Evans, Baltimore American; G. R. Spencer, Omaha World-Herald; J. P. Alley, Memphis Commercial Appeal; Paul B. Fung, Seattle Post-Intelligencer; John F. Knott, Dallas News; James J. Lynch, Denver Rocky Mountain News; Paul A. Plaschke, Louisville Times; McKee Barclay, Baltimore Sun; Walter Blackman, Birmingham Age Herald; A. J. Taylor, Los Angeles Times; Roy Aymond, New Orleans Daily States.

The Moving Picture World, December 1, 1917, p. 1348

MOTHER-LOVE AND THE LAW
FEATURING
DOLLIE LEDGERWOOD MATTERS
HERSELF

IN A POWERFUL DRAMA
SUGGESTED BY HER OWN
SENSATIONAL FIGHT FOR THE
POSSESSION OF HER BABY
AS IT WAS TOLD BY THE
NEWSPAPERS OF AMERICA

Produced by
CRYSTAL PHOTO PLAYS
CORPORATION

Directed by
GEO. A. SIEGMANN
Seven Parts

State Rights Now Selling
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Wm. D. Burford, Gen. Mgr.
76 W. Monroe St., Chicago, U.S.A.

Newspapers Told Her Story, *The Moving Picture World*, September 15, 1917, p. 1647

¹ Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929: A Filmography and History*, McFarland & Company, Inc., North Carolina, 2000.

² Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography* (Lanham, MD: Scarecrow Press, 1997)

³ Although the official title is *Jimmie Dale, Alias the Grey Seal*, various reviews and summaries spell “Grey” as “Gray.”

⁴ Since the serial has been lost, there is no way to know whether Carruthers appears in any specific episode. He does appear frequently in the novels on which the silent film serial is based. No record could be found regarding what actors plays him throughout the series.

⁵ There is some discrepancy in the name. The *Internet Movie Database* refers to her as “Mazie” as does the *American Film Institute Catalog of Feature Films* and *Variety*. Some reviews refer to her as “Maizie” and others as “Maisie.”

⁶ References such as the Internet Movie Database and *An Encyclopedic Dictionary of Women in Early American Film, 1895-1930* (Denise Lowe, Psychology Press, 2005, p. 479) list the release date as 1915, but *The Motion Picture Weekly* reviewed the film in June, 1917, the year audiences had a chance to see it.

⁷ The serial viewed uses the name “Annessley.” The Internet Movie Database and Wikipedia.org spell the reporter’s last name as “Annersley,” but other sources including *The Motion Picture World* spells it as “Annesley,” which seems more likely. The silent era.com website spells the last name, “Annessley.”

⁸ The reporter doesn’t appear in the first six episodes even though he is listed in the credits, so we have not encoded the first six episodes. The material is included for research purposes only. Starting with Episode 7, the encoding will begin again.